

do not discern themselves as individualistic, but as a whole; then and only then does form exist.

The artist utilizes various techniques to portray a given event or experience. For example a painting of the New York skyline will display various colors, shapes and sizes. This panoramic portrait depicts a particular experience of its artist. In order for this painting to have esthetic form, all of the colors shapes and sizes must co-mingle to culminate into the artist's intent.

These colors, shapes and sizes produce a rhythm that does not distinguish one particular building or boat, but congeals into one. If one particular element of this work is predominant over another, form is then lost. This does not mean that works of art must be uniform in order for esthetic form to exist. What form does define is that the given artist who is portraying an experience into an esthetic depiction, needs to develop the rhythmic elements in such a manner that form is not distorted, thus diminishing the esthetic experience.

When masses are balanced, colors harmonized, and lines and planes meet and intersect fittingly, perception will be serial in order to grasp the whole and each sequential act builds up and reinforces what went before. Even at first glance there is the sense of qualitative unit: there is form (Dewey, pg. 136).

For instance, the sequential rhythm of a child taking his first steps; maybe the child sitting down; then the child struggling to arise; then stabilizing himself and finally stepping forward on his own. Of course a painting or sculpture cannot depict all of these events. But it is the role of the artist to develop a form that comprises these elements so that the esthetic appreciation is evident when it is viewed. If the artist focuses on the child sitting, the intent is lost since the elements were individualized and not culminated, thus form does not exist.

### *Emotional Energy*

Art as is life is comprised of cause and effect. These energies when set in motion result in an experience that may or may not be predictable. The rhythmic pace of these energies elicit various emo-

tions. As the artist creates his composition, these energies are essential in portraying the emotional intent of the artist. The artist's use of symmetry or balance holds and or molds this rhythmic energy so that the audience may comprehend its intent. Without the presence of a rhythmic energy a work of art will fail to catch the emotion of its audience. For art to be representative of an emotional experience its symmetry and rhythmic energy must be true to the experience; if so, the perception of the work is inevitable.

A musical composition is a prime example of blending rhythmic energies to elicit an emotional response. The culmination of phrasing, thematic development, texture, tone-color, rhythm and dynamic all work together. When a particular technique is left alone the ability to establish a rhythmic energy is diminished. But when these and other compositional techniques are incorporated into a symmetrical form, the desired cause and effect is thus achieved; in turn the artistic experience may be perceived.

### *Medium*

Each artist creates through a source: music, sculpture, dance, painting etc. It is this source or medium that conveys the innermost thoughts and feelings of the artist. The medium is the conveyer of the artist's intent; it is the audience that uses this medium to perceive and experience the intent of the artist. The use of medium and its tangibles: time, space, color and so forth, are common elements in all forms of art. The only difference is the choice of what medium is to be used. Thus the chosen medium is the esthetic landscape of the artist.

What makes a material a medium is that it is used to express a meaning which is other than that which it is in virtue of its bare physical existence: the meaning not of what it physically is, but of what it expresses (Dewey, pg. 201).

The artist must utilize various elements available for this given medium to portray his intent. A composer will of course utilize sound, but those elements also available to the composer are: rhythm, meter, rest, and various instrumentation. These elements bring to life the sounds that elicit emotion and

thought. It must be noted that the composer/artist who utilizes these various elements without intent does not convey esthetic thought, but confuses the perceptive process. When the medium and its tangents are used to convey a preconceived composition, then does the artist achieve his goal; an artistic experience is then attainable by all.

The medium of expression is chosen by the artist as is the medium to perceive such expression is chosen by the audience. Therefore each medium or type of art touches the soul of each artist and audience member differently. Thus it is understandable that each type of art possesses unique qualities that elicit different emotional responses. Dependent upon the medium of choice, will determine which senses are to be triggered, therefore what type of response will be achieved. For instance, music of course elicits the sense of hearing, but is many times felt. When combinations of senses are employed the more complex the medium is perceived. These perceptions are devised by the artist as he creates his work. The artist uses his medium to elicit various senses of his audience to induce an emotional response. Members of the audience decide through its experiences, which medium or type of art will elicit the desired responses.

### *Imagination*

The creation of a work of art is not merely the out pouring of an emotional experience, nor is it the exact replica of a particular event or person. Art is the culmination of all that is present and experienced in the artist's world, but is then portrayed as it was remembered; more so how the artist chose to remember the event. This is where the implementation of imagination is employed. Imagination is the mortar that binds the various facets of an intellectualized work of art. One's imagination cultivates the artistic flare that uniquely identifies each work of art.

The medium and its tangents are the avenues used to portray the artist's thought process or intent, but without imagination art would be recreations of time that have no soul or meaningful purpose. This creative process is the foundation of the artist. Without imagination,

there would be no individuality. Worse, there would be no communication of the innermost thoughts of man, through the universal language known to him, the language of art.

Art is the extension of the power of rites and ceremonies to unite men, through a shared celebration, to all incidents and scenes of life. This office is the reward and seal of art. That art weds man and nature is a familiar fact. Art also renders men aware of their union with one another in origin and destiny (Dewey, pg. 271).

The artistic experience is illuminated by the imagination of the artist, and is then coupled by the imagination of its audience. What keeps the interest of the audience is the subject matter of the given work. When an artist couples his imagination with a subject matter that is commonly understood by all, he then broadens the scope of interest and comprehension of his audience. If a work of art does not encompass such subject matter, and focuses solely upon the imaginative or abstract, the audience will lose any identity with the given work of art.

A work of art contains many elements, each culminating into an artistic expression through a medium of the artist's choice. When a particular facet is missing from the composition, whether it be the imaginative or the concrete, the work of art loses all meaning. One views art through the eyes of his own experiences. How these experiences have been perceived, and how they too have been coupled with imagination, becomes the fuel for artistic appreciation. The work of art is the vehicle that ignites this fuel, thus creating new, while simultaneously reviving old experiences. Therefore if the work of art does not contain the necessary elements as aforementioned, the artistic experience is thus not fulfilled.

An esthetic product results only when ideas cease to float and are embodied in an object, and the one who experiences the work of art loses himself in irrelevant reverie unless his images and emotions are also tied to the object, and are tied to it in the sense of being fused with the matter of the object (Dewey, pg. 276).

### *The Critic and Education*

For whatever great number of artists there are, there is an equal or greater number of critics. The critic's interpretation is a tool many use to determine whether or not a specific work of art is worthy to be appreciated. Unfortunately, too many do not realize or understand the evaluation process of a critic; worse, the critic himself is uncertain.

The critic can go off into irrelevancies and arbitrary dicta much more readily than the artist, while failure to be controlled by subject matter is much more evident to eye and ear than is a corresponding failure on the part of the critic. The tendency of the critic to dwell in a world apart is great enough in any case without being sanctioned by a special theory (Dewey, pg. 306).

The critic must not pass judgment upon a work of art as though it is being compared to a standard rule of evaluation. There is no established criteria as to how a specific work of art, regardless of medium, is to be observed to determine if it is worthy of appreciation. Thus the critic should employ certain observational evaluations in his review: emotional conveyance, form, medium, intellectual content; those elements which directly contribute to the perception of art. Therefore the critic is not comparing the given work to an imaginable criteria, but is basing it upon those tangents that create an artistic experience in all.

### *Dewey's Philosophy In Music Education*

Dewey's exploration into the artistic experience philosophically defines his process of artistic appreciation. This definition is the culmination of the artist's perceived experience as it is portrayed into a work of art while correlating it with his imagination. The artistic experience is not achieved unless the work of art is related to a perceived experience by its audience, regardless of the meaning it may interpret.

Thus the music educator who practices this philosophy must ascertain from his students an understanding of this process. Therefore the curriculum enacted by the pedagogue must convey how composition, theory, solfeggio, performance

and musicology culminate into a given work. In turn the student does not study a particular aspect of music, but unearths the process of being a musician, more so becoming one who appreciates music. As the student explores this creative process, he will begin to define his own approach to listening, composing and performing music. In addition, he will appreciate and understand the process by which others accomplish this task.

As the student progresses, the pedagogue may begin to expose him to more complex and varied forms of musical expression. The pedagogue may then ask of the student to participate in creating, performing and defining stylistic aspects of these works. Therefore the student begins to relate the process of creating music with the process of appreciating it. In turn the pedagogue will see his student discover his own perceived experiences, and choose which styles of music best compliment and elicit those memories. Thus the student eventually becomes his own teacher and his own critic. When applying Dewey's philosophy as aforementioned, the pedagogue develops within his student a confidence that he can rely upon as he grows in his artistic appreciation for music. Therefore the student no longer relies upon the mentor for advice or guidance, but journeys through the realm of artistic appreciation without the uncertainty of knowing if his interpretation is correct.

Dewey's intent, as it is applied by the music educator, breaks those barriers of artistic academia, and draws the student into the realm of artistry. Thus the student is not burden by the complex intricacies of notation and theory, but comprehends its interrelation with one another as it forms a given composition.

Those of us who love music, either as a professional, or as an admirer, must not lose those feelings that motivate us to it. Dewey's philosophy reminds the music educator and his student that this love is paramount above all other aspects of musical study. Therefore a student will always feel the joy that music brings, without the intimidation he may feel while intensely studying this subject. Thus "art is a mode of prediction not found in charts and statistics, and it insinuates possibilities of human relations not