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**MUSIC EDUCATION THROUGH AUDIATION TEACHES  
AESTHETICALLY**

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**Summary.** Music education through audiation consists of two processes: 1) informal direction developing subjective sense of tonality and meter, which takes place at home and nursery on the basis of intuition and learning how to audiate things; 2) formal teaching in school in order to develop a sense of objective tonality and meter, in which the emphasis is on understanding and mastering of how things should be audiated. Aesthetics is a general theory of art, a science of: 1) social and psychological sources of the formation of art and views on it; 2) social function of art and its development; 3) evaluation criteria for items in terms of their beauty; 4) historical development of the criteria of beauty.

The article poses the question of whether music education is based on the assumptions of the theory of learning music by Gordon combined with aesthetic education in terms of Lissa. The purpose of music education and art education is to develop interests and needs of one's own experience of artistic expression in an imitative and creative activity in various forms. There were attempts of showing that aesthetic education is a natural consequence of implementation of music education based on learning theory and it was suggested to combine learning theory with aesthetic music education due to a common area of interest – dealing with the so-called aesthetic situations, and in the framework of the creator, the creative process, the work of art, listener, process, perception of art and aesthetic values. Remarks by Gordon and Lissa are consistent, intriguing and useful to create a music curriculum.

**Key words:** Music education, aesthetic upbringing, listening to music, understanding music

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## Music education *versus* music aesthetics

Music education through audiation includes two processes: 1) an informal control developing the feeling of subjective tonality and meter, which takes place at home and kindergarten based on intuition and learning how to not what to audiate; 2) a formal instruction at school in order to develop the feeling of objective tonality and meter, where an emphasis is placed on coming to know and mastering how to or what to audiate (Gordon, 1997, p. 122-123). If music education is to be successful and shape an individual that is sensitive, with a good taste, able to think critically and constantly developing, there must be a coherence between the attitude at home and official kindergarten or school syllabus. It must be underlined that good results in the music education of children and the youth can be achieved only through coherent activity in informal instruction and institutional teaching. According to Elliott, music is a complex human training, that is why learning skills and gaining music knowledge happens in action undertaken in a particular aim – in order to know what, why, when and how to do it. Music practice is based on mutually enhancing activities, such as listening to and creating music, which are perceived by the previously mentioned author as indispensable elements (Elliott, 1995, p. 42-43, 70).

According to *Słownik wyrazów obcych (Foreign words dictionary)* aesthetics is a general art theory, a science on: 1) social and psychological sources of art formation and views about it; 2) art social function and its development rules; 3) criteria for objects assessment in terms of beauty; 4) a historical development of beauty criteria. The word aesthetic means suitable for the demands of aesthetics, beautiful and referring to aesthetics as a science, and a human being sensitive to beauty is thought to be an aesthetics expert. A composer in his musical work includes a series of artistic choices, which together constitute an aesthetic product. It must be added that those choices are neither good nor bad because the composer manipulates with the motives, phrases, duration, dynamics, instrument timbre and other music elements, so their interaction is unique. That is why, we should learn how to understand tonality, meter, tempo, harmony, counterpoint and other music elements in order to perceive every work as an artistic made of different elements interfering each other and constituting an integrated artistic whole. Music aesthetics is psychologically oriented, thus an experiment and introspection are suitable research methods for scientific results and assumptions.

In this article the author asks the following question: is music education based on Gordon's Theory of Music Learning connected with an aesthetic upbringing according to Lissa, who, considering the issues on music, underlines the fact that music quality transmission depends on conscious "intending" reception (intuitive) by the listener (Lissa, 1937, p. 390-391). The author pointed out a different character of function representing sound system in comparison with literary works or plastic arts, but she recognised that sound systems fulfill both representing and expressing function (Lissa, 1938, p. 46-47). Gordon writes that music does not represent (does not replace), but it presents (shows) and it should be intuitively kept in memory to

link what we have heard in a particular music work with that what we foresee in its later course (Gordon, 1999, p. 58).

Music is meant to form an important and diversified structure, also emotionally determined, when it comes to creation type. Aesthetic and artistic values are used to deepen feelings, develop creation activity, self-expression or to have contact with different art fields. The aim of music education, and also aesthetic upbringing, is to develop interests, the need to express one's own artistic experiences in a non-creative and creative way in different forms of activity. Aesthetic upbringing unites perception and understanding, emotional attitude, working imagination and creation activity, so it has an influence on individuals' personality development, achieving maturity by them and broadening their horizons. Music education via audiation makes us understand music which brings satisfaction and good feelings (Gordon, 1999, p. 58).

The main objective of this article is noticing that aesthetic upbringing is a natural result of implementing music education based on music learning theory. The process of developing audiation is a successful method of rising aesthetic value in the field of music. One has to remember that there is a principle of early music education start-up. The importance of music for the development of a child's personality, music reaction types specific for children, their creative activity have been stressed and Lissa's<sup>1</sup> and Gordon's<sup>2</sup> postulates for music education system have been recalled. Z. Lissa's analysis of music reception was connected with reflection on understanding sounds and it is based on the concept of aesthetical music feelings built-up of four factors: 1) sensational ("giving different sounds pitch, their density and timbre"); 2) presentative ("whole presentation of sound courses according to performance schemata of some historical style"); 3) emotional ("directing receiver's intentions

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<sup>1</sup> Lissa (born on 19.09.1908 in Lwów, died in 26.03.1980 in Warsaw) – studied music under supervision of Chybiński, attended lectures of leading representatives of Lwów school of philosophy and aesthetics – Twardowski and Ingarden, she also took part in classes in psychology and art history. Being well-prepared musically when it comes to playing the piano and music theory, showing vast knowledge, she presented an interdisciplinary approach to music studies. Lissa is the author of pioneer publications on music aesthetics, which gave broad perspectives on understanding music on a Polish ground, being extremely important for world's music aesthetics. Her music-aesthetical enquiry focuses on: 1) perception psychology in child experiences; 2) the importance of music in a child personality development; 3) specific reactions to music; 4) creative music activity; 5) musicality of the children and youth; 6) the mechanisms of music perception; 7) understanding music (Skowron, 2008, p. IX).

<sup>2</sup> Gordon (born on the 14th Sep.1927) is a graduate of Eastman School of Music, Rochester, New York specialising in professional chello playing (BA and MA), MA in pedagogy at Ohio University, Athens and PhD in philosophy at the University of Iowa, Iowa City, Iowa. Gordon is a researcher in the field of music education, a music teacher, a prolific author of publications and music aptitude tests. In his career he devoted himself to research on music psychology in music development of little children, pupils and the youth, music aptitude, music learning theory and audiation. Between 1979-1995 he was working in Carl E. Seashore's Music-Education Research Department, Temple University in Philadelphia, where Gordon was given many prestigious awards (Gordon, 1997, p. 3).

to expressing a particular sound structure"); 4) intentional ("directing receiver's intentions (...) on phenomena outside music, determined by music structures"). All of the forementioned factors form the listener's whole music sensation (Lissa, 1938, p. 100-101, 2008, p. IX). The connection of music learning theory and aesthetic education has been suggested in this article because of common interests – dealing with the so-called aesthetical situations, and within their framework also dealing with a creator, a creation process, a work of art, a receiver, art perception process and aesthetical values.

Both in Gordon's and Lissa's approach, attention must be brought to experiencing music as a process, close to music time phenomenological concept of Edmund Husserl, who, in sound course perception (in melody) isolated characteristic retention stages (keeping newly-sensations in memory) and protension (going forwards against sensations-to-be) (Skowron, 2008, p. X). Phenomenological question about time "origin" is directed at shaping awareness of its differentiation as a final source of every obvious things concerning time variation (Husserl, 1989, p. 16). Sound is the subject for analysis. It is a unity in time, but it has time extent – it starts, runs, becomes quiet and goes away into past. Capturing of this diversification in sound endurance is possible because of retention (primary recalling), which is a form of intentionality, the ability to keep in consciousness of what has just happened and is close to the current "now" point. Husserl distinguishes "symmetrical" relative to retention protention act which is a future horizon of sensation, because it concerns the expectation of the things that are about to happen (Buczyńska-Garewicz, 2003, p. 31; Dahlhaus, 2007, p. 93-94). The aim of music education is bringing audiating relations between individual elements and philosophical aesthetics is to describe them. Gordon's and Lissa's observations are convergent, intriguing and useful to create music teaching syllabi.

The advocates of aesthetical music education focus on feelings and omit such problems as for example: a variety of receiver's expectations, the relations between repetition and variation or improvisation, the use of metaphore in music creation, the differences between little interesting symmetry in a formal structure of composition and aesthetical balance in music, the function of music structure ambiguity or the relation between art and artificial things. A great challenge constitutes redefining aesthetical music education as a consequence of audiation development process taking into consideration all-part-all, based on music learning theory. Understanding music aesthetical aspects takes place during a whole process. When listening to music we focus mostly on the whole and that is why in every phase of experiencing some composition we structure impression material, which means that we formulate currently emerging parts, which are related to previously heard and we anticipate the ones which are about to come. Orientation on a series of smaller parts and linking them in bigger structures makes that every experienced composition phase automatically becomes the past which radiates on what appears in the next phases. Continuity of a music composition is felt because we see a variety of the subsequent structures as a uniform music composition (Lissa, 1937, p. 386-387; Gordon, 1999, p. 44-45).

The process of learning all-part-all has three stages: 1) an introduction, which is a review of the whole; 2) an application, namely analysing separate parts (patterns) and their expression; 3) an enhancement meaning better understanding of the whole, which is a sort of new quality, not just a sum of the parts. Usually it runs as follows: students learn the melody by heart, then they listen to and sing the patterns (not necessarily the same which are given in the composition) and go back to performing the whole with a better understanding of the music composition structure. In the introduction it is important to present the whole composition few times to make the students listen to the melody first and then they can try to sing its parts at least. At this stage they should recognise tonality, meter and notice that the whole has different parts. Later in the learning process, students master and analyse the patterns (motives) in order to understand their syntax taking into account the following tips: 1) a pattern series does not have to come from a particular composition, but it has to consist the same functions which are present in it, for example: tone, mode and submode functions; 2) every series has three motives, which students know by heart; 3) students know which harmonic functions are in each composition part (for example A and B); 4) tonal patterns are to be rhythmic and must be performed at the same rate with keeping the breaks between them; 5) a pattern series announces context so it is unnecessary to set tonality; 6) use neutral syllables instead of tonal because solfeggio names are a tool which enables students internalise them; 7) students learn particular pattern series in a specified tonality by heart, and before singing them they signal which part of a music composition it is. If students can freely change the system of individual pattern series and perform them in different matching, it means that they are ready to understand the whole form of a music composition (Azzara, 2005, p. 399-423).

### **Listening to music as a basis for music and aesthetic education**

The central problem of music psychology is listening to music, which demands active cooperation of the listener, consisting in introducing order and clarity to sounds mass and consonance, in order to get a sensible whole with music wording. Music reception without the fore-mentioned attitude is limited to experiencing chaotic mass of sound sensations with no meaning, which makes music feelings impossible. According to Lissa, no matter which composition is the subject of attention and who has listened to it, it is possible to distinguish factors through analysis. They are common for all music sensations and must be present in every listening process. These factors are: 1) sound sensations differentiation, which are the element of a certain whole; 2) music performances built-up on sound sensations, based on organising sound material in a certain whole – subjective and intellectual listener's operations; 3) intention to outside music content of sound structures, which can be called "metaphysical quality"; 4) aesthetical feeling formed on the basis of the second or third factor or both at the same time, which is the creation of the superior whole – forming currently emerging music structures, relating them to the previously heard and looking ahead in imagination (according to Gordon in audiation) of the ones which are about to come; 5) formulating the variety of

subsequent structures, that is why we feel the continuity of music composition (Lissa, 1937, p. 182; 2008a, p. 175-177).

The first factor is absolutely necessary for the activity of listening to music – sound sensation differentiation, so the ability to catch the differences in their height, meter and timbre. Differentiation gives ground for any kind of music experience, but it is not sufficient for a proper perception of music or audiation. The second factor is crucial – music performances, which are the result of subjective and intellectual thinking operations of the listener that actively organises the received sensation material and synthesizes it in a sensible whole. In every music phenomena – in the simplest tonal, rhythmic, melody motive or chord we meet with the whole, inside of which there is an interaction between individual elements. For example, a change of one sound in a melody motive modifies its whole, but within such a whole we focus attention to a central element (a sound), which has a special meaning when it comes to a particular whole and as its component. A tendency to see different reality phenomena as a whole is characteristic feature of human psyche, so the listener of music organises the received sound material spontaneously. At any stage of experiencing music composition we formulate superior whole, see currently emerging structures, relate to them to the previously heard and foresee what can happen in the future. Catching the variety of subsequent music structures, we feel composition continuity. Gordon in his theory of music learning gives principles for structuring and shows how it changes our psyche (Gordon, 1999, p. 125-191).

General basis for considering continuity in music as a whole can be found in developing music skills and aptitudes of the human mind. The decisive factor here is the period of early childhood, listening to music, including different types of melody, metres, harmonies and their consequences, stimulating audiation, making it possible to create formulas for recognizing and organizing the material in later music experiments. The more music is varied, the richer musical education is, since all the individual properties of melody, rhythm and harmony have common base design, development and rules and are subject to the logic of music, typical of a certain style or period. The ability to recognize the overall music develops gradually and is based on a memorable musical phrases, chains of associations and musical performances patterns that enable the development of audiation. Recognition of all total – motives and relations between them, a series of themes and musical structures created of them is according to the guidelines that Gordon discussed in music learning theory and the concept of the development of audiation. Musical performances (structures) are slowly formed in the minds of the children. First, these are the strong stimuli (sensations, images) that after a (long term) allow them to feel the music and the unique sense of order (Lissa, 1937, p. 178-179; Gordon, 1997, p. 5-11).

The central process while listening to music is the structuring function, that is, its overall recognition, by which perceived sensations become an intellectual aesthetic ground for experiencing music. Only on this basis other hearing-related mental functions develop. Musical structures contain real content, which are expressed in a particular genre of music. The composed music hits reach the listener

as an overall sound design of a specific melody, rhythm, and follow with a layer of chords, but it is hard to get answers to the question, what is the essence of what each of us intuitively feels in music, and is this something else than the same sound structure? In order to experience an aesthetic piece of music one needs awareness of its content, just like with the literary work it is necessary not only to understand the individual words and sentences, but also a reference to the fictional world that is revealed through these words and phrases. Listening to music also requires an element that we call "empathy", such as reading a book requires empathy for the characters' moods. Without this factor, perception of the process is not a complete process, purely intellectual. Musical experience consists of emotional and aesthetic reactions that require interaction of two factors – intellectual recognition of sound structures and intuitive intending to quality by not disclosed. So we can respond to music purely or emotionally. Sound structures are the expression of certain content, but as long as the main purpose of music education becomes development of audiation, it cannot be scientifically precised or explained why the music of one composer is for us closer and more interesting than the work of someone else, writing in the same style and using the same technique (Lissa, 1937, p. 180-182; Gordon, 1999, p. 55-61).

### **Understanding music**

The same piece of music – as an object of aesthetic experience – evokes different reactions from listeners who depend on their innate predisposition to being musical, the quality of music education, preferences and general comment on the music. In this way, we enter into the issue of understanding the sound structure that is closely related to listening to music. If we understand music, we comprehend its complete meaning and in its parts, which we combine (associate) with certain musical performances, and can apply to music in different styles. One ought to keep in mind that the basis of understanding of music is the ability to its structuring by the listener, which must have developed appropriate performances to the respective style. According to Lissa, the right attitude of a listener towards a particular style is a readiness to specific structuring of this type of music, and therefore emphasizes the need for accurate and long-term listening to music of various eras and styles. The author points out, however, that releasing suitable performances in the audience for all kinds of music, categories or approaches shall never erase the advantage of these performances, which were developed in childhood. Every man always prefers the style with which it grew up, which is a very important consequence for music pedagogy (Lissa, 1937, p. 184). Gordon emphasizes that learning music is not about the exercise for public performances, but it requires a lot of time and appropriate involvement of parents, who are responsible for informal directing at home and music teachers who will focus in formal teaching on the development of audiation skills (Gordon, 1999, p. 50).

Incomprehensibility of music has its foundation in the music experience where sound experience relationship and the way they differ is different from that with which we meet from the earliest childhood. Music will be confusing if it has

different rules of construction and is kept in the style to which we are accustomed to, and uses different sound material than ours. Another reason for understanding or misunderstanding of music is intending (aiming at) to the content, which is reflected by the listened music, recognition or lack of bias to the metaphysical quality that can be disclosed by the music. The music which we listen to seems close to us, regardless of the ability to structure its material. For example, the tango and foxtrot amateurs in this kind of music like the tension, which they do not find in the works of Bach, Beethoven, Mozart, Chopin or Schuman. Another important aspect for the understanding of music content are references to the program pieces, which, through sound structures, illustrate various non-musical phenomena, such as the sound of water, the rustle of leaves, the voices of the animals, the dynamics of the wind, the clatter of wagons, etc. In a general sense, understanding music is an overall anastomosis of psychic phenomena caused by it, which we consciously refer to the listened piece. According to Lissa (1937, p. 185-186), such an experience in everyday life has a rational sense, because it can be put into words, issuing judgments about the value of the listened music, but at the same time asking the question: Where is the most important moment of understanding and on which is it based?

The problem of understanding music can be understood in different ways, because one can listen to it and experience it differently. In any perception of music, however, there are some common frameworks, which retrospectively include the following moments: 1) the basis is the perception of sounds and their differentiation, according to acoustic features; 2) listening experience is a substitute for musical performances – some overall musical structures through which the listener recognizes some non-musical qualities; 3) only in this aspect it builds the aesthetic reaction by which a given student can easily structure music with well-educated performances in the previous musical experience; 4) educated musical performances create the opportunity to understand a lack of understanding of music and not understanding another (Lissa, 1937, p. 186). The more music we understand, the more we appreciate its importance in the culture. Students in the education process are supposed to learn to understand the music of different cultures, eras, styles and forms, to be able to decide on this basis which one they like, they want to listen to or perform (Gordon, 1999, p. 57).

There is a large area of compliance or complementarity (complement, supplement) between the views of Lissa and Gordon, who created music learning theory and a concept of development of audiation. Here are a few examples of convergent philosophical positions of the listed authors:

1. Music is not a language, but a child learns in the same way. Intellectual actions of a listener of a piece of music alter its message differently than in case of linguistic phenomena, but we are talking about the meaning of music, because the entity distinguishes the importance of characters that are an aesthetic medium to it. Lissa says that understanding the essence of music is to recognize the sign (Lissa, 2008, p. 206), and Gordon distinguished signs and symbols in music. The signs are pitch and rhythm that we hear as musical presentations, written notes and symbols that we see as a representation of the sound. In the process of music education one



needs to learn to audiate a lot of characters in different tones and meters (Gordon, 1999, p. 147), because audiation is the basis for talents and achievements and for music it is equal to thinking in a language (Gordon, 1999, p. 75). Music is the same as speech – the more we understand what has been expressed, the more we find reasons to experience. In the opinion of Gordon, music cannot be appreciated if it is perceived only as a collection of sounds that we do not understand and do not know what their systems are about (Gordon, 1995, p. 32).

2. Everyone should learn music, not just some (privileged or chosen), because it is derived from a human message, and addressed to the man, where both the originator (sender) and receiver (listener) presuppose that the message makes sense (Lissa, 2008, p. 207). Speaking about the meaning of music, we are not looking for the importance of work elsewhere, but orientation in it, we do not ask what the theme, phrase or sentence of music “means”, but we want to know what sense they make (Lissa, 2008, p. 207). In studies it is needed to explain the importance of the processes of reaching music to the recipient, but the music should be taught for its own sake (for the development of music), and not to increase the effectiveness of other subjects, such as English or Polish, math and social studies, as research does not confirm a correlation between musical ability and intelligence and other abilities. The existence of a relationship between learning music and learning other subjects does not prove cause. For example, finding the relationship between test results of Mira Stambak “Beat test” and reading is not the basis to claim that one causes the other. Demonstration of performance correlation does not mean that there is a correlation between the abilities (Gordon, 2000, p. 54-55).

3. Music is the effect of human consciousness, intentions, certain experiments, the relationship to reality, and each time it is based on the specific forms of communication. Since the continuous variation of the systems of characters causes transformation of reception ideas, the students should get to know the music of different cultures and historical periods and in a variety of styles (Lissa, 2008, p. 208). The processes of meaning in music, as Lissa writes, run through multiple levels of sound progress. Gordon distinguished eight of them (Gordon, 1999, p. 125-191), in which the same melody and harmony theme may have different meanings in different styles and contexts, resulting in different interpretations of the recipients of the music. Reception of signs and symbols in music is ambiguous, and their understanding is a problem of receiving interpretation, because it gives the student the importance of music (Gordon, 1999, p. 57).

4. Lissa found that there are many types and degrees of understanding of music, and each of them fertilizes the mind of the listener. The more levels of understanding takes place in the recipient, the deeper it is, and the more the message communicates to the listener. Gordon distinguished in the initial audiation three types and seven stages, and eight types and six phases in proper audiation, which explains how we learn to listen and understand music (Gordon, 1999, p. 33-46). Lissa said that there is no single standard determining how the student is to receive a particular music, or when it understands it, and when not, so she asked: What kinds of relationship must occur between the music message and the listener that in the latter the plane

of understanding music could be achieved? (Lissa, 2008, p. 209). Gordon developed the initial concept of development of initial and proper audiation that allows to formulate answers to this question, if it is implemented in the process of learning music (Gordon, 1997, p. 33-42, 1999, p. 125-191).

5. Lissa found that musical meaning lies in the music itself, not in the associations connected with it, i.e. in the extra-musical layer, but a piece of music is achieved only on the basis of the importance of a particular system, expectations and habits of the listener. Broader cultural and ideological contexts are needed, in order to allow for receipt of music experience outside our image of world. Gordon focused on understanding the nature of musical context and content and found that they do not have individual character. It turned out that the students who are most sensitive to the art of music and show high tonal skills, become familiar with different contexts in an informal musical education. Based on the survey Gordon found that learning music is then effective when children learn to differentiate multiple contexts (Zwolińska, 2011, p. 34).

6. According to Lissa, the condition for all elementary understanding of music is an attitude – intention to sound (category of our consciousness) – educated in a long process that stimulates a certain interpretation, so pursuing further mental functions (Lissa, 2008, p. 209). According to Gordon, a key aspect explaining the nature of the music vocabulary is audiation, meaning the ability to hear and give sense to music, if the sound is not or never even has been physically present. In the process of learning music the basis is the acquisition of a sense of tonality and meter. From the point of view of formal music education one needs to learn to audio the context, which determines readiness for audiation of musical content and the fusion of these two skills in audiation allows to avoid defective building structures (Zwolińska, 2011, p. 34).

7. Lissa says that music messages relate to themes, sentences, periods, i.e. to parts of the works and to the whole work. Some students are able to grasp the meaning of phrases and musical themes, but they cannot comprehend their relationship on the level of some overall form (Lissa, 2008, p. 210). Gordon found that communication tool in music is a system of signs (sounds) and symbols (notes), having the opportunity to express specific content. In the process of learning music, students must master the motives (complex characters), i.e. the smallest units in music, without which one cannot learn the language of music, and with their help it is possible to perform larger whole pieces, with a defined meaning. Regular exercise is necessary to increase the musical vocabulary because it improves speed as an accurate selection of components and the overall quality of the music media (Gordon, 1999, p. 163, 178; Zwolińska, 2012, p. 233).

8. Contact with a piece of music requires every time new measures of interpretation, even if it is well-known. Lissa believes that the act of interpretation on the part of the listener brings an element of freedom. Between fidelity to the convention, i.e. a set of rules governing the selection of components and the principles governing the work of the nature and function of individual elements arranged in a more autonomous whole and the freedom of interpretation there is

a dynamic and active attitude. For example, interpretation of the style may change, depending on the conditions of reception of the music, which in turn can affect the listener's relationship to it (Lissa, 2008, p. 220). Gordon explains the difference between the imitation which is a reactive behavior and audiation which is an active behavior. When we imitate, we remind ourselves what will be known in music, and when we anticipate music, we anticipate what will happen in the unknown music (Gordon, 1999, p. 29).

9. Lissa said that "the function of an aesthetic message is also inducing emotions, which is possible only on the ground of understanding the musical message, after completion of all levels of understanding. Emotional reactions of a listener are built only on those perceptive activities that lead to the interpretation of symbols defined in the spirit of aesthetic contexts" (Lissa, 2008, p. 221). Gordon distinguishes simple emotional responses that are similar to the experience of the event (e.g., weddings, awarding diplomas) and do not require understanding of the value of music on aesthetic response, in which all emotional references to the dynamics and color and music are based on understanding through audiation (Gordon, 1999, p. 56). Students cannot learn music only through imitation, because the phenomenon of musical communication are processual and our understanding of music is a continuous flow of understanding and misunderstandings. Lissa points out that "there is no stability of structures, because we still understand them in a new and different manner, there are no regular messages as they encounter constantly changing, new foundation of our receipt. Each new collection of work modifies our receiving situation, our »understanding«" (Lissa, 2008, p. 235). According to Gordon, imitation is the first step on the road to learning to use audiation potential (Gordon, 1999, p. 28).

Despite these philosophically admirable observations, aesthetic education was separated from music education and has almost no impact on the teaching of musical thinking. Lissa unlike Gordon wrote about tonality, meter, form, counterpoint, harmony, color, tessiture, pace, melody and style, but did not focus on the fact that the aesthetic education should be education of feelings. We cannot teach music content without naming it, so one needs to focus on the content that is expressed e.g. by tonic major, minor, dominant, bipartite or tripartite meter. Gordon explains why after establishing minor or major tonality and singing tonic and dominant patterns on neutral syllables we learn to audiate them and indicates when to cease exercising motifs using neutral syllables, not to be confused in differentiating contexts and combining patterns in certain contexts. This allows students know that when they sing DO, MI, in any combination, it always expresses tonic, and when they sing TI, RE, FA also in any combination, they do dominant patterns. In any case, this does not mean that we translate theoretically tonics and dominants features. At an early stage of music education students are not able to understand music theory, so they do not need to know why the sounds DO, MI and SO belong together (are a single function) or why DO, MI and FA are not components of this function.

Please do not engage students in theoretical explanation of the various degrees of the scale or series of sounds belonging to a particular function, because the

main task of a music teacher is to help them make musical thinking independent (audiation) from theory. In order to achieve this one needs to use the right tools, which are tonal and rhythmic solfeggio to help students develop musical thinking, and when they learn to read music – call and classify its patterns (themes), they will also theorize about it in future. In short, we can learn how to understand the harmonic functions of tonics and dominants and how to resolve the tonic dominant chord, but we cannot give these particular emotions (feelings) they use. If education of feelings was possible, it would require a determination what we want or what should we do? We cannot accept the idea that the dominant chords do not provide nothing more than a feeling tension and tonic chords nothing but a solution, because it denies the complexity of our feelings. Developing audiation capacity we raise the musical sensitivity and learn to feel the music, i.e. educate aesthetically.

Based on the theory of learning music by Gordon, we realize among others the following issues: 1) we build lessons according to plan whole-part-whole; 2) configure the metric background (meter bipartite, tripartite), singing patterns (themes), we do macribites, microbites and melodic rhythm at the same time. One of the basic principles of music learning theory says that the instruction (instruction, explaining) model does not make sense if the students listened to and performed them in the clear tonal and metric context; 3) we separate the tonal and rhythmic elements so that students chanted rhythmic patterns without pitch (tonality), allowing them to focus on rhythm; 4) we assimilate the tonal and rhythmic patterns not learning them by heart; 5) singing in tonal or rhythmic syllables, we move to the level of reasoning in Gordon's theory of learning, which is called generalization-verbal associations; 6) we avoid topics related to feelings, not to direct the attention of students in the wrong direction, do not distract from the music, do not theorize about musical aesthetics. The lesson becomes an aesthetic music education from the time when we ask students: "How can you compose a pattern differently" and we expect reasons for selecting this version. First, students must be able to correctly identify the musical elements in these examples, e.g. when tempo, metre is the same, and when the rhythm of the melody is changing. Secondly, they should improvise different phrases, using the original song for the musical material. In this way students will be ready for the discussion of the composer's artistic choices. If students are not able to generalize and improvise, they will also not be able to lead the discussion about the aesthetics of music. The basis of aesthetic education is to analyze what the composer has done and could do. In fact, music education is the formal study of musical aesthetics.

## Conclusion

The main objective of this paper is to highlight that aesthetic education is working together with the theory of learning music. These relationships are reflected in practice, when the teacher explains e.g. what is happening in the music, when the rules are violated, what is the relationship between repetitions in which the metaphor is used in the creation of musical works or what is the aesthetic

balance in music. The signaled convergences between aesthetic education by Lissa and assumptions of learning music theory by Gordon realize that in the process of learning music all songs should be treated as audiation exercises, because if we listen to music without it, the lessons become similar to a radio station, where teacher acts as a disc jockey, presenting its favorite repertoire. In summary, it is my belief that aesthetic music education is a natural consequence of developing audiation skills.

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