MUSIC APPRECIATION AND EDUCATION

by

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ABSTRACT

There are many aspects of music education which require a firmer conceptual basis for their implementation in the school system, especially since questions about the necessity of music education itself have been raised throughout the history of education in Canada. In my thesis I address the question: What does it mean to appreciate music? I examined conceptual research on music appreciation, but discovered that as a body of literature it failed to present a coherent conceptualization of music appreciation. The bulk of my thesis consists in a careful conceptual unpacking of music appreciation and the related notions of listening and hearing, conceptual apparatus and expression in music. To determine a sense of music appreciation which is educationally relevant, I begin with a conceptual analysis of appreciation and determine its relationship to the complex nature of music. The epistemological sense of appreciation focuses on evaluation of music based in knowledge of its structure and its ability to express something to us through that structure. This is achieved through listening to music with a reflective conceptual apparatus which allows us to hear the music in such a way that we can ascribe value to it and in the most sophisticated forms of music appreciation, justify our value claims by articulating what we hear. In the final chapter, I discuss the educational implications of my conception of music appreciation and areas for future research.
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CHAPTER I-INTRODUCTION

My thesis topic grew out of my own background as a musician, music educator and philosopher, as well as other personal experiences. One personal experience in particular sparked my interest in music appreciation. During Chinese New Year Celebrations, I heard a traditional group of Chinese singers accompanying themselves on instruments which were foreign to me. I was amazed, as an educated musician, that I lacked understanding of this music and was not moved by it in any way. This led me to ask myself: What does it mean to appreciate music? My examination of various texts titled Music Appreciation, written for music teachers or for individual study, led me to discover that they were filled with music theory and various historical facts, but they did not outline what it means to appreciate music or conceptualize it in any way. I also asked myself: How can we have the subject of music in the curriculum and not be sure of what it means to appreciate music? I feel that there are many aspects of music education which require a firmer conceptual basis for their implementation in the school system, especially since questions about the necessity of music education itself have been raised throughout the history of education in Canada.

After much searching I discovered some conceptual research on music appreciation, which I summarize in chapter II, but I would also like to show that it failed, as a body of
literature, to present a coherent conceptualization of music appreciation.

Therefore, chapter III consists in a careful unpacking of the term "music appreciation," beginning with conceptualizing "appreciation" and determining its relationship to the complex nature of music, to determine a sense which is educationally relevant. This chapter also examines the role that listening and hearing play in music appreciation, the musical conceptual apparatuses we have in place, what is actually involved in the act of appreciation and how to determine what is expressed in music. Through unpacking music appreciation in this way, these topics arise naturally out of each other and I believe they represent a thorough examination of the concept of music appreciation and serve to create a coherent conceptualization of music appreciation.

Chapter four is the concluding chapter which outlines what I establish in my thesis, the educational implications of my conception of music appreciation, and areas for future research.
CHAPTER II—THE REVIEW OF THE LITERATURE

Introduction

In this chapter I seek to examine conceptual music education literature on "music appreciation." I discuss selected literature to collect evidence on the nature of music appreciation as provided by the analyses of other writers. This discussion will allow me to support and clarify my own conception of music appreciation as well as show how it differs and improves on previous and current models of music appreciation in chapter III and IV.

Rationale (Criteria) Used to Select Literature and Literature Search Method

The literature search rationale was confined to a search for articles in periodicals, complete chapters in books, or various sections in books which are devoted to the conceptual nature of music appreciation rather than teaching methodologies for music appreciation classes or empirical studies which assess students' music appreciation skills. This criterion of research of a conceptual nature was set, since I wished to investigate various writers' conceptualizations of music appreciation, not how these conceptualizations are implemented in the classroom by teachers, or how they can be tested in the music appreciation classroom through an empirical study.
The search revealed that there is a neglect of conceptual work on music appreciation in the literature. While I have discovered eight sources where music appreciation is addressed from a conceptual nature, this required several extensive searches using four different methods, as I outline below.

The first method involved a hand-search through all the articles listed in Roberts (1992) *Indices to Periodicals* to look for titles which contained the words "appreciation," "music appreciation," or suggested that they might be about appreciation. The result of this search was one appropriate article.

The second search method consisted of an article by article ERIC search of over 2000 titles under the heading "music education." A heading of such broad scope was used since articles which exclusively focus on music appreciation are rare and ERIC descriptors which would narrow the search specifically to the topic are not available. The result of this search was three appropriate titles.

A third search was conducted under the heading "music appreciation" using UBCLIB to find books which may have had useful chapters on music appreciation. The hard copies of the books were examined to determine which were of a conceptional rather than an instructional nature and if any individual chapters were appropriate to this study. The result of this search method was one source.

Finally, the remaining sources were found through
examining bibliographies of background materials for possible relevant literature and by keeping abreast of new publications. The result of this final research method was three sources.

Since only eight sources were discovered, I believe it is necessary to include all of them since they represent an historical perspective which may show the difficulties of conceptualizing music appreciation through time and perhaps show why it has been neglected. For the convenience of the reader, these sources here are presented in chronological order.

The Scholes Review (1935)

Scholes has published extensively in the area of music appreciation including a variety of works such as essays, textbooks and reference works for the listener. Here I will focus on one of his essays, the American edition titled Music Appreciation: Its History and Technic, based on the original British version: Music: The Child and the Masterpiece published in the same year (1935). This constitutes his most extensive theoretical writing on the subject. Although this seems to be a dated source to use, I have outlined my reasons for including it above. Also, of all the authors in this review, Scholes is the one who has written most extensively in this area, and I believe that for this reason at least some indication of his theories deserve attention here.
Scholes brings up some interesting points in his presentation of the history of music appreciation which I believe have had influence to the present day. When the term music appreciation was first used in the school system in the late 19th century, it was used simply as a name for the subject of music in the curriculum, not as an indication of any particular instructional method. Also during this time period, music appreciation was used in comparison with literature appreciation, their function being primarily as tools to come to know people in some more complete fashion through what they expressed in music and literature. With regard to educating the student about music, the performer was educated in the technical aspects of reading and playing the notes but the listener was not. Also neither the performer nor the listener were taught how to listen to music "intelligently," as I discuss below. At the very end of the 19th century, music appreciation was considered, for the first time, from the listener's standpoint rather than from the professional musician's standpoint, and the listener was taught how to listen without an intimate knowledge of performance technicalities. In the early 20th century music appreciation has also been used in the dual sense of the ruling purpose in school music as well as the more restricted sense of a curriculum subject.

The problem of determining what this "intelligent listening" means is the basis of Schole's work and is rooted
in his conceptual analysis of "appreciation." While the historical perspective he provides is most interesting and useful, I submit that his conceptual analysis is most flawed indeed. When looking at the word "appreciation" he has chosen to accept one sense of it and disregard the other.

In a rough-and-ready way it may be said that the verb "to appreciate" includes the two ideas of "to esteem" and "to estimate" and that in the term "Musical Appreciation" the idea intended is, widely, "to esteem" and not at all "to estimate." (p.67)

He uses his "esteem" sense of music appreciation to propose that we are not to address the aesthetic question of what is good music at all by estimating the value of one genre over another, but only that we should become "sensitive" to the music and esteem it because of its aesthetic qualities. In short, the central theme of Schole's philosophy of music appreciation is one of listening to music to remove the "roadblocks" of texture, form, and colour, which he limits to the classical music tradition. He wants us to become sensitive to the aesthetic elements.


In his work A Philosophy of Music Education, Reimer approaches music education from many different philosophical perspectives and devotes a large portion of his work to how we "experience" music and what he believes the educational value of this "experiencing" to be. In this sense it does deal with music appreciation and because his work has been a very
influential work in music education since the first edition appeared in 1970, it is necessary to include it in this literature review.

Although music and the field of aesthetics have had a long traditional relationship, it was Reimer’s first edition of *A Philosophy of Music Education* which classically formulated his version of the catch phrase "music education as aesthetic education". Bowmann (1991) agrees: "For many, philosophy of music education is virtually synonymous with the phrase "aesthetic education" and with the positions Reimer articulated under the banner in 1970" (p. 76).

In Reimer’s second edition, published in 1989, he does attempt to modernize this traditional view; however the basic premise remains the same. Also though some researchers will say that the aesthetic movement died in the late 1970’s, there is evidence to the contrary. "Music education as aesthetic education" has remained important (or troubling) enough, that the Fall 1991 issue of *The Quarterly: Journal of Music Teaching and Learning* subtitled "Philosophy of Music Education: Debating the Issues" consists almost entirely of 97 pages of researchers’ attacks on Reimer about his 1989 edition of *A Philosophy of Music Education*, as well as Reimer’s rebuttals.

From the amount of material presented in *The Quarterly* on various aspects of Reimer’s work, several analyses of his work could be written. However with space constraints here, I will
make a few comments as an overview and then return to Reimer's philosophy in chapter IV to make some pertinent criticism in light of the conception of music appreciation which I will develop.

The central claim of "music education as aesthetic education" is that music serves in the "education of human feeling" (Reimer, 1989, p.53). According to Reimer, when we listen to music, we are to have an emotional experience based on our perception of the aesthetic qualities in the music. While I do agree with him that our experience of music lies in the music itself and not in our concerns outside the sounds themselves such as moral, political or religious concerns, I find his description of our aesthetic musical experience to be extremely vague and difficult to follow. Reimer outlines the steps in our musical experience in a subheading of one of his chapters as being "aesthetic perception x aesthetic reaction= aesthetic experience" (1989:107), but does not explain how we are to have this aesthetic experience. Even when he discusses important elements of music such as skill, technique, artistry, expertise, and performance we are to assess these only as a means to an end, the end being our aesthetic experience, and we are not to consider these elements as having value in and of themselves. Reimer himself is very unsure about how we derive our aesthetic experience from the music: "Well, the point is that our experience of music is somehow (the great somehow that we can't explain) in the music
and our engrossment in it" (Reimer, 1992 p.74).

All this is even further complicated by Reimer's claim that music education as aesthetic education is "cognitive because it involves "knowledge of feeling:" a knowledge of feeling which is generalized across all the "arts," a category which Reimer automatically assumes, includes music. According to Reimer, we are to have an aesthetic experience based on our knowledge of feeling and yet, how we are to acquire this knowledge of feeling or what it consists in, is never clarified.

The Horner Review (1968)

Horner addresses the topic of music appreciation directly and in so much detail that it is highly relevant. At the beginning of the chapter "The Music Curriculum: I Appreciation" in the section "Aims of Listening" (pp.84-87), Horner makes a distinction between music appreciation and listening to music. He states that listening is simply attentive hearing whereas appreciation involves also the estimation of worth or quality of an object.

In the section titled "The Nature of Music Appreciation" (pp.93-99), he outlines the various opinions of different researchers as to what the approach of music appreciation may be. Music may be appreciated from either the standpoint of technique or through its "inner tension and expression of emotion" (p.93). Horner discusses the work of many
researchers whose theories gravitate more to one standpoint than the other. Space limitations herein prevent an examination in depth of these theories, but Horner draws two conclusions from his discussion. The first point is that music must be appreciated as a unit and that an overemphasis on the structural elements may prevent a reaction to music as a whole. Secondly, the emotional element is as important in music as in any other of the arts and music appreciation must not be restricted to an intellectual response involving the analysis of the musical elements.

In the section titled "The Development of Listening Skills" (pp.99-105), Horner first discusses the role of listening and the problems of teaching good listening skills in the classroom in general before he discusses listening with regards to music appreciation. He suggests that the teacher should begin with the students' musical preferences and proceed to the semi-familiar and then to the unfamiliar in music. He also discusses the use of discriminative powers, recognition of patterns, repetition and tonal memory.

Horner's work is not strictly philosophical in nature since one section entitled "Reaction Patterns in Listening" (pp.87-88), deals with response patterns in listening in physiological terms and the section entitled "Musical Taste" (pp.88-93), is from a sociological perspective. Horner includes the former section because he believes that it is important to know how individuals react to music compositions
in consideration of the problems of listening and appreciation within the music curriculum. The latter section he includes because he believes musical taste is one of the planned outcomes of listening activities in the music curriculum.

Horner offers a broad overview of the elements directly related to music appreciation as well as the related notion of musical taste. However, while he does make some interesting observations based on the sources he uses, he fails to "pull together" the various elements of his discussion into a coherent theory of music appreciation.

The Freeman Review (1983)

Initially, Freeman's work consists of the differentiation between cultivated and vernacular music traditions. Without an outright statement that uses the terms "classical" and "popular" music, he characterizes "cultivated" music as the former and "vernacular" music as the latter and outlines a brief history of the place that these traditions have held. He describes two approaches which he believes to be incorrect in music appreciation classes in the 20th century. The first is that music appreciation course instruction has been preoccupied with an attempt to force the "cultivated" music tradition on an unreceptive audience, (who normally listen to vernacular music,) through stressing the beauty (i.e., the aesthetic qualities) of the former. He also does not believe music appreciation can be equated with the rote memorization
of historical musical facts. Music appreciation, according to Freeman, is the development of aural memory, the ability to listen to the music in such a way that one can trace the path of the melody (highness and lowness, repetition, variation) anticipate climaxes, note rhythmic and harmonic patterns, etc. He does admit that not everyone trained to listen to music in this way will necessarily like it.

Freeman then takes a quantum leap in his theory of music appreciation to declare aural memory to be a fundamental aim in the education system as a precursor to reading and writing. He also believes aural memory to be a fundamental aim in a democratic society as it develops skills in the thoughtful analysis of complex situation and improved capacities for the evaluation and the synthesis of information. This certainly seems like a rather encompassing and a far-fetched rationale for music in the schools based on music appreciation. While this certainly is an original way to view the topic, is not a study of high quality because it is not given adequate support. However Freeman does make three important points: firstly music education as aesthetic education is in and of itself not successful in increasing music appreciation; secondly that rote memorization of musical facts alone does not improve one's ability to listen to different types of music and finally, that people who are trained to listen to music, so that they can relate different parts of the composition to one another, possess skills which lead to
musical understanding.


Goolsby does not abandon Reimer's "music education as aesthetic education" but begins with a discussion of how it has been unsuccessful because of the difficulties of determining what is entailed in the notion of aesthetic value. He provides a discussion of aesthetic value in art as explained by Monroe Beardsley and focuses on his notion of the objective quality of the artwork. These "objective qualities" are the only truly aesthetic qualities with which to estimate aesthetic value. Goolsby stresses that the affective experience predominates in music appreciation, but that cognitive experience clarifies the affective. He also states that listening, rather than creating or performing, is the most effective means toward music appreciation and to musical growth after leaving the school system.

Goolsby then provides a discussion of the arguments for and against the idea that musical analysis may somehow ruin or prevent the listener from having an aesthetic experience. He concludes that the initial analysis of every aspect of a musical composition may prevent enjoyment, but does not prevent enjoyment upon another listening. He also concludes that analysis of a music composition does not deny that the whole is greater than the sum of its parts; it merely attempts to determine what those parts are and how they contribute to
the whole. Goolsby proposes that the skills of analysis will provide a more direct route for music education to become aesthetic education than many of the current practices and programs.

Since he wishes to focus on the cognitive dimension of appreciative skills, Goolsby provides quite an extensive chart of the skills and concepts which he believes are essential to knowledgeable music appreciation. That chart contributes to the impressive high quality of this study since the reader can trace the path of knowledge acquisition from the discrimination between high and low pitches, through to the relationships between the various parts of the composition, the perception of the music as an organized whole and finally an assessment of the aesthetic value of the music. Goolsby is unsure, however, that the skills and concepts which he outlines are valid, and he is not at all clear how these musical elements he outlines relate to our evaluation of the music’s aesthetic properties.

The Mehr and Elrod Review (1986)

Mehr and Elrod also do not abandon music education as aesthetic education, but realize that the aim to have students develop a preference for what is beautiful (to love music of any kind) is to deny musical understanding. To aid in musical understanding the authors state that certain "cognitive" skills are necessary, and discuss the "listening" skills which
they feel are necessary as the basis for aesthetic reaction. They point out that the development of listening skills which help us to respond to the music’s structure is much more than the ability to follow the overall form of the music, and to label theoretical structures or forms such as a Rondo or Theme and Variations. Listening, according to Mehr and Elrod, must consist of direct experiences of musical patterns at various levels in an immediate almost subconscious way since they believe that a critical or analytical attitude at the time of listening tends to destroy the aesthetic response. The musical structures which they list and explain are melody, rhythm, harmony and form. They stress that the perception of these music structures must first occur by conscious analysis but that the listener will not have a true aesthetic experience until the analysis becomes subconscious. For Mehr and Elrod aesthetic perception is equivalent to music appreciation.

Near the end of their article, they list three characteristics of the aesthetic response: first, listeners must give the music their complete attention; second, that muscular tension and relaxation is the basis of recognizing phrasing and groupings in many kinds of music and third, the aesthetic response involves bodily and visceral responses.

At the end of the study the writers summarize their work with the explanation that if listeners hear a certain type of music as noise rather than music it is because they lack "the
highly skilled organisation of perceptual and conceptual habits which are necessary for making sense out of the sounds he hears" (p.133).

The authors need to clarify their concepts when using them to explain their conception of music appreciation. How are the terms "cognitive skills" and "listening skills" used earlier in the article reconciled? Also what is their relationship to "perceptual and conceptual habits" mentioned in the summary? It would seem that Mehr and Elrod use the term "cognitive skills" to mean knowledge and understanding of the structure of the music and that this is achieved through the development of "listening skills." The reason that the authors change "skills" to "habits" in their summary is that they wish the skills to become automatic (as a habit is). The result would be that as individuals listen to the music they use all of their skills in a subconscious way so that conscious analysis does not disrupt the aesthetic response.

This article is successful in combining musical knowledge with an aesthetic experience though it seems to shift emphasis quite often between musical knowledge, listening skills and the physiological nature of the affective response such as feeling muscular tension and relaxation and other bodily and visceral responses. These issues will be addressed in relation to my own conception of music appreciation in chapter III.
Although Levinson's paper is entitled "Music Literacy", it is very clear from the first section that he discusses what it is to appreciate music through the discovery of what a "comprehending listener (CL)" (p.19) needs to know, do and experience before he discusses what it is to be musically literate. Since the majority of this article is devoted to music appreciation, it is a suitable source to review.

Levinson outlines what he believes a CL needs to be in possession of "cognitively" speaking to grasp different types of music. These skills include such things as recognizing tonality, style period, form, harmony, phrasing, and aesthetic elements. He divides these skills into two categories: "contextual listening" (p.21) which relates these elements of a composition to the elements of other compositions and "extramusical listening" which "presupposes cognizance in some fashion of various matters lying outside the given piece of music as a sonic event" (p.23). This latter type of listening includes our emotional response to the music, how our cultural background influences how we respond and the details of the composer's life which may help us determine what is being expressed. He believes that neither the former "purely musical" content of the music, nor the latter "extramusical" content of the music can be recognized by the listener unless s(he) brings to it his/her experience of related music as well as his/her personal experience.
Levinson gives a more precise account of the type of listening involved in music appreciation. The knowledge involved in comprehending listening is tacit (implicit), not explicit and this results in aural absorption as opposed to conscious cognition. This is, however, contradictory considering the "cognitive skills" which he has previously outlined.

The Storr Review (1992)

Although Storr's text covers a multitude of topics relating to music in the areas of philosophy, biology, psychology, history, etc., the notion of appreciation is addressed at various points throughout the book, so this is a valid source to include in the literature review since it raises some interesting points.

Storr's discussion of what he initially calls the "critical appreciation" of music begins with a look at the brain. Storr believes the emotional response to music may be chiefly centred in the right hemisphere while the executive skills of critical analysis may be chiefly centred in the left hemisphere with some studies showing that there is indeed some cross-over between the hemispheres.

Using this information as a backdrop, he focuses on what he calls the difference between "empathetic identification with the work" and "detachment from the work" (p.39 and p.112-113). When the listener is identifying empathetically with the
work, s(he) is so emotionally involved that critical judgement becomes impossible. On the other hand, detached listening is purely intellectual and prevents the listener from having emotional involvement with the music. Storr recognizes that appreciation of a music work involves both. But he then refers to the brain where the two may be artificially separated by dulling each side of the brain in turn for the purpose of scientific experiment. He believes that we can choose which "attitude" of listening we wish to adopt (p.113) and that it is difficult to combine both attitudes in a balanced fashion. Storr (1992) also notes the difficulty with the term aesthetic as referring to the empathetic way of knowing about music rather than referring to the abstract way of knowing. "It is a pity that Schopenhauer referred to what we now call empathy as the "aesthetic" way of knowing, for abstraction is equally "aesthetic"; perhaps more so, since it is more concerned with appreciation of proportion and structure (p.137).

He does give an account of various composers' and writers' analyses of what they believe is in the music for us to appreciate. He contrasts the view of Hindemith and Langer who deal with the emotional side, with Stravinsky and Hanslick, who confine their questions to form and structure without any reference to any emotional concerns, which they deem to be irrelevant. Storr does not dispute that technical analysis is valuable but he argues that untrained listeners can grasp the structure of the piece without necessarily being
able to describe their insights in technical language.

Storr makes an interesting point about the listener's familiarity with a piece of music. He believes if a listener knows a piece of music so well that s/he knows where every standard tonic-dominant and every interrupted cadence is so that the element of structural surprise is removed, then the emotional expectation is not lost. It is heightened since the cadences themselves are expected which makes the emotional response deeper because we are knowledgeable about the music. He also notes (p.113) that encountering a new piece of music is not unlike making a new acquaintance; in both instances increased familiarity brings greater understanding.

Storr does make an attempt to explain how we can appreciate atonal 20th century music according to this model; in so doing, however, it is clear that his conception of music appreciation is based in the classical Western music tradition. He explains that with the absence of the usual tonic dominant tonal relationship, as well as the lack of repetition in the music, the music is extremely difficult to follow. In terms of how one section relates to the other in the passage of time. His explanation of how we are to appreciate it somewhat strange. Since this is music in its abstract form in the true sense of the word rather than abstract classical music (i.e. with no text) he likens it to the abstract nature of mathematics and the aesthetic appreciation which mathematicians derive from the mathematical
"truths" discovered in their theorems. Storr's ideas in this instance are best expressed in his own words:

Mathematics and music both exemplify the fact that making coherent patterns out of abstract ideas is a deeply significant human achievement which enraths and satisfies those who are able to understand such patterns whether or not they are directly related to life as it is ordinarily lived. Aesthetic appreciation of this kind is not simply a cold, cerebral, intellectual exercise; it touches human feelings. We delight in perceiving coherence where there was none before; we take pleasure in contemplating perfect form. (p.182)

While Storr examines many aspects of music appreciation from interesting perspectives, he does not draw together a coherent conceptualization of music appreciation.

Summary

The literature presented here suggests differences in foci of the conceptualizations of music appreciation. Clearly the greatest difficulty lies in various writers' perception of what music is, as this then forms the basis of their conception of music appreciation, i.e. what there is to appreciate in music. If a writer is concerned mainly with the structure of the music, then his/her focus in music appreciation will be the structure and accordingly if an author is concerned mainly with the emotional content of the music, then his/her focus will be on the emotional aspects. These differences are perhaps best seen as a continuum from the mainly objective structural view of music appreciation as
presented by Freeman and Goolsby, to the mainly emotional approach of Scholes and Reimer. Somewhere within these opposite poles, I place the conceptualizations which attempt to reconcile the structural and the emotional, as represented by Horner, Mehr and Elrod, Levinson and Storr.

Another difficulty lies in summarizing the various roles that aesthetics plays in the literature. For Scholes and Reimer, aesthetic considerations are equated with emotional considerations and form the entire basis for music appreciation and structural considerations are only a means to an end or "road blocks" which need to be removed, as Scholes put it. Reimer's "music education as aesthetic education" is on the opposite end of the continuum from Freemann's and Goolsby's work as any aesthetic elements they do consider, which they also seem to equate with emotional considerations, are relegated to the last position of importance in conception of music appreciation. For the remainder of the researchers, aesthetic considerations remain problematic. Mehr and Elrod, for example, connect the aesthetic with the beautiful and realize that students must develop more than a preference for the beautiful, they must develop abilities to understand music. Storr believes that the aesthetic has a history of being connected with the emotional, rather than the structural elements of music. He suggests that the aesthetic should also be an appropriate term in recognizing the balance and proportion of the music i.e. the beauty of its construction.
All this is connected with the researchers' discussion of the cognitive skills or listening skills which need to be developed based on what they "see" in the music. Mehr/Elrod, Goolsby and Levinson stress the use of "cognitive skills," however as previously discussed, what is probably intended by use of this term is knowledge and understanding. Whether it has been labelled as cognitive skills or listening skills all the researchers agree that music appreciation has "understanding" as a key element, but they do not all agree on what this understanding involves and how we achieve this particular form of understanding. Accordingly, some of these "skills" are based more in recognizing the structure of the music than in recognizing emotional elements and vice versa.

To add to this confusion, Goolsby carefully outlines the "cognitive skills" we need to possess in order to be able to appreciate music, but then confuses the issue by stating that these skills are tacit(innate) and that we may not be aware of them in an articulate way, nor do we need to be. He also includes the skill of "evaluation" but his meaning is very unclear.

The research reviewed here may be summarized by the following diagram:
I believe that the difficulty in conceptualizing music appreciation in terms of all these different aspects has discouraged many researchers and has led to a general neglect of philosophical research in this area. These frustrations have also carried over into scientific research.

To broaden my perspective, I examined scientific research in the area of music appreciation (Dunn, 1985; Gilbert, 1990; Halpern, 1990; Madsen, Britten & Capperella-Sheldon, 1993; Neville, 1985 and Price and Swanson, 1990). The majority of it seems to be of a psychological nature dealing with people's attitudes towards music based on their personalities. Those studies which attempt to assess music cognition, are also frustrated by the nature of music itself in reconciling the structural and emotional elements. Finally aesthetic response
research which focuses on physiological responses to music has chosen to completely ignore the structural/affective duality of music appreciation. Research into the physiological nature of the affective response has influenced conceptual work in music appreciation as I discuss in chapter III.

As shown above, there are common areas of consideration in the eight pieces of literature in this review such as discussion of the emotional and structural elements of the music, the role of aesthetics, the role of understanding in music appreciation, listening skills, and a brief mention of evaluation. There seem to be inconsistencies, however, in the emphasis of the different researchers on the "cognitive," "affective," and even the "physiological response" aspects of music appreciation, as well as different views of what constitutes the role of aesthetics in music appreciation. In chapters III and IV I will address these issues according to my own conception of music appreciation to show the areas in which the literature supports my conceptualization, but also to show how my conceptualization differs and improves on the conceptualizations of music appreciation to date.
CHAPTER III—MY CONCEPTION OF MUSIC APPRECIATION

Introduction

As I have discovered in the literature review, a complete conceptualization of music appreciation involves many different considerations such as the conceptualization of "appreciation" itself, the perception of the nature of music (whether it is primarily structural or affective), the role of aesthetic values, the role of understanding, the role of cognition in listening, the role of evaluation, and how we respond to music. These considerations arise due to the fact that we must analyze both the constituent concepts of the term "music appreciation" so that we "may provide grounds for determining what aspects of the meanings currently given to the terms are most central" (Coombs and Daniels, 1991, p. 34), in order to develop a complete conceptualization. Thus a complete conceptualization of music appreciation requires more than the definition of "appreciation" and the automatic application of that definition. The application of "appreciation" to music is made complex by the nature of music itself, however each writer chooses to define it. No author would deny that music is sound which exists through time—a temporal art—and involves listening and hearing. For some, music is a "cognitive" and intellectual affair; for others, it is emotion which draws us to it for its own sake. For others yet again, musical harmony embodies a possible human harmony,
being neither strictly cognitive nor strictly emotional.

The purpose of this chapter is, therefore, to explicate my conception of music appreciation including the above considerations which arise from the literature review and which can be best approached, at least initially, through conceptual analysis. The chapter consists of six sections: my conceptual analysis of appreciation, appreciation and music, listening and hearing, the notion of conceptual apparatus, the act of appreciation, and a discussion of various positions on expression in music. I begin, in the first section, by clarifying the concept of appreciation as it is used in our everyday language and explicating a central sense of appreciation for education. In the second section, I use this central sense of appreciation to determine what is entailed in the appreciation of music; in other words in this section I come to an understanding of the significance of the application of the notion of appreciation to music. I discuss the role of listening and hearing in music appreciation in the third section which leads me to develop a fourth section which focuses on our conceptual apparatus although it also deals with the notion of articulation. What I call the "act of appreciation" is the focus of section five and section six explicates how we can justify what emotions we believe are expressed in a particular piece of music.
Conceptual Analysis of Appreciation

In this section, I examine how the word "appreciation" is used in everyday language, and set out five senses of it by giving examples of how "appreciate" and "appreciation" are used in sentences and characterizing each sense. The five distinguishable senses are: the liking sense, the judgemental sense, the personal experience sense, the increased value sense, and the sensitivity sense. The conceptual analysis ends with a summary of the senses in terms of the central sense which is appropriate for education.

The Liking Sense

We often use the sentence "P (some person) appreciates S (something)," simply to mean that P likes S. P may or may not be able to explain why he or she likes it and may or may not be able to explain why S should be liked. It is, in other words, a diminished or minimalist sense of appreciation. We can see this in two examples, positive and negative: "Paul appreciates a back rub" and "I don't appreciate what you have said to me." In the latter instance the meaning is that what was said was not liked or approved. In this first sense of appreciation we may like something because we value it, but it may be simply that we like it. Appreciation in this sense is often confusingly used as a synonym for liking in everyday language as I discuss in more detail in the next section of the chapter.
The Judgemental Sense

In the second sense of appreciation, we use appreciation to express judgement, appraisal or estimation as in the following example: "Write a brief appreciation of the book." This calls for a critical estimation of quality, character, etc., and may point to both positive and negative aspects of the object of the appreciation. A judgement may be not only of one particular thing for its own merit, but may include discrimination between two things or among a group of things. "He is incapable of appreciating the difference between right and wrong. The crucial aspect of this sense of appreciation is that it presupposes judging on standards (criteria, etc.) of value. Thus this sense also presupposes some knowledge base; it is an epistemological sense of appreciation. It implies that we cannot appraise or estimate the value of something or someone unless we possess the appropriate knowledge or conceptual apparatus. (I discuss the notion of conceptual apparatus in a section four). Typically, we will like what we judge to have merit, but this need not be the case. Consider the example, "I appreciate your opinion, but I do not like it." This statement assigns value to the opinion without expressing a favourable attitude.

The Personal Experience Sense

Appreciation also has a third sense which stresses dependence on personal experience. "Skiing must be experienced to be appreciated." In other words we must have personal
experience with/of something in order to be able to appreciate it. This sense of appreciation picks out what one must have been or done to have the capacity to make defensible judgements of the type sketched above.

The Increased Value Sense

When we say, "Gold has appreciated on the world market this century," we have a fourth sense where appreciate implies a rise in value, (for example, an increase in the market price/exchange value of something). This seems not to be an educationally relevant sense.

The Sensitivity Sense

The final sense of appreciation I will distinguish can be seen in such expressions as, "He can appreciate artistic quality," and "I admire his fine appreciation of painting." Here, appreciation alludes to a delicacy of perception and being critically, sensitively, and emotionally aware of subtle, aesthetic, or artistic values.

Summary of the Senses

From these examples of appreciating and appreciation we can see there is not a common core set of conditions running through them but rather overlapping senses. However, sense two seems to be the central sense for education. That is, appreciation and valuing are intimately interconnected and both are based in knowledge. The other senses derive from this, in whole or in part. Thus, sense five draws attention to the capacity(ies) of some people to notice subtle differences
which permit more refined evaluations; sense three recognizes that there are some things where we lack the basis to justify appreciation claims unless we have had particular experiences; and sense one is used to express those occasions where we like something because we value it. Because we can recognize merit or value in something without liking that thing, "appreciation" need not, but often does imply liking. Appreciation is used, however, except in the weakest version of sense one, to attribute value to the object of discussion.

Appreciation and Music

As shown above, valuing is central to appreciation and presupposes that the value judgements are based in knowledge. I intend to argue, in this and following sections, that the nature of music lies in both its actual structure and its ability to express something to us through its structure. What I mean by structure needs to be clarified. While the actual ordering of the notes on the page seems to be the most obvious meaning, the notion of structure also includes such elements of music as pitch, dynamics, harmony, timbre of the instruments or voices, melody, rhythm, texture, form (such as the classical sonata form or symphonic form for example) and an assessment of its overall unity and complexity. Each of these elements of music has subcategories. Harmony, for example, can be broken down into many types or ways of harmonizing according to the chordal structure, etc. It should
also be made clear that the structure of a certain genre of music can change throughout time.

As has been shown in the literature review, the authors have proposed many diverse theories of exactly what there is to appreciate in music which make it difficult to determine the precise nature of music appreciation. This has to do with the varied beliefs of what is going on in the music itself. Though it is not within the scope of this paper to resolve these differing opinions on the nature of music, if this were indeed possible, I must explain my position concerning two contrasting views of music which stress, on the one hand, structural aspects of music (Freeman and Goolsby) and, on the other hand, the emotional content in music and in listening to it (Scholes and Reimer).

Although there are these contrasting views of what music consists in, the "structural" faction cannot deny that music expresses something to us (causes us to feel emotions). What some do argue, however, is that we should ignore emotions so that we can pay more attention to the structure of the music. On the other hand, the "emotional" faction cannot deny that music is made up of melody, harmony and rhythm in a musical form. Along with other researchers, I believe that these two extremes need to be reconciled in appreciating music. In my view, in judging the worth of music we need to have knowledge of its structure and be sensitive to its emotional impact, i.e. what is being expressed in the music. Thus a full
appreciation of music is a marriage of an emotional response with experience and education in its structure (this I will term appreciation of "music as a whole"). We can acquire knowledge so that we can understand the musical structure and be sensitive to what the music is expressing or embodying. Thus the value we attribute to music lies both in its structure and in its ability to express something to us. In this way, appreciation in music involves appreciating the various elements in the music itself. Personally "liking" or "disliking" the music, and/or assigning it personal value, is something which may happen in conjunction with appreciating the music and may be critically evaluated in and of itself. Indeed appreciation is perhaps made more robust with "liking" or the attribution of personal value, but liking is not a necessary condition for appreciation. I wish to make clear that we can learn to appreciate a piece of music without necessarily liking it and we should be aware of the ambiguities of the term "appreciate" shown in the following examples: While the sentence "I appreciate jazz," is used in everyday language to mean "I like jazz," this is not the sense on which I will focus here. For my purposes, I will focus on the music itself and what its merits are in terms of its structure and its ability to express something to us— to move us. Thus I am focusing on understanding how the music makes us feel and why, not how we feel about it. I am concerned with our ability to complete the "act of appreciation," as I
describe it in section five, rather than assigning personal value to the music.

Before I explicate in detail how we can discover what is being expressed in the music and how what is being expressed relates to the structure of the music, I feel that it is necessary to clarify how we listen to music and whether this is the same as hearing the music or not. This I will set out in the next section and I will also explicate the role which listening and hearing have in the appreciation of music.

Music appreciation, Listening and Hearing

One point of music is to move people and it can therefore be used for two purposes. One purpose is extrinsic to the music itself: it can cause people to want to act in a certain way, such as war songs to get soldiers to fight, for example. The other purpose is intrinsic: being moved by the music as a personal experience for its own sake. The major goal for music appreciation should involve enlightened listening and appreciation of the music for its own sake and not for its market value or its pragmatic social uses.

Students can listen to music by singing, playing an instrument, participating in the music through bodily movements, sitting in front of an operating CD player or listening to live performances of others. In response to the question "What do they hear?" we would certainly reply, "Music." While this seems quite straightforward, for my
purposes it is necessary to clarify what we mean when we say "listen" and "hear" in relation to music appreciation, especially since it is not uncommon to hear "music appreciation" and "listening to music" used synonymously (Horner, 1968).

Let us first look at the relationship between the concepts of "listening" and "hearing" in terms of White's (1967) notion of reception concepts. The basic distinction is between verbs which express an action (running, waving, listening) and those which express outcomes or upshots (winning, losing, seeing, hearing). A distinctive subset of action verbs are those where the action consists centrally of paying attention to something (listening, watching, looking, etc.) The verbs which pick out the upshots of attention verbs are what White called "reception" verbs (see, hear, notice, etc.)

There is a special kind of relationship between attention verbs and reception verbs which has important implications for the educational intentions we have: we can teach people strategies to increase the likelihood that they will pay attention (sit up straight; ask yourself what type of rhythm the music has, etc.) and we can arrange situations to enhance paying attention (remove distractions, have a good CD player, etc.)

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I will not be concerned with the type of situation where music is written precisely for the purpose of being simply background noise, such as Muzak, which is written for department stores, elevators and doctors' offices. We may hear it, but not usually as a result of active listening.
etc.), but we cannot guarantee that the person will have the upshots we intend. We can look and fail to notice or listen and fail to hear what is intended. What we see, hear, notice is heavily dependent on our knowledge. As White said, "What we receive, comes to us provided we have been appropriately prepared. We do not produce it or gain it, secure it or bring it off." (p.69) and "to be struck by something in the sense of noticing ... is to receive knowledge of it, to be able to tell what it is" (p.70). In other words, while listening to music is an activity, hearing music in a particular way is not something that you do; it happens to you because you understand the music. As White puts it: "Some things we cannot help noticing; there are others that specific education prepares us for. All of us naturally notice our twinges of toothache. But only a musician could be struck by a similarity between Bach and Irving Berlin..." (p.70). In other words, while we notice a toothache because it causes us physical pain, we may only be able to notice the similarity between the sound of a whistle and the sound of the flute, or two tunes or the tempi of two different songs, if we possess the necessary musical knowledge. To sum up, it is by attending to (listening) to music with musical knowledge that we can notice (hear) it in a sophisticated way.

Having now clearly shown the difference between listening

\(^{2}\text{While White may have made the claim stronger that it needs to be, the logical point holds. We hear what we have been prepared to hear.}\)
and hearing, I turn to the role these have in appreciation. In the epistemological senses of appreciation, what interests us is what we need to do to acquire relevant knowledge, so that in hearing music we can be discriminating and acquire grounds for ascribing value to it. There are two respects in which appreciation goes beyond simply hearing: being able to discriminate among different types of music and being able to acquire grounds for ascribing value to it as a whole. Appreciation involves the activity of listening which results in us being able to hear the music in a particular way i.e. with ascribing value to it in mind. Appreciating music is something which happens to us for reasons based on the musical concepts we have learned. It is not just the activity of listening that permits appreciation, it is also having the necessary concepts to hear what should be heard, what can be heard, etc. Music appreciation also involves something which happens to us provided we have the appropriate musical education; it thus also involves receptions.

Music Appreciation and Our Conceptual Apparatus

What we want in music appreciation is for particular kinds of upshots to occur when students listen to music. We want them to hear the music in such a way that they are able to attend to the structural and expressive components of the music and ascribe value to the music as a whole. What they hear is based on the conceptual apparatus they have in place.
The term "conceptual apparatus," often used by philosophers, is a place holder or a metaphor for a person’s system of concepts. As Green (1971) shows, the concepts we have are a central component of our belief system. Our concepts and beliefs do not exist in isolation from each others: they form systems—however incoherent, contradictory, etc. these systems may be. And this is true of the concepts we have which are musically relevant. I summarize this with the expression "conceptual apparatus" which is the system of concepts which we already have in place, or which we acquire. For example, if we do not know what a hemlock tree is, we may see a tree, but cannot see it as a hemlock tree. Analogously, if we do not have knowledge of a variety of musical structures, we may hear musical harmony, melodic structure and rhythm as disjointed factors or as one big complex noise. This is what happens to us when we listen to a type of music which has a structure that is completely foreign to us. For those of us who live in the Western world and who listen to traditional Chinese music, for example, the music seems to us to have no structure or at least no structure we understand: hence we make "no sense" of it. Although we may listen attentively to this type of music, we cannot "hear" the music in a way which makes sense to us since we lack the necessary conceptual apparatus to understand that particular type of music. When we hear music with a system of concepts which enables us to hear the music in a way which makes sense to us,
we can be discriminating and can appropriately ascribe\textsuperscript{3} value to it.

In discovering our musical conceptual apparatuses, we can distinguish two extremes of a continuum: an intuitive/organic apparatus and a reflective apparatus. An intuitive/organic conceptual apparatus evolves from a person experiencing and getting used to a certain genre of music from an early age. For example, a person brought up in North America may unintentionally develop a framework of categories into which s/he can fit the music of the day (or even the musics of the day) based in his/her experience of listening to Western music(s). This person may or may not be aware of this framework, or the use s/he makes of it in listening to music. This organic apparatus will determine what sounds "normal" and what sounds "odd" and in the absence of education or training, will also have significant impact on what the person likes or dislikes. By studying, teaching, modelling, etc., this unreflective apparatus can be modified— it can become a more complex, sophisticated and varied. Having a reflective conceptual apparatus means that a person has developed a conceptual apparatus different from the (intuitive) organic one which s/he previously possessed. The possibility of moving along the continuum from an organic structure to various degrees and qualities of reflective apparatus ought to be a

\textsuperscript{3}Here I am using "ascribe" in the objective rather than the subjective sense. The value is in the music; we do not ascribe it in some subjective way.
major aim of music appreciation. Such a move is crucial not only in coming to a more sophisticated understanding of familiar genres but also in learning about unfamiliar genres of music from other cultures. In such cases, this person must be educated in the new genre's conceptual structure ("harmony," "form" and "tonal properties of the instruments" etc). When we have mastered a new conceptual musical structure we are aware of it in a reflective way.

Having a reflective conceptual apparatus raises the question of articulation— the verbal capacity to state the rules or principles which have been learned. The notion of articulation is complex, in that it involves a mixture of logical and empirical claims. There are arguments both for and against articulation of principles or rules being necessary to show that we have learned a principle or rule (Green, 1966). I believe that a more sophisticated music appreciation involves articulation, since with the development of a reflective conceptual apparatus, we are initially made aware of the music which formed our intuitive/organic conceptual apparatus in a reflective way. In order to learn the conceptual structure of a new genre of music from a different culture, we need to have a way to talk about it, we need to be able to articulate the elements of its structure and expressive content which are new to us. It is logically not possible to listen to "new" genres of music without comparing them to our "own". We are able to reflect on our "own" music and articulate how it is the same
or different from the "new" music which we are studying. In this way we can develop a conceptual musical structure for many different genres of music from many different cultures since we are aware of the structural elements in a reflective way and have developed a language to articulate these different structures. Obviously there are varieties of complexity of the conceptual apparatuses we acquire. Some will permit only relatively simple articulation; more sophisticated conceptual apparatuses will enable more complex and subtle articulation. Undoubtedly, much more work needs to be done on the notion of articulation— as I suggest in chapter IV.

Act of Appreciation

Thinking about music appreciation in this way, we can describe the act of appreciation: it consists in listening to music with a reflective conceptual apparatus, hearing it in a more or less sophisticated way and evaluating it in terms of its musical structure and its ability to express something to us. We are able to attribute positive or negative value to what we hear for reasons based on the musical concepts we have learned. The emotional response we experience is based in our structural evaluation of it, such that if we possess the necessary knowledge we may be able to discover what structural elements caused us to have a certain emotional response, as I discuss in the next section.
Here I will examine a little more closely being "moved" by the music as an emotional response. According to Daniels (1975, p.27) in his discussion of the logic of emotions, "we don't do emotions: they 'come over us' or we "are gripped" by them. The category of emotions carries with it a presupposition about a person's normal state; if they are emotional, their normal state has been altered in some way and in the case of listening to music their emotional state has been altered by the music—s/he has been moved by it. It also seems clear that people can be moved by music in degrees; that sometimes we are not moved as deeply as we are at other times. For the purpose of my conceptualization of music appreciation, I need to distinguish between people who are moved by music, but can offer no reason why, and people who are moved by music and can explain why in a sophisticated way and evaluate the music positively or negatively.

For example, person one (P1) who is a novice about music, listens to the music and hears it, but has only a surface emotional response to the music. P1 can only say that he likes the music or not and although he may be moved by it, he may not understand why he is moved. Person two (P2), however, is very sophisticated about music, listens to the music and hears it, but has the conceptual apparatus in place which allows her to evaluate it, whether she likes it or not. Further to this, P2 can be moved by the music and explain why. It is the response of P2 which characterizes a person engaging in the
act of appreciation as conceived of here: those people who can recognize the structure of the music and explain why they are moved in a sophisticated way, and evaluate it positively or negatively, are those who can be said to fully appreciate music.

This is not to say that only if we fully or appropriately appreciate music that we can be said to appreciate it at all. There are various degrees of sophistication in music appreciation, depending on the sophistication of the listener's conceptual apparatus. Bailin makes this same point:

There are many levels at which one can respond to a work, ranging from a purely subjective, spontaneous, uninformed response, to a judgement based on a great deal of knowledge of the art and of the specific framework. A work can, then, be appreciated on many different levels. One would not, I think, want to claim that the spontaneous, subjective response is totally illegitimate, but rather, that with some expertise and knowledge of the art and the work, greater discrimination and another level of appreciation are possible. (1988, p. 47)

Now that we understand what is involved in the act of appreciation, we need to determine how we can provide an explanation of why we are moved by the music: how we can make sense of our emotional responses. In the next section I examine expression in music to discover how we can justify our assertion that a piece of music expresses emotions.

Expression in Music: The Various Positions

The notion of expression and its relationship to music is one which is extremely problematic in conceptual research. Below I examine five positions which have been put forward to
explain what is expressed in music and how we can recognize what is being expressed: the intentionalist position, the physiological position, the canonical position, the Hanslick confusion and the relational pattern/justificatory position. At the end of this section I offer an analysis of music expression which is logically compatible with the conception of music appreciation I have outlined in the previous section.

The Intentionalist Position

This first position I critique, which I will call the intentionalist position, requires us to distinguish the roles which the composer and the performer play in the expression of a work of music from the expression which lies in the work of music itself. It has a weak and a strong version: the strong version holds that only if we know what the composer intended to express in the work of art, can we know what the work of art expresses; and the weak version holds that one way to find out what the music expresses is to find out what the composer/player intended. We typically cannot find out what the composer may be consciously or unconsciously trying to express i.e. what s/he is intending to express. It may be, for example that the composer is dead and we cannot find out what s/he was intending to express in a certain piece of music. Even if we were to discover what the source of inspiration may have been we cannot know if s/he consciously reflected on this source or not. Even if the
composer is living, and we can ask what s/he intended to express, s/he may not even know the answer. To spend time trying to figure out what a composer may or may not have intended and why removes us from the main object of concern—the music itself. We can determine what is being expressed through analyzing the structure of the music, as I explain later in this section.

The role of the performer in expression is quite similar to that of the composer. The performer may have intentions of his/her own and may make his/her own contribution to what the music is expressing. For example, if a performer is feeling particularly sad, s/he may or may consciously or subconsciously try to express this sadness in performing the music through his/her special interpretation of it. It is possible that a performer may make a mistake and interpret as sad, a piece of music that we perceive as being happy. This complicates the notion of expression on another level outside of the music itself but does not introduce any questions that differ logically from determining what is expression in a work of music. In the music means that we do not have to know the composer's or the performer's intention, but that we have to discover what the complex set of relationships in the music itself is expressing. We can justify our interpretation through an evaluation of the structure of the music, as I explain later.

Thus the intentionalist position is not useful to
consider for educational purposes since we do not need to know, and often cannot know, what the composer or performer intended to interpret the music or justify what it expresses. My conception of music appreciation is not concerned with the role of the composer or performer in expression; rather it is concerned with how the listener can determine what is being expressed in the work of music itself.

The Physiological Position

Expression in music is often discussed in terms of physiological responses to the music. The source of this view lies in the scientific research which has been carried out about physiological events which can occur simultaneously with hearing music. The physiological view equates certain physiological responses or physical behaviours triggered by musical characteristics as being the emotional responses to the music. For example, Clynes (1989) characterizes what he calls "essentic forms": "of joy, anger, love, sex, hate, grief, and reverence... which are properties of the central nervous system for the production and perception of emotional qualities—that is, for their communication and generation" (p.291) and "essentic form is biologically given and appears to be genetically preserved. ... In Western music essentic form is embodied in the sound mainly through the frequency and amplitude of musical tones" (p.293). He proposes to be able to assess the essentic forms by having the participant place
his/her finger on a sentograph which measures the person's amount of "expressive finger pressure" (p. 293) in response to the musical pulse. The essentic forms which have been discovered to exist biologically serve as a template for the structure of the music itself so that the essentic form is in both the music and the body.

Other writers, such as Mehr and Elrod (1986), emphasize the physiological nature of the affective response such as muscular tension and relaxation and such other bodily responses as changes in pulse rate, blood pressure, fatigue, respiration and arousal as being the key in music appreciation. What has happened here is that the researcher has assumed that a person's physiological or physical response to certain musical sound constructions, for example music which moves very quickly and which may correlate with a person's increased heartrate or a flushed face, is what we mean when we say a person is moved by the music to feel a certain emotion.

This interpretation of "expression" is in fact a reductionist distortion of this concept (and, no doubt, of others). It treats concepts which are not physiological concepts as if they are physiological, and it reduces the relationship of a person to music from that of interpretation of the music to a causal relationship. To put this in a slightly different way, it approaches music from the standpoint of what it seems to cause in a stimulus/response
situation. We have here, of course, a mechanistic/behaviourist position. I believe this position is flawed for the following reasons: Firstly it fails to recognize that what music expresses cannot be explicated using causal terms. (The position recognizes that expression has to do with emotions but misconstrues emotion concepts as causal concepts.) It treats music the way we treat knee jerks: if we hear a certain type of music then we can expect a set response, just as if a doctor hits a person's knee in a certain place to get a certain reflex reaction. Musical composition, however, is deliberate and our response to it involves more than electrons firing in our brains: it involves at least interpretation and, typically, evaluation.

Secondly, the physiological position treats expression in music as being the same as either an emotional response or as being like emotions. In the example cited above, if a person puts his/her finger on a sensor while listening to music, the physiological response which is measured is equated with a particular emotion and thus becomes what the music expresses. In the general category of emotions, "feelings of general condition" (White, 1967) such as elation or hunger may correlate with such physiological events as uneven breathing and heightened heartrate but, with regard to particular emotions, either the feelings of the general condition or rapid breathing and heartrate could be affected by any number of factors besides the aesthetic response to music—such as
having just had a cup of coffee. Therefore what music expresses may correlate with particular physiological events or feelings of general condition but need not. These responses are not part of the meaning of emotion or of any particular emotion concept, since the "core" of emotions is cognitive (Peters, 1969). This cognition involves how the responding person sees things according to his/her conceptual apparatus. How one person expresses extreme anger may be closer to how another person expresses happiness—the symptoms of flushed face, loud talk, hyper actions, etc., may be quite similar. If we want to know what emotion s/he is experiencing, then we need to find out what s/he sees as happening to him/her. Thus there is no necessary connection between any particular physiological event or feeling of general condition and what the music expresses.

The Canonical Position

Sircello, in his book Mind and Art, offers a brief discussion of widely-held notions of what expression in art is: he points out their limitations and provides what he sees as a more reasonable point of view. Using the works of Monroe Beardsley and O.K. Bouwsma, he explicates what he calls the "Canonical Position." The Canonical Position, as Sircello sees it, is that anthropomorphic predicates are appropriate for some works of art in the same way that anthropomorphic predicates are appropriate for some natural objects such as a
"raging" sea, "gloomy" sky, "happy" sunshine, "angry" waves, etc. (Daniels, 1983). In this way we would ascribe the characteristics of "raging," "gloomy," "happy," or "angry," to works of art in the same way that we ascribe colour to objects since those works, according to Sircello, literally represent properties designated by the predicates. Since the property or quality to which we wish to assign an anthropomorphic term is in the work of art, it is a only matter of matching an anthropomorphic term to the artwork (deciding which property or quality is in the artwork.) Sircello does accept the Canonical Position's concept that properties (qualities) that warrant anthropomorphic predicates are in the work of art and make it possible that they can sometimes be ascribed to works of art, but he also has several criticisms of this theory. He views as inadequate the method by which one ascribes anthropomorphic terms to art, according to the Canonical Position. He believes that there are other qualities besides anthropomorphic ones which may be expressed in art (expressions such as love of nature, a sense of mass and power, nobility of soul, etc.) He believes, as well, that there are better reasons for calling art "expressive" than simply assigning anthropomorphic terms to it. Sircello does not believe that what is expressed in art is simply a mirror image of natural objects in life, but that we must interpret the artwork to discover what is being expressed. This is achieved through recognizing patterns of expression in the
artwork, as I discuss in the following section.

In the case of music the use of anthropomorphic predicates may have marginal usefulness in describing such types of music as program music (instrumental music written based on some type of story outline or description), opera and songs, where we have at least some knowledge of what the music is intended to be about. However, this position cannot be applied to abstract instrumental or vocal music where no program is present or indicated. It is similar to the weak version of the intentionalist position which holds that if we know what the composer intended, we may be able to recognize certain patterns of expression which fit that intention. Let me now turn to another view, which I call the "Hanslick Confusion."

**The Hanslick Confusion**

Although it is Hanslick’s position that music is incapable of expressing any definite emotion and that musical composition has to do with the manipulation of formal elements, which are primarily of a musical nature, he does, nevertheless, make this statement:

A melody, for instance, which impresses us as highly dramatic and which is intended to represent the feeling of rage can express this state of mind in no other way than by quick and impetuous motion. Words expressing passionate love, though diametrically opposed in meaning, might, therefore, be suitably rendered by the same melody. (1957:414)

Hanslick has succeeded in creating a position which confuses two of the positions discussed above—the
intentionalist and the canonical positions. His phrase "which is intended to represent" is clearly an example of the intentionalist position and as I have discussed we often cannot know what the composer intended, nor do we need to know.

His assumption that rage can only be expressed by quick and impetuous motion falls under the canonical position. This assumption is clearly false since a strong, deep and low sound could express rage equally as well and also because quick and impetuous motion may express many other things.

Hanslick has made an assumption or judgement about how emotions are expressed in music. While he implies that love may be expressed in more than one way, he has stated that rage can only be expressed in one way. Thus apart from his basic confusions, he has also contradicted himself. He has stated that one emotion is capable of being expressed in many ways (love), and yet another emotion is only capable of being expressed in one way (rage).

None of the positions I have examined above is adequate. I propose an alternative which, I believe, is defensible and educationally relevant.

The Relational Pattern/Justificatory Position

This position, derived from Sircello, is a reaction to the canonical position in that it allows some credence to that position but views expression to be an infinitely more complex phenomenon. On a simplistic level we may ascribe an expressive
property to a person in the same way that we ascribe colour to an object. We may say that Jones is happy, in the same way we may say that the rose is red, simply because Jones is smiling. However, even in such a simple situation, we must use a pattern of properties to justify the predication of an expressive term of a person, as I discuss below.

Sircello gives many accounts of how we apply expression terms to people. According to Sircello, if P is happy or in love or enraged, etc., one action or response on P’s part is not sufficient to say that P is expressing anything in particular. Rather, applying expression concepts to people can be justified only by a pattern of actions, appearances, etc., of the person. And often to justify the attribution of an expressive act we must have knowledge of certain background features. These must be specified from case to case but are relatively easy to see in many cases. For example, if Jones’ face is usually red, any justification that Jones is angry or embarrassed would have to take this into consideration since a red face is often taken as part of our justification for saying that a person is angry or embarrassed. But Jones’ red face is only one element in a pattern which may lead us to say that he is angry or embarrassed. And conversely, Jones might have been in the sun or in a bar.

Sircello believes that in ascribing an expressive property to a work of art we also rely on patterns, logically speaking, in the same way as we do with human acts of
expression and that the logic is fundamentally relational. "The expressive predicate ascribed relates the work of art to the inner life of human beings just as smiles, insults and shrieks of frustration relate to (and thereby express) the inner lives of human beings." (Daniels, 1983, p.2).

I have chosen to adopt the relational pattern/justificatory position in explicating my conception of music appreciation for several reasons, which are best explained by showing how the position relates specifically to music. It enables us to make sense of our emotional responses and to have a role for reasons and values and indeed a central role for justification. We can look for patterns in the music which are standard for expressing certain emotions, since, although there is a complex set of relationships within each type of music, there are, within cultures and tradition, standardized ways of expressing certain emotions. In the classical music tradition, for example, an indication of sad music may be a slow stepwise melody in a minor key or an indication of happy music may be a series of quickly leaping staccato in a major key. But, as we have seen, these forms may be used for a variety of expressions. Thus for a person to justify the claim that s/he can hear a piece of music and say what s/he thinks it expresses, s/he can do so essentially by picking out relationships of notes to form, rhythm, harmony, etc., to justify how the work of music expresses what it does. Thus asserting that a piece of music expresses emotion calls for
justification— a justification of a complex set of relationships in the music. The knowledge which is required to provide reasons to justify our claim that particular emotions are being expressed also enables us to ascribe a positive or negative value to the music according, for example, to standards which are traditionally in place for each genre of music.

Thus the adoption of the relational pattern/justificatory view is especially useful in education. We can teach students how to interpret music through analyzing forms and modes. We can enable them to justify ideas about what is being expressed and give them ways to have more and more sophisticated responses to music.

Summary of Expression in Music

I submit that expression in music is much more than a matter of stimulus and response in the sense of being able to measure an individual’s appreciation of music by measuring breathing or heartrate. In determining people’s responses to a piece of music, one can observe their behaviour (if they are happy, sad, excited, the expression on their face, and any physical responses, etc.), but we can also ask them about their response to the music, which, if they have received the proper music education, they will be able to support and justify. The fact that we can make mistakes in what we believe is being expressed in the music does not lessen the import of the theory that emotion is expressed in music. We can make
mistakes in applying any attribution, especially when we try to ascribe emotions. However, we must still be able to justify what emotion we believe is being expressed by the structure of the music.

Chapter Summary and Conclusion

The purpose of this chapter was to present my conceptualization of music appreciation. The first five sections of the chapter consisted of my analysis of appreciation, appreciation and music, listening and hearing, our conceptual apparatus, the act of appreciation. The sixth section comprises a discussion of the various positions on expression in music. Each area examined points to music appreciation having a strong dependence on knowledge—in at least three ways: First of all, knowledge is needed for us to have some kind of basis to evaluate different types of music as a whole (in terms of its structure and its ability to express something to us). For example, if I have never heard traditional Japanese music before in my life, I may have no emotional response at all to the music emanating from the traditional Japanese instruments accompanying the singers, nor will I understand what the music is about or understand its structure. If I am then provided with even basic knowledge of the instruments and the theoretical structure of the music and a translation of the text, the music will begin to make more "sense" to me and, after repeated listening, I may be able to
relate to what is being expressed and begin to have different and more sophisticated emotional responses. With increased understanding, I will be able to evaluate different pieces within Japanese music in comparison to one another.

Secondly, when we have an intuitive emotional response to music, knowledge allows us to discover what the basis for our emotional response may be. For example, if I listen to a great number of Beethoven’s works and know them extremely well and I hear a work that has previously been unknown to me, I may be very moved by it and be curious to discover why. If I listen to the music again and discover it has some of the same harmonies, phrasing and melodic structure of another work which causes me to feel the same way, I will have a better understanding of why the music expresses what it does.

Thirdly, knowledge helps us to discriminate among different types of music. So, as Rorem (1967) points out, if we dislike a work, which we nevertheless feel to be great, we can justify our opinion. For example, if I listen to Mozart’s Requiem Mass and have the knowledge to examine its orchestral structure, its harmonies, interwoven melodies, which express grief etc., and feel that it is truly one of Mozart’s masterpieces, I may appreciate it as such, but may dislike it because it causes me to feel sad every time I listen to it. However, I can still justify why I believe it is one of Mozart’s masterpieces and thereby assign a value to it in relation to other musical compositions within the same genre.
and in comparison to music of other genres.

This chapter is best summarized by the following statement: Our knowledge of music (our reflective conceptual apparatus) provides us with a basis for allowing us to interact with musical structure/form and its potential for emotional content/expressiveness so that we can listen to and evaluate music as a whole and justify our intellectual, emotional and physical responses. This should be the aim of music appreciation.
CHAPTER IV- CONCLUSION: THE EDUCATIONAL IMPLICATIONS OF MY CONCEPTION OF MUSIC APPRECIATION AND FUTURE RESEARCH

Introduction

This chapter addresses the implications of my conception of music appreciation for education as well as for areas of future research. It is divided into two sections: what has been established and what is yet to be done. The first section outlines what I have established in my conceptualization of music appreciation and what the corresponding educational implications are. The second section addresses what concerns I have raised in developing my thesis and suggests areas of future research.

What Has Been Established and the Educational Implications

In chapter III, I began by clarifying the concept of appreciation as it is used in our everyday language and arguing for a conception of music appreciation for education based on the judgemental sense of appreciation. The crucial aspect of this sense is that it presupposes judging on standards (criteria, etc.) of value and has an epistemological aspect since it presupposes a knowledge base. It assumes that we cannot appraise or estimate the value of something or someone unless we possess the appropriate conceptual apparatus or knowledge. In the section "Appreciation and Music," I establish that appreciation in music involves ascribing value to both the structural and
expressive elements of the music.

In my discussion of the differences among listening, hearing and appreciating, I explain that there is a special kind of relationship between attention verbs (listening, looking) and reception verbs (hearing, seeing) which has important implications for appreciation and education. We can provide students with the necessary musical knowledge which will help them to "pay attention" (to listen to) the music in a certain way, but we cannot guarantee that they will hear the music in the ways we want them to. Hearing the music in a certain way is not something we "do," it is something that happens to us provided we have the appropriate musical knowledge. Since appreciating the music is hearing it in a special way, such that we can be discriminating and ascribe value to it, it also involves receptions. Thus the role that knowledge plays in appreciation is a very important one.

My development of the conceptual apparatus continuum from the intuitive/organic to the reflective, provides us with a objective of moving along the continuum; from coming to an understanding of our "own" music to the possibility of coming to an appreciation of other genres of music besides our own. This is achieved, at least in part, through our ability to articulate the conceptual apparatus of our own music so that we can compare it to other genres of music. There are degrees of sophistication in music appreciation based on the sophistication of our conceptual apparatus and our ability to
articulate the conceptual structure. Logically, we can only ascribe value to music according to our level of understanding of its conceptual structure.

The relational pattern/justificatory view, enables us to make sense of our emotional responses to music and to have a role for reasons and values and, indeed, a central role for justification. The knowledge required to provide reasons to justify why particular emotions are being expressed also enables us to ascribe a positive or negative value to the music according, for example, to standards which are traditionally in place for that genre of music.

My conception of appreciation in relation to music, my analysis of listening, hearing and appreciating, my development of the conceptual apparatus continuum and my adoption of the relational pattern/justificatory view all point to the need to acquire knowledge as a basis for evaluating different genres of music. My conception is richer than the others in the literature review: it moves beyond students just "listening" to music as if what we want as teachers is the development of some type of general educational "skill," and it moves beyond students becoming purely aestheticians. Students use their knowledge as a springboard to evaluate the music through assessing its structure so that they can justify what is being expressed in the music. We can teach students how to interpret music in more and more sophisticated ways so that they in turn have
more and more sophisticated responses to the music. Further to this, students need not be limited only to the music of their particular background or culture.

Based on my conception of music appreciation, I now outline what I believe teachers would need to do to implement my conception. Teachers would need to make students aware of their organic conceptual apparatus through helping them to recognize the structures of their "own" music. In the absence of education or training, our intuitive /organic conceptual apparatus determines what we like or dislike, but may not permit us to appreciate our own music. We must be aware of the music's structure in order to appreciate it. Students would listen to the music repeatedly in order to learn to identify a different structural element each time. Teachers would help students discover which structural elements of melody, dynamics, tone, etc., make them feel a certain way. In this way, they would uncover the expressive musical structures in place for their culture. Students would then be able to assign value to the music based on its structure and its ability to express something. When students have mastered the conceptual structure of their own music they are aware of it in a reflective way and have learned, to some degree at least, to articulate (talk about) the elements of its structure. They have developed a conceptual apparatus different from the organic one which they previously possessed. Moving along the continuum from an organic to various degrees of reflective
apparatus ought to be a major aim of music education. With the possibility of moving along the continuum from having an organic conceptual apparatus to having a reflective conceptual apparatus, students can become aware not only of the structure of their own music, but of others as well. We could then lead students on the path of discovering the value criteria that are in place for other genres of music. In this way teachers could guide students through different genres and set them on a "path of appreciation" which they will hopefully pursue on their own after they graduate.

Having had the necessary music appreciation "methods" instilled in them by their teachers, students can continue to learn to appreciate other genres of music by moving from what they know to that which they would like to know. Learning to appreciate music through listening to it is very valuable since not everybody is a musician who plays an instrument or sings. Music appreciation education would provide people with a way to make all genres of music accessible to them on their own.

What Is Yet to Be Done

The Intentionalist Position Revisited

It would be interesting and educational to explore whether the students' reception of emotions converges or

4Explicating what these criteria are for each genre of music is beyond the scope of this paper.
diverges from the emotional intentions of the composer or performer if the intention of either or both is known. For example, we could explore the case where we know the composer intended a, b, c, but the performer read emotions e, f, g, and tried to express precisely those emotions. We could compare the intentions on both these levels with what the students hear.

Music Appreciation and Articulation

In chapter III I have discussed how having a more sophisticated conceptual apparatus involves articulation, initially involving a language to articulate the conceptual structure of our "own" music as we move from our intuitive/organic apparatus to a reflective apparatus. We are then able to compare the structure of our own music to other genres of music through the language we have developed.

The difficulty lies, however, in developing our musical language based on what we know intuitively. We need to raise what we know inarticulately to an articulate level (Goolsby, 1990, p.30). This is not to say that on command we can articulate what we have already known intuitively. Rather we may not even be aware of our intuitive knowledge. Articulate knowledge can be achieved by reflection on and analysis of a piece of music a person knows well, such that the internalized norms underlying that understanding can be raised. While articulating the structural elements of a genre of music may
be relatively simple based on the technical theoretical musical language we possess, putting our emotional experiences into words may be very difficult.

Articulation in music appreciation is particularly problematic due to the nature of music. While it may be relatively easy for us to develop a language which allows us to talk about the structures of various genres of music, developing language to talk about the expressive elements is likely to be difficult. It is clear that more work needs to be done on the notion of articulation.

Examining our Preconceptions: Music Education as Aesthetic Education and the Eurocentric Aesthetic View.

If we are to fully experience musics other than our own by having students develop reflective conceptual apparatuses, we must first examine what our preconceptions in music education may be. As I have discussed in the literature review, the philosophy of "music education as aesthetic education" as first put forward by Reimer in 1970 and reconfirmed by him in 1989, has had a profound affect on music education since it was first introduced and continues to affect any new developments. (Bowman, 1993; Elliott, 1991; Verrastro, 1990).

According to Reimer's views, the listener's goal in experiencing music is to have an "aesthetic experience" based on "knowledge of feeling." I have already pointed to the vagueness of Reimer's philosophy of music education and I now
outline three problems it presents in light of my conceptions of music appreciation.

The first problem is that experiencing music is not clearly separated from some sort of general aesthetic experience that we could have in any of the "arts," and is therefore not much help for music education.

Secondly, when Reimer does consider the structural elements of the music - such as melody, rhythm, harmony, tone colour, texture, form- and the role they play in the aesthetic experience, they are clearly structural elements based in the Western classical music tradition. In future research I would examine the possibility that this "eurocentric aesthetic view" which has become embodied in Reimer's use of the word "aesthetic" itself, prevents us from being able to carry over music education as aesthetic education to other types of music outside the classical tradition.

Thirdly, his vagueness regarding what an aesthetic experience consists in and that we are tied to the Western classical music, gives us no handle on what, educationally, we could do to promote music appreciation as I have conceptualized it.

The Genre/Cultural Aspect

I initially conclude in chapter III that "a full appreciation of music is a marriage of an emotional response with experience and education in its structure (music appreciation as a whole)," I later showed that justifying what
the music expresses can be based on its structure and we cannot justify claims about what the music expresses until we have knowledge of its structure. This is the formal aspect of my conception of music appreciation.

There is at least one other aspect possible in music appreciation- the genre/cultural aspect. All music comes from a tradition and, historically speaking, genres are genres because they stress or develop musical structures which differ from other musical structures. It is also the case that a genre may develop customary ways of expressing particular emotions and cultures develop one or more genres that are unique to that culture. An adequate education for music appreciation will need to include both formal and genre/cultural elements. It may be that the structure and expressive content of two genres of music may be similar, but it may also be the case that we cannot find a basis for comparing two genres of music and must study the music which is new to us as a completely separate entity.

Green makes a good point with regard to coming to an understanding of crosscultural behaviour- the logic of which I think is relevant to this notion of a genre/cultural aspect.

When behaviour becomes principled, i.e., when it becomes norm-regarding, then it is possible to entertain the prospect that there may be alternative ways of doing the same thing or alternative norms to govern the same social action. And this is so, because to grasp the principles embodied in one's behaviour is to have the critical acumen to see in what respects "circumstances
differ" and to understand what different kinds of behaviour may count as "doing the same thing." Although they do not describe it in precisely these terms, such a capacity is an example of what anthropologists have pointed to as "cultural empathy." (Green, 1966, p. 129-130)

When we try to interpret different genres of music cross-culturally, we must recognize that there is more than "one way of doing the same thing," especially when it comes to expression in music. Music from entirely different genres can express the same emotion in either similar or different ways, both of which are legitimate according to cultural norms.

Also within a particular genre of music, musical structure and expressive content may change through time. For example, in the Western classical music tradition, it is clear that the structure and expressive content of Gregorian chant and 20th century classical music are different. Green also makes a relevant comment.

Styles of art change as do the standards of language. But they also are changed when men, reflecting upon what has been normative, fix their loyalty upon some other norms. A new style of music, of poetry or of architecture...These are the fruits of action, and they are norm-regarding, but with the respect to norms which have not before found concrete expression in human activities. And in this respect they are norm-creating actions. (Green, 1966, p. 135)

The difficulty lies in determining what these structural/cultural norms are at any one time. It may be that at varying points in the history of one particular genre of music or within cultures that structural cultural norms may be similar. Bailin makes this point in determining why earlier
music within a particular genre or music of another culture, becomes popular in a later era with a similar intellectual climate.

... this appeal of a work of art to the sensibility of an era is not a purely intuitive appeal unconnected with the rules and techniques of the tradition within which the work arises. Rather, it is an appreciation of aspects of the form and structure of the work and so is very much based on an understanding of the techniques, rules and underlying theory of the tradition. (1988, p. 46)

Clearly more work needs to be done in the genre/cultural aspect so that we can determine the customary musical structures and ways of expression of a particular genre or culture. We also need to consider what genre/cultural aspects are intrinsic and extrinsic to the music as I discuss below.

The Inclusion of Extrinsic Cultural and Historical Background.

Aside from discovering what aspects of a particular culture we need to recognise to become aware of the customary ways of expressing particular emotions for that culture, we may want to consider the effect that factors extrinsic to the music itself may have on enhancing or detracting from our music appreciation. Certain factors are easily identifiable as being extrinsic, such the historical context in which in music was composed and the biographical information about the composer etc. However, with cultural aspects it is more difficult to draw the line between those that are intrinsic and those which are extrinsic to the music. For example, if a certain piece of music was written for a certain cultural
festival, there may be certain aspects of understanding the cultural significance of the festival which would help us recognize patterns of emotional expression, whereas other aspects of the music may only provide us with a setting for the music, rather than aiding us with our appreciation of it.

Music Appreciation and Multicultural music

While the goal of music appreciation (as I have conceptualized it) for every student in the school system may provide us with a justification for music education, a future topic of discussion would be to examine the union of music appreciation and multicultural education. This is not to say that multicultural education would then become the rationale for music education, but I would like to examine the possibilities of ways in which one can support and enhance the other in order to give voice to the native and ethnic cultures which exist in Canadian society. I would argue that the conception of music appreciation which I have developed goes beyond previous ones which were based on "music education as aesthetic education" and which limited the genres of music which could be studied in the school under this banner.

Conclusion

In this chapter I have outlined what I have established in my thesis and the educational implication of my conception of music appreciation. I have also examined areas for possible future research. These, however, are not the only areas which
require future research. There are many other questions left unanswered such as: How do we determine what standards of value are in place for each genre of music? How do we determine what the patterns of expression for each culture are (the standardized ways of expressing certain emotions)?

There is a great deal of conceptual work which needs to be done in music and music education, but I feel that my examination of music appreciation has been important and insightful and has determined more precisely what are some areas that require further conceptual work.
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