

Name: \_\_\_\_\_

## The Art of Choral Techniques: Building YOUR Philosophy by Learning about Another!

### STUDENT WORKSHEET Bennett Reimer: *A Philosophy of Music Education*

#### What is philosophy?

(1) An underlying set of \_\_\_\_\_ and \_\_\_\_\_ that defines and helps you to understand the subject fully.

(2) Easiest way to remember the importance of your philosophy: it will be your

\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_, providing definition, navigation and a total view of the landscape (it gives you direction).

#### What is art?

Art = M. O. T. B. E.

(3) \_\_\_\_\_ to be \_\_\_\_\_ of feelingfulness.

#### What is an Aesthetic Experience?

(4) A.E. = \_\_\_\_\_ experience; “\_\_\_\_\_”

#### How do we teach for the Aesthetic Experience?

A. E. = P. X R.

(5) A.E. = \_\_\_\_\_ X \_\_\_\_\_

(6) Since we can't force people to \_\_\_\_\_ to music in a certain way, all we can do is

provide the experience for them to \_\_\_\_\_ the music more carefully. With

increased \_\_\_\_\_, the quality of the \_\_\_\_\_ will be greater, hopefully leading to an aesthetic experience.

(7) Improving students' \_\_\_\_\_ (one's ability to perceive music) and \_\_\_\_\_ (one's ability to have an aesthetic experience) is our goal as music educators. These abilities improve as one the process above is practiced (repeated).

**How is emotion derived from art?** Emotion is aroused through a set of tendencies and inhibitions. Think cigarette smoker (this theory was devised in the 1950s when smoking was more acceptable!). As one desires a cigarette and goes to reach for one in their pocket for relief (tendency), an emotion is created when one finds the pack is empty and the tendency is blocked (inhibition). The resultant emotion (disappointment) is a result of the tendency/inhibition process. In much the same way, music sets up tendencies (e.g., harmonic: V-I cadence) and when the tendency is thwarted (e.g., harmonic: V-vi, deceptive cadence), an emotion is aroused. All of the musical elements can be treated like this, and this is one theory of how emotion is actually created in musical composition. The same holds true for the other arts.

**Extra-musical material** (history, context, meaning of text, etc., etc.) can and should be included in the teaching of a musical work. There are at least three philosophical approaches for us to understand:

(8) **(1) Formalist:** believes true meaning of music is to be found in the strict

\_\_\_\_\_ elements of music (e.g., like absolute music)

(9) **(2) Referentialist:** believes the true meaning of music is to be found \_\_\_\_\_ of the music (e.g., like program music)

(10) **(3) Absolute Expressionist:** believes a combination and \_\_\_\_\_ of Formalism and appropriate Referentialism is the most realistic way to approach the arts (e.g., like understanding the program behind the music, but also teaching for the formal elements also inherent in the composition).

How do we/our students “judge” or assess music beyond “like” or “dislike”?

(11) **Criteria for Evaluation of Art Works:**

(1) \_\_\_\_\_

(2) \_\_\_\_\_

(3) \_\_\_\_\_

(4) \_\_\_\_\_

**NOTES:**