PHILOSOPHICAL ANALYSIS OF THE RELATION BETWEEN REASON AND EMOTION WITH SPECIAL REFERENCE TO MUSIC EDUCATION AND CREATIVITY

BY

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DECLARATION

This thesis is my original work and has not been submitted in any other university.

FATUMA N. CHEGE

This thesis has been submitted for examination with our approval as university supervisors.

PROFESSOR R.J. NJOROGE

DR. J. N. MBURU
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DEDICATION

To My Children,
Munge and Wangu.
My Inspiration in Life.
The main concepts that are elucidated in each chapter have their initial letters printed in capitals in order to distinguish them from their respective derivative terms. However, the concept of Reason and that of Emotion are treated as main concepts throughout the thesis.
ABSTRACT

In Music Education, the concept of Reason and that of Emotion are implicitly regarded as synonymous to the notion of 'ideas' and that of 'feelings' respectively. This is evident in the music syllabi for primary, secondary and tertiary levels of education in Kenya, whereby, 'ideas' and 'feelings' are portrayed as self-evident concepts. Music educators are therefore, expected to comprehend and to apply these concepts appropriately in the practice of their profession. However, it is not clear how 'ideas' and 'feelings' which are conceptualized differently are to be treated within the context of Music Education.

The basic position of this thesis is that, the concept of 'ideas' is based on the fundamental concept of Reason and that, Emotions belong to the category of 'feelings' that are relatively most crucial in view of music creativity. It is also the standpoint of this thesis that a moment of complementarity between our Reason and our Emotions is a fundamental condition for Creativity. Our study therefore endeavours to demonstrate that there is a synthetic relation between Reason and Emotions in any creative undertaking.

First, the thesis develops a conceptual framework which serves as a point of reference for the entire study.
Second, an analysis of the concept of Reason as a mental quality that manifests itself in our various abilities to perform certain tasks is given. Since the functional qualities of Reason are multifarious, we have only addressed ourselves to nine ways which exemplify Reason as a human ability.

Third, the concept of Emotion is elucidated as a mental quality that manifests itself as the basic impetus for our various activities. This study adopts three categories of Emotions namely Emotions Proper, Moods and Agitations. Emotions Proper are experienced as momentary and intense. They are also directed towards a specific object or a situation. Moods are experienced as Emotions that linger on in the consciousness. Agitations, like Emotions Proper, are momentary and intense but they have a causal relationship with objects or situations.

Fourth, the conceptual differences between Reason and Emotion are highlighted. Qualities that are shared by Reason and Emotion are also highlighted. This brings us to our basic undertaking in this study whereby Reason and Emotion are brought together by way of synthesis.
In this part of the study, we argue that Emotions have a certain power of force that makes us act, albeit not in any structured manner. We also argue that Reason has the controlling strength by which our activities are clearly guided and clearly directed towards something that is specific. However, unlike Emotion, Reason lacks the so crucial and initial impulse that prompts our activities. Emotion also lacks the controlling quality that guides our creative activities.

It follows from the foregoing that Reason and Emotion are necessarily complementary qualities in any human activity that is creative. We contend that a person is in a creative mode of being if he actively and innovatively responds to the complimentariness of his Reason and his Emotion. Such a person then, responds to the initial impulse that emanates from Emotion and he also responds to the sustained control that is provided by Reason.

Fifth, the synthetic relationship between Reason and Emotion in our creative modes of being is explicitly applied as an educational guide for the proper interpretation and implementation of the music syllabi.
Finally, the thesis concludes by rejecting the vague use of the terms 'ideas' and 'feelings' as juxtaposed concepts in music education. We maintain that the reciprocalness of Reason and Emotion is the foundation of creativity that music education seeks to enhance.

The music syllabi for the various levels of the eight-four-four (3-4-4) educational system in Kenya are vague in their application of the notion of 'expression of feelings and ideas'. The music educational objective of helping learners to express their feelings and ideas is stated in the syllabi for primary schools, secondary schools as well as for the diploma colleges. Although the music syllabus for the primary teachers' colleges does not state the above mentioned objective by the use of the phrase 'expression of feelings and ideas', it is nevertheless implicit that the syllabus aims at developing music expressiveness in the learners.

Since the secondary school music syllabus is relatively more elaborate in its statement of objectives, it will be used as a representative reference in the examination of the problem of this study as we demonstrate that the notion of 'expression of
INTRODUCTION

1. STATEMENT OF THE PROBLEM

There is a conceptual problem in the interpretation of the music syllabi at the various levels of education in Kenya.

The music syllabi for the various levels of the eight-four-four (8-4-4) educational system in Kenya are vague in their application of the notion of 'expression of feelings and ideas'. The music educational objective of helping learners to express their feelings and ideas is stated in the syllabi for primary schools, secondary schools as well as for the diploma colleges. Although the music syllabus for the primary teachers' colleges does not state the above mentioned objective by the use of the phrase 'expression of feelings and ideas', it is nevertheless implicit that the syllabus aims at developing music expressiveness in the learners.

Since the secondary school music syllabus is relatively more elaborate in its statement of objectives, it will be used as a representative reference in the examination of the problem of this study as we demonstrate that the notion of 'expression of
feelings and ideas' is vaguely used.

In the introductory remarks of the music syllabus for secondary schools, music is described as a performing cultural art whose main element is the expression of feelings and ideas. The syllabus further states its fourth objective as,

... the learner should be able to express his own ideas, feelings, experiences through the art of composing music and dance.

The contention of this thesis is that the above objective is the most fundamental of the three basic objectives that are stated in the secondary music education syllabus. Hence, it should be made quite explicit and clear. The other two basic objectives aim at helping the learner to perform and to enjoy dance and instrumental music as well as to appreciate different types of music respectively.

The above contention is based on the observation that a person's initial expression in a given musical

2. Ibid., p. 1.
3. Ibid., p. 1.
composition is the basis for the performance of that musical composition. The initial musical expression is also the basis for the appreciation of that musical composition as well as for the performance of the initial musical composition. Hence, without the composition of music and without the organization of dance, there would be no performance and there would be no appreciation of music and dance.

The three objectives that are therefore mentioned above are basic to music education in that the achievement of the other seven objectives of the secondary music syllabus, depends on the achievement of these three objectives as will be argued in this thesis.

It is in view of the above observations that a need to clarify the notion of 'expression of feelings and ideas' arises. The various music education syllabi seem to assume that every music teacher would comprehend and correctly interpret the notion of 'expression of feelings and ideas'. However, the researcher argues that the concept of 'feeling' and that of 'ideas' need to be clearly elucidated so that every person who wishes to use the music syllabi is not confused by the use of these two terms. It is of paramount importance for people to know exactly
what is expressed in musical works. Hence, we need to understand what kind of feelings and what kind of ideas are expressed in music. This would eventually help us to know the kind of expressiveness that music education seeks to develop in the learners.

The vagueness in the use of the terms 'feeling' and 'ideas' in the music syllabi may lead people to misconstrue the nature of music as an expressive art. Some people may think that music expression may be categorized in two classes; that is, music for the expression of feelings and music for the expression of ideas. This would imply that at one moment, a person may be expressing his ideas while at another moment he would be expressing his feelings. The syllabi may also be construed to mean that the expression of feelings and the expression of ideas are two incompatible elements of music expression. Such confusion in the interpretation of the music syllabi is based on the fact that people may not have a very clear understanding of how the term 'feeling' and the term 'idea' are used in the context of music education for expressiveness.

The contention at this juncture is that the term 'feeling' has multifarious connotations. For
example, the term 'feeling' may suggest our physical awareness of pain or numbness. The term may also suggest our exploratory awareness of touching something or of groping for something in a dark room. We may also use the term 'feeling' to signify a mental state of excitement as in anger or in joy. However, Emotion is the most fundamental feeling in any artistic expression. It is Emotions that provide us the initial impetus for activity. Hence, it is Emotions that provide us the impetus to express ourselves through music or through other modes of expression. The concept of Emotion is therefore crucial in music education. Hence, it needs to be elucidated in view of human activity.

The use of the term 'idea' in the music syllabi is also vague in that it has various meanings. For instance, the term 'idea' may be used to signify a concept or to signify the general notion of something. The term may also be used to mean thought. Thus, when we think of going to place X, we may say that we have an idea of going to place X.

The argument in regard to the above observation is that the term 'idea' is basically used in reference to our functions of Reason by which ideas are formed
and acted upon. It is in this view that Reason is regarded as the supreme mental function that guides us in our various activities. The concept of Reason is therefore crucial in music education. It needs to be elucidated in the perspective of human activity which includes musical expression.

By elucidating the concepts of Emotion and of Reason, and by seeking to establish the relation that exists between the two concepts, a conceptual base for music education is created. Such a conceptual base is significant in the interpretation of the music education syllabi. This way, we shall be making a positive response to the words of caution that were once given that,

we have recently looked so hard at (the) how (of things) that we have nearly lost sight of (the) 'what' and (the) 'why'.

This thesis therefore seeks to elucidate the concept of Reason and that of Emotion. The objective is to establish a relationship between the two concepts. Such a relationship is significant in that it will give us a better understanding of how Reason and Emotion function in the artistic expression of

music. Our understanding of the relation between Reason and Emotion will also help us to appreciate that Musical Creativity is a rationally emotional response to our various experiences. Such a response is made explicit through musical expression. Thus, we develop a theory of Creativity that is based on rational emotionality.

2. STRUCTURE OF THE STUDY

There are six chapters in this study excluding the introduction and the conclusion. Chapter one is a conceptual elucidation of the mental concepts related to Reason and to Emotion. This chapter forms the conceptual frame of reference for this study. In chapter two, the concept of Reason is elucidated as the human ability to perform various tasks. In chapter three, the concept of Emotion is elucidated as felt mental quality that gives us impetus to act. In chapter four, a synthesis between the functions of Reason and the functions of Emotion will be sought. This synthesis is used as the basis for a theory of Creativity. In chapter five, the basic music education objectives are examined. The notion of 'artistic expression' is also clarified. Chapter six consists of an educational application of the findings of our study.
CHAPTER ONE

CONCEPTUAL ELUCIDATION

This chapter is in four parts. Each part has a sub-title. The first part consists of an explication of the notion of conceptual elucidation. Conceptual elucidation is a significant approach in this study. In the second part, the mental concepts that are related to Reason will be elucidated. The third part consists of an elucidation of the concept of Feeling which subsumes the concept of Emotion. The concept of Emotion is elucidated in its relation to the concept of Reason. In the fourth part of this chapter, the concept of Creativity is explicated. Creativity is seen to entail Reason and Emotion.

1. THE NOTION OF CONCEPTUAL ELUCIDATION

Conceptual elucidation as a philosophical approach has developed from analytic philosophy. The analytic philosophical approach is basically an endeavour to clarify as much as possible our use of linguistic expressions. Bearing in mind the limitations of language, it is often the case that a given linguistic expression or term may have
various uses which denote various concepts. Thus, different people may attach different meanings to a given linguistic expression. The consequence is confusion or misunderstanding of a given issue. It is therefore, with the objective of minimising the possibility of equivocation that the analytic philosophical approach concerns itself with the logical analysis of our use of language. Conceptual elucidation moves a step further in thought by insisting that language per se, independent of its specific use does not refer to or name anything. This implies that we may not have an ideal language that can be used with precision to denote concepts. We therefore need to address ourselves to the concepts themselves, examine the functions of these concepts and describe the functions of these concepts in a language that is contextually clear and appropriate.

In this view, we are told that,

(Philosophical) analysis gives way to the elucidation of concepts - to the description of the roles of certain concepts and the conditions under which these concepts function.2

Going by the above view then, we could say that conceptual elucidation involves an investigation of the logical features of our ways of thinking about things. By such investigations, we are able to apprehend the relation between a given way of thinking and the thing it is used to think about.

We need to point out here that a given concept is not only related to a given thing for which it is applied; it is also related to our other ways of thinking about the given thing. For instance, the concept 'mind' is related to various other ways of thinking about the mind. Hence, concepts are necessarily related to other concepts. This implies that, we may not get to know the true nature of a given concept by examining the concept per se. However, by discovering the relation of the use of one concept to that of other concepts, we are discovering the nature of the concepts under examination ... (because) concepts have no qualities other than their relation

2. Ibid.
to other concepts... (hence) a concept is defined by what its use implies, contradicts, supports or rebuts.\textsuperscript{3}

The above view is significant in our elucidation of mental concepts that are related to Reason and to Emotion. The functional theory of mind is also a guiding factor in that, it considers mental concepts as,

not referring to mysterious inner entities and processes that affect our outward behaviour, but as a way of referring to certain characteristics of that behaviour.\textsuperscript{4}

2. MENTAL CONCEPTS RELATED TO REASON

(a) Thinking

In thinking, we form opinions, ideas or form mental images. We also claim to be thinking when we examine propositions, draw conclusions or seek solutions to a given problem. Hence, the concept of Thinking presupposes an active mental mode of being. However, we are cautioned that the term 'think' is polymorphous in that,


4. Ibid., p. 55.
to say, 'think' does not name some specific activity, result, state, possession, or disposition of the thinker; it characterizes any one of these by relating it in certain ways to its circumstances.\(^5\)

We could therefore infer from the above assertion that to think of something is to be conscious of something.

(b) Reason

Reason is a mental concept that may be considered as the supreme guiding principle of our mental functions that involve thinking. This implies that when we turn our attention to X, we think about X in various ways depending on our consciousness of X and of other concepts that are logically related to X. Our various ways of thinking about X are guided mental functions of Reason which manifest themselves as powers, capacities or abilities to behave in certain ways or to perform certain tasks in relation to X. Hence, by turning our attention to a darkening sky which is flashing with lightning and roaring with thunder, we think of what the situation means to us by recalling similar situations. We contemplate the inevitability of an ensuing downpour. We then act appropriately by doing what is

5. Ibid., p.97.
possible as well as what is relevant to the situation. According to Dewey then, Reason is primarily the law of orderly or effective action.  

Reason is related to other mental concepts of thinking in that its functions of guiding our thoughts and our activities are basic in our mental functions of thinking. It is also by Reason that we grasp all the ideas of our consciousness. This implies that without the functions of Reason, our mind would be void of ideas. We would not have anything to think of or to think about. This position may be elaborated by examining various mental concepts of thinking in the ensuing paragraphs.

(c) Intellect

The concept of Intellect and that of Reason are sometimes applied interchangeably. Thus, Intellect and Reason are conceptualized as human abilities or powers to reason, draw conclusions from premises, solve problems, form opinions, et cetera. A person who portrays these abilities at a relatively higher level is often described as intelligent, rational or reasonable.

However, some psychologists as well as some philosophers have indicated that there is some difference between Intellect or intelligence and Reason. For instance, McKeachie and Doyle have cited several definitions which signify intelligence. One of the definitions states that intelligence is,

... the ability to undertake activities that are characterized by
(1) difficulty (2) complexity
(3) abstractness (4) economy
(5) adaptiveness to a goal
(6) social value and
(7) emergence of originals, and to maintain such activities under conditions that demand a concentration of energy and a resistance to emotional forces.7

The above definition albeit a psychological one, is significant in our enquiry in that it portrays the Intellect as a human ability to perform or to do something. High levels of thinking are required in a person who is to exhibit ability in performing relatively difficult but purposeful acts that are worthwhile. We could assert similar qualities for Reason. However, careful consideration needs to be made with regard to the suggestion that resistance to emotional forces is necessary for an activity to be intellectual. We would have to decide whether or not the functions

of Reason do resist our emotional forces. The decision we make would be crucial in helping us to draw the conclusion that Reason and Intellect are one and the same concept; or the conclusion that Reason and Intellect are different concepts that share certain characteristics.

The contention here is that Reason does not entail the suppression or the resistance of emotional forces.

For the purpose of this study, the concept of Intellect does not necessarily presuppose the concept of Reason. This means that we are capable of performing intellectual acts without necessarily employing our highest function of Reason. A case in point is when a student writes his term papers or he accomplishes other types of assignments because it is required of him to do so. Such a student may portray intellectual abilities in his work, but we could say that he is not guided by Reason. His endeavours lack the teleological aspect of Reason which requires personal commitment as well as personal drive towards some desirable goal.

In connection with the above view, MacMurray argues that the Intellect per se cannot be a source
of true action. This is because intellectually controlled action is only possible through the process of inhibition.\(^8\) According to MacMurray, our acts need to be free of our natural tendencies and inclinations if they are to be seen as intellectual acts. Hence, we act with only part of ourselves because our sensitiveness is limited to part of ourselves which MacMurray calls the brain. The consequence then, is that our intellectually determined acts become mechanical, planned and thought-out.\(^9\) They are not free acts.

(d) Will

The Will may be conceptualized as our ability to perform acts that we have chosen and intended to perform. Hence, our acts of Will take a certain form. They are directed towards some specific object. We are also conscious of the purpose of our acts of Will.

By implication, we could assert that our acts of Will presuppose our acts of Reason. It is by

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9. Ibid., p.44.
the function of Reason that we apprehend a situation for which we design an appropriate course of action. The ability to execute the decision by acting in a certain way demonstrates a person’s intensity of Will. Hence, a person may be weak-willed or strong-willed. A weak-willed person finds it difficult to execute his decisions. Hence, Joad considers Will as the dynamism which is necessary in the pursuit and achievement of a goal. A weak-willed person may then be described as one who portrays relatively less dynamism in his endeavour to deal with challenges.

It is in the light of the above observations that we may accept the observation that,

an act (that is) determined by Reason and Will is determined by the actor. It is a free act in the sense that the individual is the author of it.

This observation suggests that our propensity to act by Will makes us responsible for our acts.


(e) Perception

The concept of Perception may be best apprehended as our intrinsic tendency to be aware of something as 'something'. This kind of awareness is often an immediate apprehension of something via our senses. Although our sense organs are sometimes analogously referred to as channels or windows through which we perceive objects, they do not literally act as channels or as windows. They are just parts of our set up that are closely related to our ability to perceive. We therefore cannot be right in considering Perception as a spatial-temporal occurrence whereby an object that is perceived by the sense of sight is initially grasped by the eye then it is passed on to the mind. Consequently then, a person cannot rightly claim that he is just beginning to perceive something. He either perceives something or does not perceive something.

The above argument is based on the fact that in perception, we immediately recognize something as something that is within our consciousness. The act of recognizing the object of Perception as the object that is perceived is in itself an act of Reason. This is because recognition involves our making an analysis and also our making a judgement that what
we perceive is something. We become conscious of ourselves perceiving something, hence we become conscious of something. This state of perceptual consciousness is sometimes referred to as the state of intentionality whereby consciousness refers itself to what it is conscious of. 12

We may now argue that Perception entails Reason in that Reason presupposes our ability to grasp the ideas of objects and to recognize them as the ideas of their respective objects. Perception is therefore a function of Reason.

(f) Imagination

The concept of Imagination manifests itself as a human ability to mentally visualize or create images of objects that are not immediately present to the senses in Perception. Although it may appear that the extra-mental senses that are related to the body organs are redundant in our acts of Imagination, what we perceive by them is crucial to our Imagination. This is because many of the ideas that we apprehend in Perception present themselves in our Imagination.

These ideas of Perception may appear in the consciousness in their original sequence or in a different sequence. By employing our Imagination, it is possible to separate the ideas of our earlier perception and combine them with ideas that appeared to us in a different perception.

If many of the ideas of our Imagination originate in Perception, then, it is implicit that Imagination presupposes the function of Reason. This follows from our earlier observation that Perception entails Reason. Imagination like perception is hence an aspect of the concept of Reason. However, Perception is different from Imagination in that, the act of perception is whereby I am conscious of something as existing there in front of me (i.e. extra-mental existence), and the act of imagination is whereby I become conscious of something as not existing there.\(^\text{13}\)

From the foregoing, we may infer that a person's Imagination may be shared by other people only if the subject of the Imagination makes an empirical cue or an empirical indication of the content of his Imagination.

\(^{13}\) Ibid., p. 21.
(g) Intuition

Intuition is often conceptualized as the human ability by which we grasp certain truths without conscious reasoning or study. This implies that when we intuit something, we are unaware of the plans or the steps that we follow in order to get the intuition.

Intuition is related to Reason in that it involves mental discernment by which we recognize things and attach meanings to them. For instance, when we perceive something as dog, table or tree, we discern a universal quality of dog-hood, tableness or treeness. We do not make consideration of every quality that we think all dogs have for us to recognize the object of our perception as a dog. This mental ability to transcend the particulars and to grasp the universals is an ability to intuit universals. Woozley refers to this ability as 'intellectual insight'. He observes that,

in being aware of a universal ... I am being acquainted with something which belongs to a world quite different from that which my senses operate. In perceiving different tables as tables, I am doing more than accepting or recording sense impressions. I am noticing a single feature common and peculiar to each of
these objects. This is an act of intellectual insight.\textsuperscript{14}

From the foregoing, we may infer that Intuition and Insight are one and the same concept. We may also postulate that Intuition presupposes some functions of Reason of which we are not conscious.

(h) Memory

Memory is the ability by which we retain ideas of certain facts. Memory is also the ability by which we recall ideas that have been retained by the mind. We could say that by implication, Memory is very much dependant on Perception. Consequently then, Memory is related to the concept of Reason. The point here is that certain ideas of facts must have been initially present in the consciousness through Perception or Imagination for them to be retained by mind. Otherwise, it would be difficult to think of retaining something that is not there or something that is non-existent. Hence, we cannot rightly talk of retaining an idea of a fact which we have not had. We cannot also correctly talk of recalling ideas which we never had.

We are told that in Memory, any impression that has been present in the mind (or consciousness) makes a reappearance in the mind as an idea. In its reappearance, the idea retains a considerable degree of its original vivacity in impression. However, we need not confuse Memory with Imagination by considering that the ideas of our Imagination often originate in Perception. What we need to note is that the perfection of Memory depends on the ability to retain ideas in a clear form which resembles the form of the original impression as closely as possible. It is in this view that the following assertion is acknowledged.

... that (by) Memory (we) preserve the original form in which objects were presented and that whenever we depart from it in recollecting anything it (Memory) proceeds from some defect or imperfection.

In contrast then, our Imagination is not bound by the element of being original in form and order as is the case with Memory. As we have observed earlier, the ideas of our Imagination may assume a different order from that of the original impression.

16. Ibid., p. 9.
(i) **Understanding**

Human Understanding is a concept that is closely related to our ability to grasp the meanings of things. That is, our ability to discern, to apprehend and appreciate what is signified by statements, objects or by situations. Hence, we do not just perceive sounds when we listen to statements that are made in a language that we comprehend. We decipher meanings that are entailed in these statements. We also derive meanings from objects or situations which we encounter.

Understanding also requires our ability to apprehend logical connections of ideas. Hence, we may not fully understand something if its constituent ideas do not make logical sense to us.

Our ability to draw conclusions from given premises or to deduce certain implications from a given situation involves acts of Reason which we are referring to as Understanding. In order to draw a conclusion from some given premises, we do an analysis of the statements. We look for logical indicators where applicable. We also try to see what the statements mean. If our endeavour is successful, then we may draw a conclusion which we can necessarily support.
Hence, the conclusion is supported by appropriate reasons which we are aware of.

In order for us to realize the implications that a certain situation renders, we have to analyse and judge the situation. The analysis helps us to interpret the situation in terms of its possible implications.

The contention here is that Understanding necessarily involves Reason. Hence the concept of Understanding entails Reason just as is the case with other mental concepts which we have elucidated above. Carrit views the concept of Understanding as the ability by which we acquire conceptions that can unify ideas. 17 This observation indicates that something that we do not understand may appear to us as disjointed information or as isolated ideas. When we understand something, we see it as a logically unified whole for which we form concepts.

3. MENTAL CONCEPTS RELATED TO FEELING

(a) Feeling

Feeling is a mental concept that signifies our mental awareness of a certain quality as 'felt' and not as 'thought'. However, when we become aware of X as a feeling, we inevitably think of X or something that is related to X. Hence, Feeling like Reason involves thinking.

There are many concepts that fall under the basic concept of Feeling. For example, there is the category of perceptual feelings. This includes for instance, awareness of cold air from a refrigerator or the perception of something furry. The initial awareness of something as cold or furry, is a feeling. We may never apprehend coldness or furredness by an act of thought per se. We have to initially feel cold things or feel furry things.

There are also localized bodily sensations like, feeling itchy, feeling numb or feeling pain in the toes.

General bodily conditions like feeling sleepy or feeling tired are also concepts that fall under the general concept of Feeling.
Our inclinations, tendencies and dispositions are often conceptualized as feelings. This category of feelings is related to some form of behaviour. Hence, a person who is in an uncomfortably hot room has an inclination to open the windows and maybe to open the door as well. He 'feels like' opening the windows and the door. This however, should not be construed to mean that the man does not think about his predicament. The feeling of this man to do something about his predicament provides,

a link between feeling - which is often thought of as something inner, passive and receptive - and behaviour - which is outward, active and acquisitive.18

It is explicit from the above observation that a person who perceives uncomfortable feelings has a tendency to act appropriately. This implies that Feeling prompts rationality by which we address ourselves to the nature of the various objects of our feelings. Hence, the human element of Feeling and that of Reason acquire a kind of relationship.

We need now to consider another category of feelings which is in some ways related to the feelings that we have already discussed. This is the category

of Emotions.

(b) Emotions

Emotions are conceptualized under the basic concept of Feeling. Emotions temporarily excite our consciousness. They are neither localized nor are they perceptually felt. However, perceptual feelings or the localized bodily sensations may precipitate an emotion which is experienced as a mental excitement. Lyall views Emotion proper as the first sudden excitement of the mind in relation to a situation. Accordingly then, we feel excited when we are emotional.

Emotions are related to behaviour in that many people tend to act in certain ways when they experience certain emotions. Hence, the feeling of an inclination may be related to a certain emotional feeling.

Various philosophers have addressed themselves to the issue of Emotions. Many of them have provided lists of those feelings that are to be considered as Emotions. Other scholars have categorized Emotions

according to the manner in which we experience them. However, there is a general view that Emotions are, turbulences in the stream of consciousness of which the owner cannot help directly registering them: to an external witness they are, in consequence necessarily occult. They are occurrences ... in your and my secret mental world.

The above view has been examined by many philosophers in an attempt to elucidate the concept of Emotion. What seems to be the consensus is that Emotions are not easily observable. However, philosophers like Ryle have argued that Emotions are propensities or natural tendencies. This implies that Emotions can be inferred from our behavioural tendencies.

(c) Mood

A mood is a state of being which may be prompted by an emotion or by thought. Moods are in a certain way Emotions that last relatively longer. They affect our consciousness in a manner that warps thinking. Hence a person who is in a certain mood may find it difficult to concentrate in his work.

21. Ibid., p. 83.
A person who is in a certain mood may become so excited that he acts in a manner that exceeds his usual manner of acting. We might say that he over-acts. Sometimes being moody inhibit a person's inclinations to carry out his usual activities or the activities expected of him. Hence, Ryle refers to Moods as,

frames of mind ... which are like maladies or states of weather.22

According to Ryle, being moody is not an infinite state of consciousness. Like maladies or like weather, the feeling of mood fades away. We may then infer from our observations that an Emotion proper may become a mood if it ceases to be experienced as a momentary feeling but nevertheless, continues to be felt. The intensity of the Emotion proper decreases as the emotion becomes a mood: the tendency to act in a rash also decreases.

The observation that a mood may be related to an emotion and hence to a thought implies that Reason has a role to play in our moods.

Let us consider the view that Emotions are directed towards specific objects of which we are conscious. Then, we may feel an emotion towards something specific or about something specific. For example, a person may feel angry towards a specific act or a specific situation. If this person continues to feel angry, then he may claim to be in an angry mood or claim to be in a mood of anger. The point of contention here is that this man who is in an angry mood knows why he feels angry. He knows the object of his mood. The knowledge he has about his moody state is attained through a function of Reason.

However, we need to point out that there are many moods which do not have specific objects of reference that the subject is conscious of. Hence, a person may get up one morning feeling in high spirits or feeling depressed for no apparent reason. These types of moods are significant in that they affect the function of Reason. A person who feels depressed is often in a mood of 'not feeling like' doing anything. He does not have the inclination to fully exert himself in activity.
(d) **Agitation**

An agitation may be conceptualized as an emotion in that it is felt as a sudden turbulence in our consciousness. Agitations have specific objects of reference in that we are often aware of what causes a certain agitation in us. For example, a person who is alarmed is aware of the cause of his alarm. The cause may be a loud bang or unexpected quietude in a place that is usually noisy. On this view, White observes that,

> agitations are ... like emotions, in that they are related to specific items. That by which one is startled, excited, or horrified is at most, however, the cause of one's agitation.\(^\text{23}\)

However, we need to point out that Emotions do not necessarily have a cause. In the case of hydrophobics for example, there may not be causal relation of fear between water and people.

By asserting that Emotions are related to objects of which we may, or may not be conscious, we are in effect suggesting that Reason is a significant element of our Emotions. A person who claims to be afraid of darkness reflects upon his state

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of being. He makes logical connections of the situation and what the situation means to him. He may make some judgement or resolutions about his fear of darkness. This means that the man is not just afraid. He is afraid of something. He has some knowledge of the object of his fear. He acts in a certain way when the lights in his room suddenly go off. Emotions therefore, get their respective meaning by a function of Reason.

So far, we have examined various concepts that are related to Reason. We have also examined several concepts that are related to Feeling. We have observed that Reason and its related concepts entails an ability to perform certain tasks or certain activities. We have also observed that Emotions are feelings in the consciousness which often precipitate certain behaviour. Our observations suggest that there is a relation between Reason and Emotion in human activity.

Referring to activity as 'human', implies that there are certain activities that may not be considered as truly human activities. We are informed that real or true human action is creative.  

Creative actions are considered to be those acts by which we portray human Reason, Emotion as well as other functions that are related to Reason and to Emotion respectively.

It is in consideration of the above view that we shall elucidate the concept of creativity.

4. THE CONCEPT OF CREATIVITY

Creativity is conceptualized as an ability by which we make something to exist; that is if it did not exist prior to its creation. Something that already exists may only be re-created or be modified.

The concept of Creativity entails inventiveness, originality and imagination. Hence, a creative person is one who exhibits high levels of inventiveness, originality and imagination in his activities. Inventiveness presupposes the ability to combine ideas and to create without imitating somebody else. A creative person is therefore, the true creator of his work. His work is original in the sense that it is the product of the person's imagination and not a copy of a certain work that has been created by somebody else.
(a) Reason and Creativity

Reason is a significant element in Creativity in that it is by Reason that we plan an activity and give it form. This means that in Creativity, we have a mental design of an activity which we eventually exhibit through the medium of literature, sound, architecture, et cetera. Hence, the plan is mental while the form is physical or empirical.

We need to point out at this juncture that a man can modify his emotive energy so that it becomes a useful driving force for an activity which Reason becomes the guiding factor for. If Reason can be creative activity, so can Emotion become creative activity.

(b) Emotion and Creativity

Emotions are also a significant element in Creativity in that Emotions are closely related to our inclinations to act. Thus, a person who feels happy about his success, will experience an inclination to act. This initial emotion of happiness and the inclination to act are in themselves not activities. They are just an aspect of the mode of being the person. If this happy person reacts to his success by suddenly starting to laugh loudly, hugging every person he meets, dashing to the nearest bar where he drinks and sings a whole repertoire of songs, we say that he is acting. However, we may not refer to his activities as creative because he is acting with only part of himself as MacMurray would say. 25 The man's activities are governed by

25. Ibid., p. 44.
Emotion. Nevertheless, this happy man has a lot of emotive energy for action. By employing Reason, the man can modify his emotive energy so that it serves as a useful driving force for activity which is planned, meaningful and fulfilling. Thus, Emotion becomes the source of a driving force for creative action while Reason becomes the guiding factor in a creative activity.

We need to point out at this juncture that Emotions are a source of originality in that different people tend to experience various emotions differently. People also tend to have peculiar ways of interpreting their emotional feelings. We could therefore argue that, despite the fact that emotional behaviour is often culturally structured, people have the capacity to be original in expressing their emotional feelings if they are allowed to feel free. This implies that the capacity to be creative is inherent in all human beings albeit in varying degrees. The only problem is that Creativity may be inhibited by culture or by pathological causes.

Recapitulation

We have so far observed that Reason is a mental concept that is manifested in its functions. It is
related to other mental concepts that involve thinking. We have also observed that Emotion is a mental concept which is subsumed in the basic concept of Feeling. Emotions may be categorized in various ways. The concept of Creativity has been elucidated as a capacity to engage in activities that demonstrate the functions of Reason and Emotion as well as portray originality. In the next chapter, the concept of Reason will be elucidated in greater detail.

A Higher Capacity of Thinking

First, when man is described as a rational being, a relatively higher capacity of thinking is associated to him than to other beings. This may be only thinks about concrete objects in the material world, but also thinks about abstract things, such as ideas. For instance, a person who finds himself in a certain situation does not just contemplate the situation per se. To do so would demonstrate a relatively low capacity of Reason.

Reason manifests itself in the activity of the person who deals with a given situation appropriatively. If a person is hungry, he participates hunger. He recognizes hunger as a fact that he has experienced in the past. Hence, he connects the past and the
CHAPTER TWO

REASON AS HUMAN ABILITY TO PERFORM

We have already seen in chapter one that Reason is the supreme guiding principle of our mental functions that involve thinking. We shall now explicate this view in more detail by demonstrating nine ways in which Reason manifests itself. However, the nine ways do not exhaust possible manifestations of Reason. The notion of understanding will also be elucidated as a relatively higher function of Reason.

1. VARIOUS ABILITIES

(a) A Higher Capacity of Thinking

First, when man is described as a rational being, a relatively higher capacity of thinking is attributed to him than it is to other beings. Thus, man not only thinks about concrete objects in the material world but also thinks about abstract things. He also thinks ideas. For instance, a person who finds himself in a certain situation does not just contemplate the situation per se. To do so would demonstrate a relatively low capacity of Reason.

Reason manifests itself in the activities of the person who deals with a given situation appropriately. If a person is hungry, he perceives hunger. He recognizes hunger as a fact that he has experienced in the past. Hence, he connects the past and the
present. By inductive reasoning, the person comes to the conclusion that hunger is a possible future experience. The experience is of concern to him, so he plans ways of ensuring that food is readily available when he needs it. He therefore, projects into the future. The person tests the ideas of his plans in the world of reality. Hence, he transforms abstract ideas into concrete plans of action. We could say that this person demonstrates a relatively high capacity of thinking as he creatively deals with the given situation within the context of a specific connection of the past, present and the future.

Creativity is here justified by the person's ability to imagine possible future situations, create mental plans and finally execute the plans. This justifies Hegel's contention that,

Reason is not a point of view but an active function, not external to its contents but holding its contents within itself ... in this sense, Reason is ... concrete and not abstract.¹

(b) **Distinguishing Man from Other Beings**

Second, Reason distinguishes human life from other forms of life in the organic world. This assertion may be justified in various ways but of great significance is the way by which human beings formulate and use vocalized linguistic codes. Historical evidence suggests that the history of language is as old as the history of man. This shows that the use of language is an important existential element in human beings.

Man uses language to express his views, to explain his plans, to justify his choices, to refute the views of other people, to seek information from other people, etc. We could say that man has an inclination to express and communicate ideas of himself and of the universe. He therefore, invents and develops systems of language through which his thoughts are expressed and communicated. By using language, human beings gain better understanding of one another.

The function of Reason in the development and the use of language may be appreciated by considering a few things. First, that man is able to combine into words, various sounds that are initially arbitrary
and meaningless; and that man combines these words in various ways to produce meaningful utterances. Second is that, man continues to create new vocabu-
lary to suit new and infinite ideas and situations. Third is that, man is able to explain one idea in different ways by using language. Hence, Reason manifests itself as an ability to create infinite systems of language. Chomsky enhances the above view by observing that our use of language is crea-
tive. She writes,

... the normal use of language is innovative in the sense that, much of what we say in the course of normal language use, is entirely new, not a repetition of anything that we have heard before ... in a similar pattern.... This is a truism ... an important one (which is) often overlooked....

Going by the above view, human beings creatively develop and creatively use language.

We need to point out that although other beings like the birds, bees, et cetera, use different sounds to communicate various things, keen observation reveals that such communicative sounds are genetic. The sounds are almost never varied. It also appears

that a frog will always croak even if it is reared among birds. It will never learn to whistle like the birds.

Human language is not genetic. It is acquired through learning. The high ability to acquire language through exposure and participation to a given language is bestowed human beings. We are informed that as far as it is known the mental capacities to learn and use a language are unique to man. We are also told that these mental capacities have no significant analogue in any other organism.3

(c) Distinguishing Various Levels of Life

Third, Reason not only distinguishes human life from other forms of life. It also distinguishes the various levels of human life. This means that human beings exhibit varying degrees of Reason. Hence, different people tend to portray different levels of ability in comprehending situations or in solving problems. People also exhibit different levels of reasoning in their reactions to given situations.

3. Ibid., p. 114.
Let us take the example of a person who always considers his own views as supreme and hence, does not regard the views of other people. Such a person may fallaciously argue that since he is highly placed in society (perhaps he is a head-man), his views must be highly regarded by other people. The reasoning of such a person reflects a resistance to the demands of Reason which require mutual understanding and respect within society. Such a person does not seem to appreciate the existence of other people who are like him and yet are not him. As Hegel rightly asserts,

\[
\text{I am I; \ldots But it (Reason) sanctions the truth of the other certainty, that is, there is for me another; another than I ...}^4
\]

We need to consider the views of other people in the light of a given issue. We also need to present our own views for consideration by other people. This way, we participate in a relatively higher level of life which is characterized by reasoning.

By resisting Reason, we do not just resist the demand that we should reflect, calculate and be considerate of the views of other people; we resist

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By resisting Reason, we do not just resist the demand that we should reflect, calculate and be considerate of the views of other people; we resist

the influence of an inherent enthusiasm to participate in society. This kind of enthusiasm is referred to as the passion that underlies a certain higher level of life.\(^5\) People who lack the passion for reasonableness often find it difficult to participate at higher levels of discussing various issues in the society of which they are part.

By being able to appreciate and to accommodate the views of other people, we increase the possibility of our benefiting from some good observations that may be made by other people. This way, we might increase our knowledge by learning from the views and the experiences of other people. We may also learn how other people organize their thoughts and activities effectively.

Creativity may be increased by the positive attitude that a person takes in the works of other people. For example, the Giriama people developed their bung'o (aerophone) from a similar but relatively smaller instrument of the Lamu people, which is known as zomari.\(^6\) The bung'o is often in three sizes which determine the sound register of a given bung'o.\(^7\)

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7. Ibid., p. 159.
This observation underscores the fact that the creativity of the Giriama people in developing the bung’o is based on the creativity of other people. This however, does not mean that the Giriama people are less creative in developing the bung’o. They are indeed creative in a different way. Their creativity is evident in the sound register and the sizes of their bung’o. The sound and the sizes of the bung’o are a product of the inventiveness and imagination of the Giriama people. In support of the above view on creativity, we may consider what Wolfgang Amadeus Mozart once said,

people make a mistake to think that my art has come easily to me. Nobody has devoted so much time and thought to composition as I. There is not a famous master whose music I have not studied over and over.  

Mozart therefore, affirms that creativity is enhanced by the creative acts of other people.

(d) Being Intellectually Aware

Fourth, Reason manifests itself in us as an urge towards a level of finer sensibility and intellectualism. This means that we do not rest content

with things that appear to be or the things that appear to exist. We tend to transcend the appearances of things in order to seek what the world really entails. Thus, man acts in a way that suggests his dissatisfaction with illusion and unrealities both in himself and in the external world. The acts of man are therefore qualified by an inclination towards critical observation and analysis of events, issues, situations, claims et cetera.

For example, man studies aesthetics in order to find out various things about the claim that certain things have the quality of beauty. One important thing that an aesthetician may want to discover is the nature of the concept of beauty. This endeavour may require that he examines the functions of the concept 'beauty' as it is used in discourses. An aesthetician may also want to establish whether beauty is something that is inherent in a given object and therefore needs to be discovered. He may, on the other hand wish to establish whether beauty is a quality which we impose upon certain objects because of reasons that are extraneous to those objects. The contention here is that the functional quality of Reason guides man in his

endeavour to transcend those things that may otherwise be taken for granted. Thus, Reason guides us towards higher levels of knowledge by which we interpret reality. Within this view then, Hegel is correct in asserting that,

It is by ... this supreme function of mind (Reason) then, that we have to proceed when we employ self-conscious mind as the clue to interpret reality. ... Reason is essentially cognitive in character....10

On creativity, we could say that sensitivity to the world in the sense of being intellectually aware of ourselves and of our environment is crucial. This assertion is based on the observation that creative activity is a response to some kind of awareness. By being creative, we interpret our sensitivity of the world in an intelligent manner that is guided by Reason. The intelligent interpretation of our sensitivity is our response to the world. Heinemann observes that response is the key for the interpretation of the human world of history and of the universe.11 Our creative acts are therefore the evidence of our being in the world, not

merely as observers but also as conscious actors. For this reason, we may acknowledge the assertion, *respondeo, ergo sum*, (I respond, therefore, I am). This implies that, it is through the manifestations of a person's creative responses to the world that a person is seen as an actor in the world.

(e) Acting in Terms of the Nature of the Situation

Fifth, Reason is viewed as the ability to think and to act in accordance with the nature of a given object or a given situation. This observation is in essence suggesting that we need to study every situation that requires our response. By studying a given situation, we get better acquainted with it before we respond. We also give ourselves more time to decide on the kind of response that a specific situation calls for. Hence, not all situations that appear to be similar will require similar responses. We need also to point out that superficial information may misguide us in our reactions to a given situation.

For example, many people accept promotions in their work because they are assured of relatively

12. Ibid., p. 192.
higher remuneration. In some cases, to accept a promotion may be more of an inconvenience than a convenience. This may be seen in cases whereby a person is transferred to another district or to another province. The consequence is that if the person has children of school-going age, he may have to transfer them to other schools which may not be of his choice. The transfer may require relatively more expenses on travelling. The expenses on food may also be relatively higher et cetera. In such cases then, the nature of the situation requires that a person does not take up the promotion simply on the grounds of a higher salary. To make the decision against accepting the promotion would be a manifestation of Reason as,

the capacity to behave consciously in terms of the nature of what is not ourselves ... to behave not in terms of our own nature, but in terms of our knowledge of the nature of the world outside.13

A person who acts according to the nature of a given situation is creative in the sense that he is able to visualize what a situation entails before he experiences the actual situation. A decision to act according to the nature of a given situation minimizes the chances of our acting by conditioned responses.

(f) Reasoning

Sixth, Reason manifests itself as the capacity to grasp logical connections of ideas. This means that by Reason, we are able to draw inferences and conclusions from the premises of a given argument. We are also able to argue correctly in discussions as well as understand better, the arguments of other people. This ability to reason correctly is hence important in that by it, we appreciate the reasons upon which various points of view are seen to converge or to diverge.

The ability to connect ideas logically is significant not only in arguments but also in other human undertakings. For instance, a given field of study may be divided into various areas which are fundamentally related. A person who wishes to specialize in one area of the given field of study may find it relatively easier if he undertakes the basic studies in that field. This would give him a rudimentary exposure to the fundamental notions of the study upon which, various specific areas of study are founded. Seeing and appreciating the logical connections within the various areas of a given field of study gives the person a more comprehensive understanding of his area of specialization.
The field of music study is an appropriate example of the significance of grasping logically connected ideas. A person who studies the nyatiti (Luo chordophone) music out of context of the Luo history and traditions, may never fully comprehend that music. For example, the person may not understand why the nyatiti does not use the standard tuning pitch. This lack of understanding may lead a person to erroneously conclude that some nyatiti professionals play their instruments out of tune.

In relation to creativity, an ability to grasp the logical connections of ideas is paramount in the creator as well as in the beholder of any creative work. This is because the human mind finds it relatively easier to apprehend the logical order of things. For this reason, many creative artists design their works to portray some logical plan which they think is intelligible. It is in this view that a person may claim that the beauty of an object is inherent in the logic of the ideas of the object. Hence, Sesonske asserts,

Figures and motions ... are not obvious to our senses, but are founded by reasoning and reflection ... yet as far as we can by sense discover or by reasoning enlarge our knowledge and extend our imagination, we generally find
their structure, order and motion
agreeable... 14

The above observation is important in our consider-
deration of creativity whereby logical presentation
of ideas helps make a piece of work relatively more
comprehensible. At this point and in this view, we
could acknowledge the claim by Copi that Reason is
applicable in every aspect of human affairs. 15

(g) Intuitions

Seventh, Reason may be considered as the ability
by which we intuitively solve some of our problems,
gain insight into some issues or abstract universals
from particulars. The fact that human beings have
some unintelligible ways by which they do certain
things makes it logical to think that Reason some-
times functions in our subconscious mind.

For instance, when we reach a certain judgement
by intuition, or apprehend a meaning or abstract a

14. A. Sesonske, What is Art?: An Inquiry into the
Origin of our Ideas of Beauty and Virtue.
Essay by F. Hutcheson, (New York: Oxford

15. I.M. Copi, Introduction to Logic. (New York:
Macmillan Publishing Co. Ltd., 1972),
P. viii.
universal by intuition, there might be some underlying functions of Reason which evade our consciousness. Such processes may include cues or suggestions which provide the subconsciousness with the relevant information or data. When we become conscious of this information, we claim to have had an intuition since we are not conscious of the processes by which we acquired the information.

From the above view, we may assume that intuitions involve some functions of Reason of which we are not conscious. Hence, we are not able to fully explain these functions. We could also argue that some people are endowed with a higher capacity of intuiting things than other people. Hence, when a person with a high capacity to intuit consciously gives up on a problem, he subconsciously continues to work on the problem. If a solution is found, the person becomes conscious of it without any efforts that he is aware of. This would imply that sometimes Reason operates without our conscious efforts and thus, helps us to unravel some problems that might otherwise seem difficult to solve. In an attempt to clarify such complex functions of Reason, Blanshuard writes as follows:
Reason is analogous to an x-ray that penetrates through the fleshy outside of things to the skeleton underneath, that sees the abstract in the concrete ... that has so freed itself from the inner forces of liking and disliking ... to be influenced only by the logic of the case.16

The implication of the above observation is that by Reason, we may acquire knowledge that is beyond conscious apprehension. The citation also implies that Reason may continue to function independent of our will or of our emotive tendencies. Hence the function of Reason is related to, but not bound by our will or our emotive tendencies in the case of intuitions.

Intuitions are important in creativity because they often provide some important links or clues which an artist may find difficult to acquire through conscious contemplation. Many artists often talk of 'grasping' the theme of a given work while others talk of the theme 'coming' to them. It is possible that such artists refer to their intuitions by using euphemistic terms like, 'grasp' or 'come'. A fair example may be cited from Beethoven who regarded his musical themes as grasped and not as calculated.

He says,

I carry my thoughts within me long, often very long before I write them down. In doing this, my memory stands me in good stead that even years afterwards I am sure not to forget a theme I have once grasped....

(h) Ability to Perceive

Eighth, Reason may be conceptualized as the ability to apprehend different ideas as one unified or composite idea. This ability is evident in our acts of perception.

In chapter one, we observed that to perceive is to become aware of something. By perception then, we may become aware of something that is either mental or extra-mental. Hence, through perception, we acquire some knowledge about ourselves and about the world around us. Let us examine the function of Reason in perception.

When X perceives Y, the representative data of Y, which we may call sensa or impressions, appear to the sight-sense of X. These impressions which include the separate ideas of shape, size, colour,

et cetera are apprehended and compared with similar ideas that may have come to the mind in other previous impressions. These ideas of impressions appear with great vividness in their initial apprehension by the mind. It is from these vivid impressions that a composite idea of Y is formed. We may then say that X perceives Y when he recognizes Y as Y. Psychologists might say that X forms a concept of Y.

The perception of Y exists in two forms in the mind of X. First, the perception of Y is a direct impression of Y through sense apprehension. Second, the perception of Y is the idea of Y. This idea is a faint image of Y. The idea or the faint image of something appears in the conscious mind as a reflection of some impressions that have already been given. Hence, impressions are perceived and ideas are formed from them and retained by the perceiver.

Since the functions of Reason are not explicit in perception, Hume explains Reason as,

... a wonderful and unintelligible instinct in our souls (mind), which carries us along a certain train of ideas and endows them with particular qualities according to their situations.


and relations. This instinct arises from past observations and experience.

We may argue that what Hume refers to as unintelligible instinct in the soul, is what we are referring to as the human ability to perceive impressions and to form composite ideas from them.

In creative appreciation of works of art, people often talk of the ability to perceive rhythm, harmony, beauty, et cetera. What is implied in such popular talk is that some people have developed an ability to transcend the sounds or the colours of given pieces of artifact. Besides perceiving the sounds or the colours, some people perceive something else that is beyond what is perceived through the senses. This 'something else' is sometimes referred to as the harmony of sounds or of colours. A person who has developed the ability to perceive harmony is often described as a person with a sense of harmony or a person of 'taste'.

We need to clarify that to have a sense of harmony or to perceive harmony, is different from the apprehension of harmony through the application

20. Ibid., p. 179.
of certain rules that are learned. This means that a person who has developed a high sense of musical harmony need not be an expert in applying the standard rules of harmony in music. Hence, we have an explanation as to why many people who attend music festivals are not music virtuosos. Although such people may lack the technical language of judging musical performances, their judgements are often not very different from those of the highly trained and skilled adjudicators.

In the perception of harmony, or of beauty of artifacts, we transcend what is merely presented to the senses. This way, we make new discoveries which according to Wollman, show us something that has always been there but we have not had the 'eyes' to see it before. 21

(i) Ability to Remember and to Imagine

Ninth, Reason is considered as the human ability to call to mind, to create and to re-create ideas of situations, objects, of individual persons et cetera, that are not empirically present. This function of reason involves imagination and memory.

In creative imagination, for example, an artist is able to make combinations of various ideas that were not conjoined when they were first perceived. This implies that an artist first remembers or recalls certain ideas. He may then combine these ideas differently as he chooses. Thus, it is possible for the artist to recall some ideas of various impressions, combine the ideas differently by using his imagination and consequently draw something that may be described as imaginary. For instance, the artist may draw the figure of a torso but add on to it the legs of an ostrich, the head of a goat and wings in place of hands. Hence, we come to appreciate that memory and imaginations are functions of Reason by which we are capable of recalling and, conjoining ideas which were received separately; of comparing objects by means of ideas ... of enlarging and diminishing (the) ideas at pleasure or in any certain ratio; or of considering separately each of the simple ideas which might perhaps have been impressed jointly in sensation....

2. UNDERSTANDING

Reason as the ability to apprehend the meanings of things, the connection of ideas, the implication of statements et cetera, is often referred to as the ability to understand. From our observations in chapter one, we realize that the ability to understand involves relatively higher levels of Reason whereby, understanding presupposes certain functions of Reason. These other functions of Reason may not necessarily entail understanding.

For example, a person may successfully memorize a multiplication table without necessarily grasping the principles of multiplication. We have seen that memory is a function of Reason by which we retain and recall facts in a given order. Hence, a person may be prompt in responding to the statement, four times four as 'sixteen', without comprehending what the statement entails. A person may also know that ships float without necessarily comprehending why a big ship will float while a pebble sinks in water.

The contention here is that the ability to understand entails higher functions of Reason by which we apprehend the laws and the organizing
principles of certain things. Such apprehension enables us to make certain generalizations about a given object or a situation. We are consequently able to view a certain situation in its relation to other things. We are also able to infer certain things from a given situation. Hence, to understand something is to acquire some fundamental knowledge about it whereby the acquired knowledge is seen to be meaningful to the person who acquires it. Thus, a person who understands something is in a knowing state of being which enables him to make certain judgements and generalizations about his object of knowledge.

The above observations indicate that to understand something is to know something in such a way that we are able to analyse it and to make certain judgements about it. Hence, to understand M is to know certain fundamental principles about M: And to grasp such principles is not a matter of sensing, perceiving or memorizing M, but a matter of understanding M. In this view, Blanshard asserts that,

the principles thus understood are assumed to be valid independently of our grasping them and therefore, to be valid of all men a like....

The above citation, therefore, implies that to understand M is to grasp some independent truth about M.

In creative activity, people's ability to create is related to their ability to understand certain things in certain ways. Thus, a person who creates a poem or a song about famine, understands the situation of famine and hence interpretes it in a certain way through a chosen medium. Likewise, an artist who paints or carves the figure of an old person understands the situation of old people. He interprets his understanding of old people through the medium of colour or of carving. This implies that creative artists do grasp some truth about the themes of their work.

The audience or spectators of creative works derive certain meanings from the works that they behold. To derive such meanings requires that the audience or the spectator apprehends certain truths about a given work. Hence, creative work is basically not meant for memory and reproduction. It is meant to be understood. According to our observations then, to understand creative work is to acquire some fundamental knowledge about it.
We may now argue that a person who understands a given work not only perceives the work, memorizes and imagines certain things about the work, but he apprehends certain laws and principles about the work. He also derives certain meanings from the work and relates the ideas of the given work to certain other ideas that are relevant. To enhance this view, we may acknowledge the following observations that were made about the ability to understand;

The material which ... (is) encountered in lectures, articles, books, is not for the most part to be learned for verbatim recall. (A person) is not expected to characterize the material in ways which most readily enable him to learn it as meaningless, rote sequence. He is ... expected to abstract higher-order characteristics of a general kind. That is, he is expected to 'understand' ... it is expected that he will relate this material to a variety of other kinds of material .... The aim is that he should make the fact part of an inter-related system of facts ...25

One more observation that needs to be made with regard to our ability to understand is that, although certain mental functions like memorizing

and intuiting may not entail understanding, they often enhance our ability to understand.

Recapitulation

We have observed that Reason manifests itself in various mental abilities. Nine of these abilities have been discussed in this chapter. We have also observed that the notion of Understanding presupposes an ability to grasp certain truths about a given situation. In the next chapter, the concept of Emotion will be elucidated in more detail as a development of the observations made in chapter one.
CHAPTER THREE

EMOTIONS AS FELT QUALITIES OF MIND

In chapter one, we observed that Emotions are conceptualized as excitements in the consciousness. In this chapter, the concept of Emotions will be analysed further. First, we shall consider the popular view of Emotions. Second, we shall elucidate the concept of Emotions in view of our bodily sensations and our actions. Third, we shall consider how Emotions are related to our beliefs about certain objects or situations. Fourth, the concepts of pleasant and unpleasant Emotions will be analysed. Fifth, we shall elucidate the notion of emotive impulse in view of human activity.

1. EMOTIONS

(a) The Popular View

There is a popular view that Emotions are synonymous with explicit emotional behaviour. Thus, an emotional person is one who seems to act in a manner that is seen to be unreasonable or irrational. This view of Emotions may be misleading in that not all Emotions are manifested in explicit emotional behaviour. Some people are capable of inhibiting their behavioural tendencies when they are emotional. Hence, a person may be very emotional and yet, not act in a manner that would betray his Emotions. This implies that, the absence of explicit emotional behaviour does not necessarily indicate that a person may not be experiencing certain Emotions. In this view, William Lyall claims that an Emotion proper is the first sudden excitement of the mind in response to a
situation and that Emotions are not actions. The implication here is that to have Emotions is not to do certain things; but that, something happens to the mind when it apprehends certain things. This view is very closely related to the view that Emotions are turbulences in the stream of consciousness. Hence, a person is not able to have Emotions but he is liable to have Emotions that are related to certain situations.

(b) Emotions: Bodily Sensations and Human Action

The mental excitement of Emotions may prompt other feelings that are not necessarily Emotions. For instance, a frightened person may experience physical discomfort or bodily sensations such as, changes in the pulse rate. The heart of a frightened person may beat harder, faster or irregularly. Such palpitations of the heart may be accompanied by perspirations and tension of the body muscles. Hence, a frightened person may find himself in a state of being that is beyond his control.

It is important to note that the bodily sensations or disturbances that are experienced by a frightened

person are not in themselves what we call fright. They may be considered as manifestations of the emotion of fright. However, such manifestations are not peculiar to fright. A different emotion such as anger may also be manifested in similar bodily disturbances. Hence, an angry person may perspire, have palpitations of the heart, have tension in the muscles _et cetera_. It is therefore, arguable that the involuntary physical manifestations of emotions do not logically indicate a specific emotional feeling. This means that it is not possible to infer with precision, a certain emotion by analysing a person's physical changes _per se_.

Besides the involuntary physical manifestations of emotions, explicit human action may be prompted by a given emotion. An angry person for example, may feel inclined to hit somebody or to hit something. He may actually hit somebody or hit something. An angry person may also feel inclined to avoid situations that seem to be related to his feeling of anger. From this point of view, White observes that,

Emotions ... involve a felt inclination to action and, therefore, also often involve actual action.²

Although Emotions are often linked with inclinations to act, our observations have indicated that, we may not have universal emotional behaviour. Thus, it is almost impossible to predict the exact behaviour that should be expected from a person who feels a certain emotion. This is because different people tend to have various inclinations to act in response to a given emotion. Hence, while the emotion of embarrassment is universal, the behaviour that is associated with embarrassment is not strictly structured. The behaviour may vary from one person to another.

Another important point to note is that Emotions are not learned. By reflecting on our emotional states we realize that nobody taught us how to feel embarrassed, how to feel angry or how to feel frightened. It seems that the feeling of Emotions is innate. Thus, certain people tend to feel certain Emotions when they are in certain situations. However, we also need to note that although people do not learn how to feel the various Emotions, it is possible for people to learn other things about their Emotions.
For example, people can learn about things that are considered dangerous to their welfare. Things that threaten our welfare are often considered fearsome. Thus, we learn to fear things like snakes and other wild animals. We also learn to fear fire, gun-men, dogs et cetera. In all such instances of fear, it is not possible to make a decision to fear. Hence, a person does not encounter a gun-man and then say to himself, "This is a gun-man. He could be dangerous. So let me fear him". Fear is felt by the person as sudden excitement which emanates from his immediate apprehension of certain truths about the given situation.

From the above observation, we could infer that emotions do not just happen by chance. They are always connected to some situation which may be mental or extra-mental. For example, a person may be afraid of dying not because he has any substantial knowledge of what it is to die. His only reason may be that, he is not certain of what happens to people who die. Hence, he fears the unknown. His fear is not connected to anything tangible in this world. We might describe his fear as mental.
On the other hand, a person who is stung by a bee experiences pain on the part of his body that has been stung. Although such pain is a localized feeling, the entire mind is conscious of it. This pervading consciousness of the sting affects the person's consciousness of other experiences. Hence, a person who is stung by a bee may feel so much pain that his thoughts become incoherent. This may affect the coherence of his speech or his sense of direction. This person's experience may prompt a fear of bees in him. In future, such a person would be inclined to seek refuge from any type of bees. We would then argue that the person learns from his experience that bee-stings are unpleasant. He therefore feels inclined to avoid being stung by keeping away from bees.

(c) Emotions, Beliefs and Objects

Emotions are related to certain beliefs that people have about certain things. For instance, a person who is afraid of bees must have certain beliefs about bees being dangerous or harmful creatures. This belief may be founded on some unpleasant personal experience or on the evidence that is given by other people.
the objects of our Emotions. As we have observed at the beginning of this chapter that Emotions are mental excitements in response to situations, Emotions are therefore, related to things that are outside the Emotions themselves. This implies that a person feels afraid of something, feels angry at something, ashamed of something or happy about something. However, the relation between a given emotion and its object may be a proper or an improper reference of the emotion to its object. Hence, MacMurray wonders,

Why should they (Emotions) not be proper feelings when they are in terms of the nature of the object and improper feelings when they are not in terms of the nature of the object? ... In feeling Emotions, we feel the things to which Emotions refer and therefore we can feel rightly or wrongly.7

According to MacMurray, Emotions as well as the beliefs that are related to them, can only be proper if they are objectively verifiable. This implies that if a given situation brings about belief X and emotion Y in a person, then belief X and emotion Y should be seen by other people as necessarily arising from the given situation. To clarify this point, we may consider the case of a

person who fears snakes.

For example, John may be informed that venomous snakes are dangerous. He may also have witnessed a person die from a snake bite. John cannot distinguish a venomous snake from a non-venomous one. He believes that any one of the snakes that he encounters may be the poisonous type. Hence, he is afraid of all snakes. The argument then is that, many people who are in a situation that is similar to the one of John, are justified to feel scared of snakes. Snakes have been known to kill people and therefore, the nature of many snakes suggests danger. John's beliefs and feelings towards snakes are therefore, proper in that they can be justified objectively. In view of this observation, Warnock is quoted as saying that to show that a person's feelings are appropriate to their object is,

to show that the object of the emotion is really of the kind which is commonly allowed to stimulate such an emotion.8

(d) Pleasant and Unpleasant Emotions

Emotions may be pleasant or unpleasant. The pleasantness or unpleasantness of Emotions is:

determined by our beliefs about the nature of a given situation. For example, the winning of a coveted prize is emotionally gratifying because people believe that they ought to win. A person who wins such a prize feels happy about his achievement. To feel gratified or happy is to have an emotion that is pleasant. People often feel inclined to do things that would associate them with situations that evoke pleasant feelings in them. Such situations are also described as pleasant by virtue of their being associated with pleasantness. Hence, to win a coveted prize is pleasant because it prompts a pleasant emotion in the winner.

Fear on the other hand, is not a pleasant emotion. The person who is afraid feels distressed or anxious but not happy or gratified. Such a person tends to shun situations that seem to be associated with his feeling of fear. Fearful situations are therefore unpleasant because they bring about unpleasantness in the consciousness of the person who encounters them.

At this point, we may contend that situations per se are neither pleasant nor unpleasant; and that the pleasantness or the unpleasantness of a given situation depends on the person who encounters the
situation. Meyer's view on this point is quite clear when he writes,

the awareness of the nature of the stimulus situation seems to be the real basis for the distinction drawn between 'pleasant' and 'unpleasant' Emotions.9

Pleasant and unpleasant Emotions evoke secondary emotions of desire and aversion respectively. Hence, a person who experiences a pleasant emotion would wish to have similar emotional experiences. This explains why people tend to do things that make them experience pleasant emotional feelings or pleasant Emotions. Many people therefore, desire pleasant situations. They seek pleasant situations.

Many people would tend to avoid unpleasant situations. They have an aversion or a dislike for unpleasant situations upon which unpleasant Emotions are based. For this reason, many people engage in activities that seem to minimize or to eradicate unpleasant situations.

(e) Emotive Impulse and Human Activity

Our observations have so far indicated that Emotions are related to human activity. We have observed that people act in certain ways in order to avoid unpleasant situations. They also act in certain other ways in pursuit of pleasant situations. Human beings tend to do certain things that will enhance a pleasant status quo and eradicate the sources of unpleasant feelings. Since Emotions are not actions and actions are not Emotions, the relation between Emotions and actions lies in some force that emanates from Emotions.

The emotive force or energy provides the initial impulse towards action. Thus, a jealous person experiences a strong urge to remove his rivals. A jealous person who acts on this initial impulse can be quite dangerous to his rivals. Nevertheless, the impulse is important if there has to be any form of action. A frightened person also impulsively withdraws from the source of fright because the emotion of fright provides him the energy to escape. According to Peters, this emotive force that connects Emotions to actions is the motive for action.¹⁰

Human activity may be mental or physical. However, explicit human behaviour is important in that by it, we may infer mental behaviour. This observation makes Emotions very significant because we not only feel Emotions but we also experience an impulse to engage in some explicit physical acts that are connected to our emotional feelings. MacMurray enhances this view when he writes,

All life is activity: Yet mere thinking is not living ... every activity must have a motive and all motives are emotional. They belong to our feelings, not to our thoughts.11

According to the above view, Emotions are important sources of human activity. It is through human activity that people are seen to live and not to merely exist. The concept of 'living' in the above citation, is taken to signify a specific mode of conducting one's activities. Such activities acquire a special human quality that makes them different from the activities of other beings.

(f) Emotions and Creativity

We have already seen in chapter one that creativity involves the ability to make something exist, thus creativity necessarily involves activity. We have also observed in this chapter that Emotions are a source of energy by which we engage in various activities. This suggests that Emotions can be a source of creative activity as exemplified by Copland when he writes,

It cannot be claimed that when I compose, I am thinking precise thoughts in the usual meaning of them .... Instead, I seem to be engrossed in a sphere of essentialized emotions, 'essentialized' in the sense that they are not at all vague. They present themselves in the mind of the composer... (they) seem to be begging for their own life, asking their creator, the composer, to find the ideal-envelope for them ... that will most fully exploit their creative potential.  

According to what is cited above, we may infer that a creative activity gives the emotion upon which it is developed, a different mode of existence. This mode of existence is what Copland calls the life of Emotions. Hence, an artist for example does

not respond to the emotion of joy by just laughing, smiling or merry-making; he also responds to a secondary emotion of desire to interpret and express his emotion through his art.

Another important point is that human beings have an inclination towards sharing their feelings with other people. This is because many people tend to feel better when they make their emotional feelings public through a verbal, literal or artistic medium. Hence, people do not sing Emotions nor do they write Emotions. They do not talk Emotions and they do not paint Emotions. What they do is to create certain modes of expressions that are based on certain emotional feelings. This view makes Emotions a base for creativity.

(g) Emotions Proper, Moods, Agitations and Creativity

It is now possible to conceptualize a situation whereby a person may experience sudden excitement in his consciousness. This excitement may be an emotion of pity towards people whom he believes to be in an unfair and unfortunate situation. This sudden feeling of pity is sometimes called Emotions proper.13

13. L. Armour, Ibid., p. 75.
Emotion proper can be a source of creativity if the person who feels pity is provoked to do something that is seen to alleviate the conditions of the pitiable people. The important thing is that the emotion is the source of the provocation to act. Hence, whatever the person does in order to alleviate the conditions of the unfortunate people fundamentally depends on the emotional impulse that provoked him to act.

Proper emotions are often quite intensely felt. However, they tend to fade away quickly. Meyer describes the short-lived emotions as temporary and evanescent.\textsuperscript{14} The activities that emanate from temporary excitements may therefore, have temporary effects. Hence, a person who offers lunch or supper to a starving child may just give temporary relief to the child's sufferings. Nevertheless, Emotions proper may be the basis of more enduring emotions which we refer to as moods.

An emotion that lingers on in a person's consciousness may develop into a certain mood. For example, if the emotion of pity does not fade away completely,

then a person continues to feel pity on people who seem to be in unfortunate situations. Such a person may continue to feel obliged to help the less fortunate people. He may even feel obliged to do something that could be a lasting solution to the problems of an unfortunate group of people. Such a person may be described as being in a mood of helping other people. But in essence, it is the unfading mood of pity that may be sustaining his mood to help. Hence, creative activity may be founded and sustained by certain moods.

We have observed that Emotions proper are directed towards objects or situations and that agitations are Emotions that are caused by objects or situations. Hence, the example that is used above could still suffice to illustrate the role of agitations in creativity.

A person who witnesses the plight of malnourished children, may initially be shocked or surprised by the children's condition. We may not correctly say that the person's surprise or shock is directed towards the children. However, the feeling of surprise or of the shock is caused by the person's apprehension of the plight of the children. To some people, the shock of seeing starving children may be the
beginning and the end of the emotional experience in relation to those children. To other people, the experience of shock may be the basis of another emotion which could be pity. Pity may provoke some action. The action may be enhanced and sustained by a mood to help other people.

The above observations on Emotions proper, mood and agitations illustrate that creativity may be based on a chain of different emotions, all of which have significant roles to play. By considering the role of Emotions in human creativity, a person may apprehend why Lyall portrays high esteem for Emotions when he writes,

> Without emotion, the mind is empty, incapable of action and odd as it may seem - morally uninformed ... Emotion is to be welcome with all its richness and the hazard it presents by way of the stimulation of rash acts, are to be faced without regret. Indeed, without Emotion we would have no connection with the objective world.\(^{15}\)

According to Lyall, all our activities, be they mental or physical, depend on our emotional apprehension of the world. Hence, the way we act in accordance with a given situation is dependant on the way

we emotionally feel about the situation. This implies that if we do not feel an emotion about a given situation, then we may not do anything about the situation. This is why Lyall points out that having Emotions should not be something to regret about because Emotions are the foundations of our actions and our thoughts. Nietzsche enhances this view when he observes that Emotions are an indispensable condition in any musical activity. He writes,

Frenzy (excitement or emotion) must first have enhanced the excitability of the whole machine (body); else there is no art. All kinds of frenzy, however diversely conditioned, have the strength* to accomplish this .... This frenzy that follows all great cravings, all strong affects; the frenzy of feasts, contests, victory ... cruelty; the frenzy in destruction .... What is essential in frenzy is the feeling of increased strength* and fullness ...

Recapitulation

We have observed that Emotions are experienced as felt qualities in the mind. They are related to


* The underlining is the author's insertion. It is meant to indicate emphasis on the observation that Emotions are sources of strength for action.
certain beliefs about certain objects or certain situations. Emotions may prompt involuntary bodily sensations as well as provide impulse for activity. They may be experienced as pleasant or as unpleasant feelings. Emotions can be a basis for human creativity. In the next chapter, a possible relation between Reason and Emotion as a fundamental base for creativity will be sought.
CHAPTER FOUR

SYNTHETIC RELATIONSHIP AND THEORY

We have so far observed that Emotions are not thought. They are felt mental qualities that provide impulse for action. We have also seen that Reason manifests itself as a mental ability. In this chapter, an attempt is made towards a synthesis of Reason and Emotion in view of a theory of creativity. First, we shall examine the conceptual differences between Reason and Emotions. Second, we shall examine the qualities that are common to Reason and Emotions. Third, a synthesis of Reason and Emotions will be sought. Fourth, the synthesis of Reason and Emotions becomes a basis for a theory of creativity.

PART I

CONCEPTUAL DIFFERENCES

First, Reason is conceptualized as a supreme function of mind that manifests itself in our
thinking. Reason qualifies human thinking by making it clear and purposeful. Although some thoughts occur in our consciousness without us willing or intending that they occur, it is possible for us to think about something at will. This means that people have the ability to choose what to think about. They can divert their attention to various things and think about them at will. This makes Reason a free and responsible function in our purposeful choices of thoughts and actions.

Emotions on the other hand are not experienced as a thinking quality. They are mental qualities that are felt but not thought. Hence, while it is possible to will what to think, it is very difficult to induce an emotion by willing. This implies that people cannot will to feel angry and consequently feel angry. However, by a function of Reason which we call memory, a person can remember instances when he has felt angry. He can also recall how it felt like to be angry. A person can even imagine how other
people feel when they claim to be angry. But it is almost impossible to successfully induce the emotion of anger into our consciousness. This is due to the fact that Emotions are aroused by relevant situations about which we have certain beliefs.

A person who feels frightened or scared by a certain situation does not feel the emotion because he intends or wills to be frightened by the situation. For instance, the person does not have a certain thought and then will that he be scared or frightened. The emotion of fright is not part of his thoughts. Thus, a person who is suffering from terminal cancer may have his reasons for thinking about his inevitable death. His reasons may not include the reason that he wishes to be afraid of death. Nevertheless, the cancer patient may still be frightened because he has certain beliefs about his condition that make him frightened. Such beliefs often present themselves in thought. We may then argue that the cancer patient does not think about his inevitable death in order to make himself frightened. He does not have the ability to make himself frightened but he is liable to be frightened by the thought of his death.
Second, Reason guides us in our activities by the strength of Will. By Will, people perform deliberate and purposeful acts. A person is often fully conscious of his wilful acts. He may even support his wilful acts by sound reasoning. Hence, Olson views Will as a distinct element of mind by which we execute the decisions that are reached by Reason.¹

Emotions provide a force for action but unlike the Will of Reason, Emotions do not provide clear and purposeful guidance of action. This is because Emotions are not contemplations of situations. They are the instant responses to given situations. Hence, emotional response is relatively less calculated in comparison to a wilful response.

Third, in responding to a situation, Reason demands that we consider the facts of the real situations. Hence, when we think that somebody is unfair to us, we feel inclined to study the situation and establish some facts upon which to base our reactions.

Our instant emotional response to situations does not allow us ample time to consider various facts about given situations. Many times, a person may react emotionally before he can even acquire some knowledge which may eventually alter his emotion.

To clarify the above observation, we may consider a person who is busy working in a quiet study-room. This person may experience a feeling of alarm if his father or any other acquaintance quietly walked into the study and said "Hello". The feeling of alarm is experienced by the person immediately he perceives the initial sound of the word, Hello. This means that the person is alarmed before he can even establish the source or the nature of the sound. This feeling of alarm as well as any initial physical reaction from the alarmed person may not be described as deliberate or purposeful action. In this case, the emotion is seen as an excitement of mind that is prior to any conscious deliberations of Reason. There is therefore, relatively very little conscious interaction between Emotions and Reason in such an instance of alarm. Emotions of this kind could be viewed as prompting unmeditated response to stimuli.
Fourth, Reason is different from Emotions in that our acts of Reason may be easily commanded or directed through the use of human language. Thus, plans, puzzles or strategies that are processed in our mental world can be made public through literal, diagramatic or verbal language. This implies that people who belong to various social-cultural groups are capable of following some given instructions as long as they comprehend the language in which the instructions are given.

For example, a group of people may be given a riddle to solve. They may be required to work out a strategy for ferrying certain items across a river. They have to observe the instructions of using one canoe in which only two items can be ferried at a time. The items may not be allowed to consume each other during the ferrying exercise. An example of such items may be a goat, some vines and a leopard. What is important is that human beings of normal intelligence or what psychologists refer to as average intelligence will grasp the concepts that are crucial in the riddle. Their efforts in solving the riddle will tend to lean towards a specific end which is convergent.
Such a convergence of thought in solving the riddle is made possible by the use of a language which clarifies our thoughts and helps us grasp the concepts of our thoughts.

Emotions tend to differ in that people are not able to experience a given emotion by its linguistic description. It is also not possible to experience a given emotion by following certain instructions. Hence, people who understand what the emotion of envy entails are not able to feel envious because of being asked to feel so. This is mainly because the feeling of envy is not anything that we do. It is something that we feel by virtue of being in a certain situation about which we have certain specific beliefs. Therefore, the best that a person can do if he is asked or commanded to feel envy is to imagine situations that make him envious. He may also recall what he feels when he is envious. However, all these mental functions cannot make him feel envy although he linguistically comprehends what is meant by the phrase 'feel envy'.

Fifth, Reason is an internalization of public procedures in the sense that we develop our functions of Reason by observing the functions of other people.
In the view of Peters, people learn how to criticize, to produce counter examples and to make the suggestions of different points of view by observing other people doing these things.  

Emotions are not an internalization of public procedures in that people do not learn how to feel the various Emotions. People can only learn what objects to fear, what objects to covet, what objects to delight in et cetera. People learn about the objects of their emotional feelings from their personal experiences as well as from other people. Thus, they internalize the reasons for their various emotions towards various objects.

Since we cannot learn how to feel Emotions, but we can learn about Emotions, it is arguable that we have a potential to learn about Emotions. Such potential is a quality of Reason. Hence, our potential to seek and provide reasons for our emotional feelings is developed through functions of Reason.

Sixth, Reason guides us in our pursuit of truth. Hence, by Reason we are inclined to establish the true reality of things as much as we possibly can. We do not just seek to understand the appearance of things. We have an urge to know the things that we encounter. Hence, at a higher level for example, people examine the functions of concepts in order to establish the nature of things for which the concepts are used.

Emotions are different in respect to the above observation in that they are sometimes based on false beliefs about certain things. Certain emotional feelings may persist even after the falsity of their supportive beliefs have been established. For example, a person who is afraid of being in high buildings may still be afraid of heights even after being reasured of his safety. Hence, the emotion of fear makes him to disagree with the truth of a given situation.

Seventh, The functions of Reason are sometimes warped by Emotions. Clear thinking may also be obscured by Emotions. When this happens, a person may not be able to think in terms of the nature of a given situation. He may respond to a given situation according to how he feels or believes about the situation. This implies that certain emotional states may inhibit the functions of Reason.
Having highlighted some of the inconsistencies in our conceptualization of Reason and Emotions, it is appropriate that we now consider some of the qualities that are shared by Reason and Emotions.

PART II
COMMON QUALITIES

First, our mental functions of Reason are private in the sense that they are not easily observable. Mental functions of Reason can only be inferred from explicit human behaviour. For example, the human invention of tools, language and other creative activities are evidence of some functions of Reason.

Emotions are mental experiences that are felt. They are not directly objective. Emotions may be inferred from socio-culturally established behaviour which serves as an approximate cue for our emotional feelings. Emotions may also be approximately described by the use of language.

Second, human beings portray a tendency to express and to communicate their mental experiences. Hence, man has developed the use of language and gesture. People use language and gesture to try and
make other people aware of some inner and private experiences. Besides language and gesture, man has also developed other modes of communication like painting, music, sculpture, et cetera.

Third, Emotions as well as thoughts have objects of reference. This is a state of being that is sometimes referred to as the state of intentionality. A person becomes conscious of an object, a thought or, of an emotion. The consciousness of a thought is the consciousness of a thought about something or about another thought. The consciousness of an emotion is the consciousness of an emotion towards something or about something.

Fourth, Reason and Emotions are related to human activity. Some of our activities are sustained by the dynamism of Reason which we have referred to as Will. Such activities are determined and directed by Reason. On the other hand, some of our activities emanate from an emotive force which we have referred to as impulse or motive. Sometimes, an activity may be sustained by the strength of Will as well as by emotive drive.
Fifth, Reason and Emotions are qualities of mind which are often experienced in a chain of inter-related experiences. For instance, a given emotion may be associated to a chain of other related emotions or thoughts. This connection of inter-related experiences is determined by the various ideas of a given situation.

The above view may be elaborated by examining the case of a student who has been awarded a scholarship for higher studies. The student may feel happy, proud, hopeful, et cetera. The student may also have thoughts about the situation. Hence, he may contemplate the courses that he would pursue. He could even make plans for a possible future career or even imagine himself as a prosperous future citizen, et cetera.

PART III
SYNTHESIS AND THEORY

First, since Reason and Emotions are mental qualities, we may contend that the two elements do interact in our consciousness. This contention suffices on the view that there are no boundaries in our consciousness. Hence, an emotion or a thought is experienced by the totality of ourselves and not
in a localized part of us. This observation explains why it is difficult for a person to have two unrelated thoughts concurrently. It also explains why two Emotions are not experienced pari-passu in the consciousness. One thought or one emotion is experienced as being dominant in the consciousness at any given moment of attention. Nevertheless, thoughts about our various emotions as well as the emotions about our various thoughts and beliefs are experiences in our consciousness. We apprehend the reasons for our various emotional feelings. We also experience certain emotions from our various thoughts and beliefs. This implies that Reason and Emotions often depend on each other for their existence in a person's mind.

Second, in regard to the above view, thoughts and emotional feelings may not occur concurrently; but one of them may presuppose the other. For example, a person is not born with the fear of dogs. Thus, the fear of dogs is learned, although the emotion of fear per se is innate. By Reason, the person learns to associate his feeling of fear with the idea of dogs. He is able to do this by connecting various ideas that are related to the situation of a fierce dog. Thus, he connects the idea of pain from a dog-bite to the idea of the unpleasantness
that it entails. He makes a judgement that dogs are
dangerous because they bite and that dog-bites are
painful and unpleasant. Therefore, he shuns dogs.
In a situation like this, a person may have some
thoughts, then a certain emotion, then thoughts,
then an emotion, et cetera. Such an experience may
not be in any strict structure.

It is important to point out that a first
encounter with fierce dogs is enough to arouse
certain thoughts, certain beliefs and certain
Emotions about dogs. Hence, a person does not have
to consciously analyse the situation every time he
encounters dogs. The emotional response tends to
be spontaneous. However, despite the seeming
spontaneity of the response of fear, the emotion of
fear is based on some specific thoughts and some
specific beliefs about dogs.

Third, in a further elaboration of the inter-
dependence between Reason and Emotions, we need to
recall another example which was cited in the first
part of this chapter about a man in the study. From
that example, we may argue that fright preceded
thought in that the man in the study did not have
any prior thought that could have been related either
to the sound of the word 'hello' or to the source of the sound. In a case like this one, a person is alarmed by strange occurrences. The unconditioned response of alarm is often followed by involuntary bodily action. This may be the tightening of the muscles, the change of visual and aural attention, increased heart-beat et cetera. However, the most important observation in this case is that by Reason, a person's interest is directed towards the situation of the emotion when he seeks to establish the cause of his alarm.

By Reason therefore, a person gets in control of himself; he perceives the situation with certain interest. He seeks to understand the situation so that he is not only in control of himself but also in control of the emotion-related situation. Eventually, the emotion may be altered or eradicated through activities that are guided by Reason. For example, the form that the initial emotion of alarm adopts, depends on the relation that is established between the emotion and the situation. This relation is established by the considerations of various factors which are identified by Reason.

With regard to the two examples that are cited above, we realize that an emotion may have meaning
to us through the thoughts that are related to it. We apprehend the nature of a given situation by our functions of Reason which manifest themselves as abilities. The apprehension by Reason involves mental associations of ideas which help us to feel the appropriate emotions. Otherwise the apprehension of ideas per se entail no emotional consequences as Hutcheson observes,

... it is the association of ideas that make objects pleasant and delightful which are not apt to give such pleasures ... in the same way ... causal conjunctions of ideas may give a disgust, where there is nothing disagreeable...

Fourth, it is an important observation that Emotions create an urge to be expressed by the person who experiences them. Hence, a person who feels a certain emotion may engage himself in various activities of Reason in an attempt to express his emotional experience. This implies that Reason and Emotions become complementary in an expression that is planned or organized. In this case, the particular emotion is the basis for the material that is to be expressed, while Reason is crucial in giving the expression a certain coherent and meaningful form.

Fifth, we have observed at an earlier stage that Emotions may be true or false depending on how they are related to their relevant situations. Hence, to justify the truth of a given emotion requires a person to demonstrate the appropriateness of the emotion to its relevant object. This means that a person may not be justified in fearing a rabbit because rabbits are not known to threaten the welfare of people. The fear of rabbits may be based on false beliefs and hence, such fear is in the category of false emotions. Nevertheless, the situation of a person who fears rabbits may arouse a different emotion in an observer. Such an observer may find it funny that a person may be scared of rabbits. He may find the situation interesting to examine and to express to other people. Hence, the observer experiences an urge to create an expression which is based on another person's false beliefs, false thoughts and false emotion.

The point here is that, a person's false Emotions, false beliefs or false thoughts may be the 'right' material for another person's true emotions, true briefs and true thoughts. This 'right' material is founded on Reason and it may be developed and expressed in various media.
The above view is meant to exonerate from possible blame any creative work that may superficially appear to be based on falsity. For example, a piece of music or a poem may be entitled, 'Oh, how I fear them rabbits'. Such a work is developed through Reason and through emotive drive but it may be meant to serve only as a creative joke. Hence, the Reason of the composer or writer, complements his emotion about a given situation through a chosen mode of expression.

There is a view that creative activity tends to relieve some uncomfortable states of being in people. In this view then, Emotions which are a basis for creativity and Reason, which gives form to creative activity are crucial elements in the restoration of states of equilibrium in people. This may explain why people experience anxiety if they have to inhibit some intense emotions or thoughts. It may also explain why the same people may experience a state of relief or calmness if they express their thoughts and their emotions.
In consideration of the above view, our study has demonstrated that Emotions in themselves do not have the power to control or even to consciously guide us in our activities. However, Emotions have a certain power that makes us act albeit not in any clearly structured manner. Reason on the other hand has the controlling strength by which our activities are clearly guided and directed. However, Reason lacks the so crucial and initial impulse or power to start off an activity.

True human activity is therefore emotional as well as rational. This view is based on our observation that any human activity is based on a certain state of emotion. A human activity is also qualified by some element of Reason. Hence, true human activity is rationally emotional. This implies that in true human activity, the emotive element is justifiable by functions of Reason; and that in true human activity, there is a certain emotion (be it love, reverence, regard et cetera), for Reason. Hence, Emotions and Reason are complementary qualities in human activity.

It then follows that creativity involves an urge that is strong enough to impel a person to act
and a purpose that is clear enough to guide a person in his activity. Hence, creativity is the ability to respond to the urge and to the purpose of making something to exist in a certain form.

In essence then, creativity is the human response to Emotions and Reason in a given activity. It is then an active and innovative response to the interdependence of Reason and Emotions.

Recapitulation

It has been observed that Reason and Emotions may be conceptualized as different qualities. It has also been observed that although Reason and Emotions are conceptualized differently, they share some common attributes. However, the most crucial observation is that Reason and Emotions are not juxtaposed elements in creativity. They are complementary. Creativity is therefore, characterized by rationality as well as emotionality. In the next chapter, we shall examine the music education syllabi in view of our theory of creativity.

* A copy of Music Education Syllabus for Secondary Education is included at the Appendices.
CHAPTER FIVE

MUSIC EDUCATION SYLLABI IN PERSPECTIVE*

In the previous chapters, we have observed that creativity is fundamentally based on Reason and Emotion. This chapter aims at explicating three topics. First, a brief review on some significant observations that have so far been made in this study. Second, to examine the various objectives of music education as stated in various music syllabi, in the perspective of our theory of Creativity. Third, to elucidate the notion of 'artistic expression' as a mode of being creatively expressive. Special emphasis is given to music expression as a requirement of the music syllabi.

1. A BRIEF REVIEW

We need to reflect on the core of the problem of our study which is based on the music syllabi for primary, secondary and tertiary levels of education as has been observed in the introduction of this

* A copy of Music Education Syllabus for Secondary Education is included at the Appendices.
thesis. In view of the problem, we have investigated the functions of various concepts that are deemed as relevant for our purpose. The most crucial of these concepts are Reason and Emotion.

Reason is seen as the supreme guiding function of mind which manifests itself in our various ways of thinking and acting. Emotion is seen as a felt mental quality that provides us the initial impetus to act. Although Reason and Emotion share various qualities, they also differ in certain other qualities. However, our study has demonstrated that Reason and Emotion exist as complementary elements in human Creativity.

The fundamental theory of our study suggests that Creativity is the active response to the reciprocalness of Reason and Emotion. It is on the basis of this theory that we reflect upon the objectives of the music syllabi for the various levels of education in Kenya.
The music syllabi for the primary schools, secondary schools, diploma colleges and the primary teachers' colleges, seek to achieve objectives that are similar but which may be expressed differently. The main difference between the various syllabi is in the levels at which the objectives are to be achieved. It may however, be pointed out that the syllabi for diploma colleges as well as for the primary teachers' colleges aims at helping students to become effective future teachers.

The contention of this thesis is that music education at all levels aims at developing musically creative members of society. This implies that the various objectives of music education are conjoined by one basic objective; that is, to develop Creativity in the learner. It is in this perspective that the objectives of the music syllabi are to be interpreted. We shall use a few examples to illustrate this assertion.
First, in the syllabus for primary schools it is stated in the introduction that the principal objective is,

to produce pupils that can read music and interpret the conventional signs and terms which are internationally used for writing music to enable realistic expression of a composer's ideas. An attempt has also been made to introduce pupils to methods of elementary composition of music.1

The above objective from which twelve specific music objectives have been derived, is not as basic as it may appear to be. The emphasis on music literacy as a basis for 'realistic' expression is an overstatement. This view is based on the observation that literacy of whatever kind is not necessarily a condition for realistic expression. The statement of the above music objective is tantamount to claiming that illiterate people cannot effectively express or communicate their views, their wishes or their ideas verbally. It would also imply that people who cannot read or write musical notations are incapable of effective musical interpretation or expression. This cannot possibly be true in that historical evidence

has shown that many societies have used music effectively without necessarily having to document it.

From the perspective of Creativity, it is arguable that literacy is secondary to the initial creative moment of a person. A need to document something would naturally arise after the thing has been conceived and given a certain form through some creative endeavour. Hence, a person is capable of actively responding to a situation in a creative way without being bound to literary demands. Thus, a person can compose music, perform songs that have been composed by other people and even appreciate the performances of other musicians. It would therefore, be educationally unsound to teach a person how to read and write music if he cannot appreciate music, perform simple music or create a few simple tunes.

Second, the secondary school syllabus is relatively more elaborate about the nature of music whose main element is the expression of feelings and ideas. The syllabus outlines the three main areas which are

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to be covered in the four-year secondary school course. Although the syllabus emphasizes on the acquisition of various skills like those of listening, performance, literacy, appreciation, composition et cetera, it fails to be explicit on the issue of Creativity. It needs to be appreciated that secondary school students are expected to develop the music that they learned in primary schools. At this level then, the students need some basic education in regard to Creativity. They need to be made aware of the significant roles that are played by Reason and Emotion in music composition, performance, appreciation et cetera. This kind of basic education may be very useful in helping the students to comprehend music as something that emanates from their ability to respond to situations and experiences in a balanced state of being rational and emotional. Their musical activities are therefore seen as the expression of specific modes of being which are not detached from them.

On the general objectives for music in secondary schools, all the ten objectives* that are stated are fundamentally and implicitly based on Creativity. For example, objective 'C' states that a learner should be able to design, make and use

* Refer to Appendix II.
instruments and costumes. Superficially, this objective indicates that music education seeks to develop skilled craftsmen who can design and make instruments or costumes which they can use. This may be misleading in that a person may design and make an instrument or a costume and be able to use it but not use it effectively for a specific purpose.

The argument in the above observation is that, although the expertise and finesse of designing and making instruments and costumes has its place in other fields of study, the same expertise and finesse may be developed from the perspective of music creativity. This for example, means that a person's creative appreciation of certain music is likely to arouse in him a passion for certain instruments that are used in the given music. This passion may develop into a passion for playing one of the instruments that is used in the music. And this may consequently lead to a desire to design and create a similar instrument which will suit his personal requirements. Suffice it to say that this may be the beginning of a composing career on this particular instrument by this person.

3. Ibid., p. 1.
We may therefore assert that the designing and making of instruments or costumes is not basic to music education. It is a secondary objective that is based on the creative musicality of a person. On the same issue, we could argue that to design something or to manufacture something for use in musical activities is an activity that may be undertaken even by non-musicians. Hence, there is a need to ensure that through music education, people become musically creative; and that music Creativity should be allowed to enhance other modes of Creativity.

Third, to demonstrate the centrality of Creativity in music education, we may cite objective 'f' of the general objectives for music education in diploma colleges. The objective seeks to promote and enhance national unity and identity through the exploration, appreciation and performance of indigenous music from all parts of Kenya.4

The above objective indicates one of the many ways in which music education may be instrumental in enhancing non-musical ends. In this case, national unity and national identity are non-musical ends.

which may be strengthened by the people's participation in the performance of various indigenous music. What we need to point out here is that, people who are not creative may find it difficult to appreciate music that seems to be different from their own. This is because they lack the versatility of mind which is so crucial in a person's adventurous moves in trying out various things that are new to him. A person who is not creative will therefore tend to be relatively more conservative. This implies that he will lack the emotive urge to explore the music of other people. Consequently, such a person may never come to understand that music from different cultures may only differ in the idiom of expression while the themes of the content may be basically very similar to those in his own kind of music.

It may now be argued that if national unity and national identity are to be enhanced through music, then learners should be helped to be creative in music appreciation and in music performance. This way, learners would develop an interest to understand how other cultures creatively express themselves through music. By appreciating that a given culture is as creative as any other culture, learners will have made a step towards getting prepared to appreciate
the music of other indigenous societies. Once a person begins to appreciate a given piece of music, he may begin to learn more about the music and its people. This would then be a fundamental achievement in the endeavour of uniting two or more culturally different people. Such people would appreciate the sameness of human sentiments which are expressed in multifarious ways through various indigenous music.

The music syllabus for primary teachers' colleges is not very different from that of the diploma colleges. Although the level of the content may be slightly lower than that in the diploma colleges, the objectives seek to develop teachers who are musically creative.

From our examination of various objectives as stated in the music syllabi, it is evident that music education is offered to learners so that certain non-musical objectives may be achieved. It has been demonstrated in this thesis that these non-musical objectives are secondary and are therefore not basic to music education. The primary objective in music

education is to develop Creativity by which students may express their ideas through the art of composing, performance of various types of music, as well as appreciation of compositions and performances which are made by other people. This way, music education may develop firm and creative musicality in the students. Such musicalness would become a basis for the enhancement of other non-musical achievements. It is in this view that Kabalevsky expresses his deep conviction that,

the most important thing for a music teacher ... is to get to the essence and spirit of the syllabus ...6

The above argument should not however, be construed to imply that music education should not be used to achieve non-musical ends. The argument only seeks to establish that music education should fundamentally aim at developing Creativity and that other non-musical objectives can be better achieved through people who are creatively musical. In this perspective, it is further arguable that the music syllabi be explicitly interpreted in view of music as a performing art whose main element is

creative expression. It is the artistic expressiveness of music that gives music the practical quality by which it can be used to enhance non-musical goals.

We therefore need to examine the concept of 'artistic expression' albeit briefly, in order to demonstrate that an artistic expression is necessarily a creative expression; and that music expression is necessarily artistic and therefore creative.

3. ARTISTIC EXPRESSION

The term 'express' denotes various concepts. However, our concern is in the use of the term 'express' when it signifies human acts that involve symbolic manifestation of mental or physical experiences. This implies that the human mind is fundamentally involved in the awareness of our experiences for which it has an urge to make public.

A person is said to express his thoughts or his feelings when he attempts to indicate or to reveal his thoughts or his feelings through some empirical media. These may include vocalized sounds, dance, gesture, instrumental sound et cetera.

The various modes of expression may be emotional and spontaneous or highly well calculated. Hence, to express oneself, is to act in a certain way in response to a certain experience. In this view, Langer considers expression as,

a human form of overt activity ... where an organism yearns to express; that is, to act upon (his experiences), without practical purpose, without any view to satisfying other needs than the need of completing in overt action of the brain's (the mental) symbolic process.~

The fact that people often experience a conscious or an unconscious urge or a yearning to express, is evidence that expressions are made possible by our response to some emotive impulse to make a given expression.

To describe a given expression as 'artistic' is to attribute to it a certain quality that differentiates the expression from other modes of expression that are not seen to be artistic.

The antecedent of the term 'art' is the Latin word *ars* and its German equivalent is *kunst* which is derived from *Können*. *Können* means to be able. Hence, the basic meaning of the term 'art' is ability or skill.\(^9\) We have seen in earlier chapters that ability is the capacity or the power to perform certain tasks. Our abilities therefore involve various functions of Reason. They may also involve certain Emotions upon which the drive for activity is based. The practice of a person's ability is a skill. In view of this then, we may consider the art of painting, the art of singing or even the art of gardening.

In consideration to our theory of Creativity, it may be argued that the artistic expression of music is a creative expression in that creative abilities are a condition for artistic creations. This view is based on our observation that art necessarily involves an ability or a skill; and that our abilities are based on our rational qualities as well as on our emotionality. Artistic expressions are also a manifestation of our imagination, ingenuity, inventiveness *et cetera*, as well as a manifestation of our tendency towards action. Pynter enhances this view

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by his consideration of art-making and art-understanding as principally the development of ideas through imagination and fantasy rather than through some strict measurement and calculation. He adds that,

every conscious involvement with music in performing, composing and listening is the result of an independent imaginative response. It cannot be qualified or reproduced exactly a second time.10

The above view makes it quite explicit that an artistic expression is necessarily a creative expression. It is also clear that an artistic music expression is necessarily a creative music expression.

At this juncture, there is need to clarify that artistic music expression may have intrinsic worth as well as extrinsic value. This implies that a musical artist may compose music or even perform music for the joy and fulfilment that the music in itself renders. This however, does not bar other people from enjoying or deriving some mental satisfaction from the compositions or from the performances of a musician.

At other times, a musician may engage in creative music-making with a clear objective of expressing and communicating his ideas to other people. This implies that the artist must first be able to comprehend his ideas and communicate those ideas to himself. This view is based on the argument that a person who does not understand himself may find it very difficult to make other people understand him. Hence, artistic expression for communication requires an appropriate choice of idiom through which ideas are given in a clear and orderly manner. This then qualifies music expression as an art that involves,

human activity ... (through which) man, consciously, by means of certain external signs, hands on to others the feelings (or experiences) he has lived through.  

From the foregoing we may argue that music expression is a creative undertaking. Since a creative undertaking necessarily requires our Reason and our Emotion, then music expression is necessarily a rational as well as an emotional undertaking.

The interdependence of Reason and Emotion is underscored in a nutshell by Hospers in his writings. He expresses that the process of artistic expression is an emphasis of the confusion and chaos with which the said process begins in the artist's mind. The confusion and chaos emanate from the mental state of excitement and perturbation which we may call Emotion. When an artist is in an emotive state, he cannot coherently make known to others what his Emotions are. The artist is hence in a kind of oppressed and helpless state. He experiences a strong urge to do something that would relieve him of his uncomfortable condition. Using his creative ability and skill, the artist undertakes to do something more rational. He may therefore write a poem, paint a picture or even write some music. This way the artist employs various functions of Reason by which he creates an artistic expression based on his Emotions. Through the artistic expressions, the artist eventually extricates himself from the bonds of confusion and chaos. His oppressed state is relieved. His inner turbulence ceases. What was confusion becomes clear and articulate.\(^{12}\)

The above observation by Hospers is significant in that it gives us a more comprehensive view of the concept of Creativity in the context of artistic expression which is the essence of music and hence of music education.

In view of the music objectives as stated in the music syllabi, we may argue that music education fundamentally aims at developing Creativity in the learners by helping them to be artistically expressive. Artistic expression in music is achieved through musical compositions as well as through musical performances.

It may also be argued that music education should aim at developing Creativity in the learners by helping them to be artistically appreciative of music. This argument is based on the fact that a musician may not have control over the kind of audience that beholds his music. Hence, music education should fundamentally aim at developing creative composers, creative performers as well as creative appreciators or what may be called the audience of music.

It is in consideration of the above observations that we shall now address ourselves to music education for creative composition, creative performance as well
as for creative appreciation. This, as explained earlier, is seen as the basis for the entire music syllabus at the various levels of the eight-four-four education system in Kenya.

To argue that the fundamental objective for music education is to develop creativity is to presuppose that such a development would result in some desirable changes in the learners as members of society. We also presuppose that such changes are evident in the explicit and creative ways in which musically educated people respond to various situations in life. In view of our theory of Creativity then, a society that is relatively more creatively responsive to situations will often tend to devise or to create various ways by which to express their responses. A creatively responsive person will also tend to appreciate creative expression. This is likely to result in a society whose members understand each other better. The mutual understanding between the members of society is crucial for social cohesion by which the many but secondary music objectives may be achieved. In this view then, we need to consider education for Creativity in music.
Recapitulation

We have observed that the fundamental objective in music education is to develop Creativity in the learner. We have also illustrated that many music objectives that are stated in the various syllabi are secondary in that they are not basically aimed at achieving any musical ends. The notion of 'artistic expression' has been elucidated as a component of the concept of 'creative expression'. In the next chapter, music educational issues will be discussed in view of Creativity.
CHAPTER SIX

MUSIC EDUCATION AND CREATIVITY

This chapter aims at raising the argument that music education for Creativity is basically achieved through three areas of music study as follows: First, the area of studying how to compose music and dance, Second, the area of musical performance and third, the area of music education for creative appreciation of music.

1. MUSIC EDUCATION FOR CREATIVE COMPOSITION

Education in music composition is given in an endeavour to develop human Creativity to a level that will enable people to understand themselves and their environment better. The argument is that a person who undertakes to express the ideas of his experiences in a musical composition takes time to comprehend his own experiences. This means that, instead of a person making verbal expressions of his shock at learning that a certain dictator for example, had ordered the persecution of many innocent people during his reign of power, the person may take relatively more time to express the same emotion of shock musically. This way, he gets better insight into his appreciation of such state of tyranny. He reflects on the agony of those condemned men as well as on the agony of those who survived the tyranny. The person may have certain emotional feelings and thoughts about the sufferings of those people. He may then interpret his mental experiences through musical ideas.
The musical creation that emanates from the interpretations of certain situations and certain mental experiences are often creative. This is in view of the observation that the creator of such music is able to imagine and visualize the situations upon which his music is based. He is also able to give his imaginations and his mental visions a new mode of being by making them explicit through musical expression. The creator or the composer is also able to musically interpret what his experiences mean to him and what such experiences may mean to many other people.

At this point, it is important to clarify that the 'newness' of a composition does not necessarily imply that none of the aspects of that composition has ever been experienced by anyone else in the history of mankind. It does not also imply that the themes of the composition are completely novel. Such newness of compositions would be almost impossible to achieve. Hence, to give the experiences of a person, a new mode of being is to express the ideas of these experiences in a certain manner that is not duplicated by the composer in his other compositions or in other compositions that he has studied. Pynter observes that it is fortunate that,
the ability to bring something new into existence does not have to imply that the 'something new' need be new to everyone, or indeed to anyone save the person who creates it .... What is important is to 'produce for himself (composer) something that is new to him'.

The above view leads to the contention that music education is fundamentally charged with the responsibility of helping learners to correctly identify their experiences and interpret them into coherent ideas which may easily be articulated through musical expression. However, it needs to be mentioned that for any creative composition to be meaningful and relatively more appealing to members of society, it needs to portray some form and order.

Order and uniformity in the presentation of ideas tends to appeal to relatively more people than is the case with disorder. Hence, a musical composition should aim at arousing interest and desire in people to apprehend it. This implies that orderly and creative compositions are apt to prompt certain emotional feelings in the audience. Hence, the composer's ability to present certain order and uniformity in his music, as well as the ability of the

audience to perceive that order and uniformity in the music is crucial. Such ability is a function of Reason by which people express and perceive beauty in a musical form. It has been argued that every person is endowed with the ability to perceive such beauty albeit in varying degrees as follows:

it must be sufficient to prove the sense of beauty universal if all men are better pleased with (or appreciate) uniformity in the simpler instances ... when there is no advantage observed attending it, and likewise, if all men as their capacity enlarges, so as to receive and compare more complex ideas, have a great delight in uniformity and with its more complex kind.2

In conjunction with the above view, we may point out that order and uniformity in musical compositions is not restricted to music in itself and by itself. The concern for order and uniformity is also relevant in the organization of dance movements in dance-music as well as in music-drama. In these two areas of music-making, the composer or the organizer tends to appeal to the interest of the performers and the audience by offering them some orderly performance. Thus, the performers as well as the audience derive some joy by apprehending the

beauty of the presentations in itself. As the audience gets mentally attached to the musical presentations, the musical effect that is intended by the composer or by the organizer gets a better chance of being received. As Hutcheson argues in the above citation, there may be no initial extra-musical motive in such compositions except perhaps to get relief of some repressed emotional states through some organized dance. This kind of relief or state of equilibrium that is acquired through music is what we may refer to as the cathartic effect of music.3

The observation that order and uniformity are significant elements in musical composition may erroneously be construed to mean that there are certain clear-cut means of bringing about creative and orderly compositions. However, such interpretation may prove to be detrimental to the very Creativity that music education seeks to develop in the learners. Hence, it is arguable that, although there are certain rules that are provided for musical compositions, such rules should never override a person's Creativity.

3. Kenyatta University, Calendar 1987/88, p. 150
The above argument is based on the fact that, the music syllabi are implemented in the schools by teachers who use the books and other resource materials that are officially recommended by the Kenya Institute of Education. The observation here is that many of the books that are recommended for teaching melody writing and harmony, mainly provide rules as well as specimen extracts of various works by European and other non-African composers. The use of such books may influence the learners in assuming that European harmonies and melodies are the foundation of good composition. This assumption is disastrous in that it would tend to develop composers of music who may be detached from their own inner perceptions as well as from the perceptions of their audience.

However, a change towards better teaching of composition is expected in future when the Music Teachers' Guides as well as the Pupils' Music Text Books that are in the process of being published by the Kenya Institute of Education, get to the schools. It is evident in one of the drafts for the Music Teachers' Guides which this author had the advantage of participating in its proof-reading and restructuring that, music education for composition in Kenya,
will eventually take a more realistic approach in future. An example of such evidence may be seen in the emphasis that is made on the use of modern arrangements of African melodies.\(^4\)

With due consideration of what is expressed above, the argument that certain strict rules that are basically Western in orientation are still very much used in the implementation of the music syllabi is valid. The validity of this argument is supported by the fact that the success of the implementation of the music syllabi is more often tested through examinations which portray a bias towards the acquisition of some set compositional rules that are basically Western oriented.\(^5\)

It needs to be stressed that sound music education for composition is not an education for developing certain stereotype in the learners. It is therefore not appropriate for a music teacher to drill learners on the rules of composition per se, as a way of helping them to be more creatively expressive. Drilling of rules would tend to play down or to inhibit the learner's Creativity by ignoring his Emotions. The lack

\(^4\) First draft of 'Music; Form one Teachers' Guide', 1987, p. 248.

\(^5\) Kenyatta University, University Examinations 1986 for Bachelor of Education Degree, Harmony and Counterpoint Paper.
of emotional contact with a person's creative activities may result in mechanized works that are often alienated from the creator as well as from the audience.

Music education that develops a learner into a machine-like person or into what may be referred to as a soul-less automaton fails in its endeavour to develop Creativity in learners. Hence, Music education should not aim at substituting rules for Creativity but at helping learners to use compositional rules to enhance their creative expressiveness.

We need not overlook the fact that the possibility of misinterpreting the music syllabi and hence resulting in the provision of inappropriate education for composition may hinge upon factors that are beyond the syllabi per se. For example, the methods by which music teachers themselves learned to compose music may be an influencing factor. Hence, a teacher who learned that music composition is nothing over and above the mere combination of sounds by observing the strict rules of Western melody-writing and Western harmonic progressions is more likely to guide composition students by a similar approach. Such an influence is quite dangerous to
the development of Creativity in the learner because the learners might develop to be more of imitators or more of stereotypes than of ingenious creators.

The people who receive a music education such as the one that is described above would tend to adhere to similar methods of teaching as described above if they become teachers in future. Thus a vicious circle ensues whereby a person tends to develop the attitude of 'teach as I was taught' or the attitude of 'as my teacher used to emphasize ...'. The consequence of such attitudes is that certain fixed forms or certain standardized methods are used as the yard-stick to measure a person's proficiency in music composition. Thus, a person's work is judged as being 'correct' rather than on how creatively expressive the person is in his work.

The problems of the music teacher in his endeavour to interpret the syllabi may be aggravated by the very resources that are recommended or provided to the schools. We may take the example of a teacher who has to use the book, Melody Writing and Analysis6 to teach the composition of melodies. Such a teacher

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may only gain in acquiring the technicalities of melody-writing whereby he becomes more acquainted with the procedures of writing 'correct' melodies. He will however find the book lacking in the basics of Creativity because the book does not give ample indication of freedom in creative composition. Since the book is a form of authority in the art of melody writing, the teacher may feel bound to use the rules and extracts of compositions that are given in the book, as a measure for passing or failing his students. This means that a relatively more creative student may be penalized for his Creativity while a less creative student is awarded for his mechanical creations.

The problems cited above may also be encountered by students who undertake to study music on their own. Such students may forfeit the development of their creative abilities in pursuit of compositional rules as provided in text books.

The fact that rules for melody-writing are provided should not mean that the rules replace our creative tendencies. Such rules should be taken as guidelines for the purpose of orderliness.
The above observation is also applicable to the composition of harmonized music or what may be called polyphonic music. In this area of learning, many learners have to memorize the rules of chordal progression if their work is to be seen as 'correct'. A music teacher will find that a book like, First Year Harmony which is recommended for music teaching is mainly examination oriented. Hence, the whole book is composed of rules and illustrations on how one chord is to follow another chord. This approach of teaching harmony is similar to that of Warburton whereby she makes it clear in her preface that her book on Melody Writing is meant to help examination students. It then seems that a person's proficiency in Music is in his ability to master certain fixed rules.

What may be argued at this point is that music education which emphasizes more on the alien rules of composition at the expense of Creativity is apt to create a society that is wanting in originality. This is because the music education recipients may be accustomed to following certain rules that are set by other people according to certain norms that

7. W. Lovelock, First Year Harmony. (Norwich: William Elkin Music Services), No year of publication
are incomprehensible to them. The implication is that students who are made to use certain musical progressions just because a certain composer used them may lose contact with their own selves. This state of being would make it difficult for the students to demonstrate high levels of Creativity without feeling bound to other people's compositional techniques.

If a student is educated about his mental states like emotion, thought, imagination et cetera, then he becomes better prepared to appreciate creative endeavours. If, at a higher level the student is encouraged to reflect on his experiences and consequently to express the experiences through speech, then he becomes better prepared to venture into other modes of expression. In view of this observation, it may be pointed out that those students who find it difficult to verbally express themselves have a chance of overcoming the difficulty if they are encouraged to discuss with other students.

Listening to the other students is an important way of gaining some insight into the experiences of others. By listening to other people's expressions, the shy students may be able to compare their
experiences with their imaginations of the experiences of other people. This in itself is a creative activity in that it involves the conjuring up of visions in the listener's mind. Eventually, there often arises a desire in the listener to understand other people as well as to imaginatively compare his experiences with those of his colleagues.

By educating students on the concepts of Emotion, Reason, thought, imagination et cetera, teachers will have taken a step towards helping the students to understand what music composition is in essence. This indicates that the students who get the chance to discuss and to research on the functions of the mental concepts, will have a better grasp of certain facts concerning human Creativity. For instance, they will come to appreciate that an emotion may be universal and yet it may be expressed differently by different people. They will also come to understand that a term like 'expression' may be used in various ways to portray various meanings.

In elaboration, we may point out that a student who expresses to his colleagues how he experiences the emotion of anger, is likely to notice that what he expresses to the class is not an expression of
anger *per se*. It is an expression of certain organized ideas that are related to his personal experience of anger. The teacher may then elaborate on how certain terms are employed in various contexts. The teacher may also point out that what the student is expressing to the class is something that is a product of Emotion and Reason and which is presented in an orderly and comprehensible expression. Such an expression may be compared with how a person behaves when he is angry and thus, the students will be encouraged to compare emotional behaviour and creative activity.

What is being demonstrated in the above explication is that some basic preparation is necessary for the teaching of composition. It is therefore not adequate to just tell students that our experiences can be expressed through music composition and dance. It is also not adequate for the teacher to proceed by providing some rules or some specimen compositions which have to be studied and imitated. However, it is paramount for the music teacher himself to have a clear understanding of the basic concepts that are related to Creativity before he can embark on helping students to be creative.
Students who have been exposed to the various functions of the concepts that are related to Creativity will be more prepared to embark on other relevant areas of study. For example, such students will be more ready to listen and to read autobiographies and histories of various music composers. This readiness to venture into relevant areas of study is significant in that students may not need to be coerced into cramming the facts about the lives of the various composers. The more likely attitude in such students is that of being more positive in trying to identify the experiences of various composers with their own experiences through creative imagination.

Students who are given education about the fundamentals of Creativity are likely to be relatively more appreciative of the differences and similarities in the form, design and thematic organizations of various musical compositions. Such students are also likely to be challenged by the various musical works so that they get an urge to seek the reasons as to why some compositions are different from other compositions. They may eventually discover that human beings are similar and yet different in that, people may have similar experiences but they may
interpret those experiences differently. Thus, the student comes to appreciate that human Creativity is diverse.

Our argument so far indicates that students who have learned to understand themselves as well as to understand other people often realize that a person's reactions to a given situation are not naturally governed by strict rules. It is therefore confusing for such students to find themselves in a learning situation whereby the expression of their own experiences cannot be freely made.

We therefore, need to enhance a music education programme that allows for flexibility in matters related to creative composition. The learner's originality in Creativity should be accommodated in view of the fact that rules tend to be static while society and its environment keep on evolving. This implies that, to insist that students should for instance, compose in the style of a specific composer like J.S. Bach,* is to be unrealistic. However, this view should not be construed to mean that student-composers should not be exposed to

* Johann Sebastian Bach is a Seventeenth Century music composer whose style of composing is emphasized for adaptation in music examinations. See Kenyatta University Calendar; 1987/88, p. 145.
various great masters of composition. It is actually by studying the works and the histories of such maestros that students come to appreciate the diversity of human powers in Creativity. Nevertheless, the students need not be made to feel bound to the stylistic techniques of the maestros. The students need to be made to understand that they too could be the future maestros in their own right.

Another significant point that needs to be made is that, in interpreting the music syllabi, the issue of simplicity and clarity with regard to creative expression ought to be considered. Since music compositions are created so as to be performed and to be appreciated, then the compositions should be within the intelligible norms of the majority of society. In this view, we may acknowledge Nietzsche's argument that in an art,

not only the artist but also the listeners and spectators (need to) participate and know exactly what is taking place. Otherwise, a gap suddenly forms between the artist, who creates his works on remote heights and the public which can no longer climb up to those heights.

The above argument advocates for Creativity in composition whereby a composer ought to see himself as part of the society. Hence, his compositions may not be taken as personal but as public undertakings in the sense that other people are free to perform or to appreciate those compositions.

In view of the fact that music compositions and dance-music are basically items for performance, we shall now examine the issue of music education for creative performance.

2. MUSIC EDUCATION FOR CREATIVE PERFORMANCE

In the area of musical performance, the music syllabi suggest that students should be trained and encouraged to perform various art-songs, folk-songs, instrumental music, dances et cetera. It is ipso facto then, that students have to learn the art of interpreting the rationality as well as the emotionality of the musical ideas of other people. Hence, we may say that the music performer is a re-maker of the works of other people in that he tries to express what has already been expressed. This means that the performer is an interpreter of the composer's interpretation of a certain experience.
Educating the music performer then involves the educator's efforts towards the development of Creativity. This is because the performer does not only have to express his own interpretations of a composition. He has to interpret and express ideas that originate in the composer. This undertaking calls for high imaginative abilities on the part of the performer. He has to imagine himself as expressing the composition as if he were the composer himself. This means that a performer must first have a strong desire to perform a certain piece of music. It is this desire that sustains the interest in the performer to work towards the success of performing a given piece of music.

The music teacher is therefore faced with the challenge of guiding student performers. It is his responsibility to guide students in their study of compositions, history of composers and autobiographies of composers. This is more or less what the teacher does in a composition class. However, performance students are not overburdened with the rules of composition. Their main task is to learn the compositions that they wish to perform as well as to practise the art of proper voice production.
Learning the notes of a piece of music per se does not ensure a good performance. This is because the learning of musical notes that constitute a composition is a mechanical endeavour whereby a musical note must be the same note that is intended by the composer. The performer is therefore not expected to substitute any notes. Hence, in performance, the accuracy of the notes is paramount. This is however different in African musical performances whereby a performer is free to perform in a manner that is convenient to him and to his audience. What is important in African musical performances is that the compositions retain the basic notes so as to ensure that the identity of the music is maintained. We are informed that in African musical performance, variations may be made independently (by a performer) where they do not cause violent distortions in the intonation of words that would lead to ambiguities or changes in the meaning or text.\textsuperscript{10}

What the above observation implies is that there is relatively more freedom in the performance of African music. Such sense of freedom which is

conducive to the Creativity of the performer should be allowed. Thus, a performer is not strictly bound by certain rules that may bar him from trying out some improvisations. Nketia tells us that in many African societies, a scope for Creativity and improvisation is given in most musical performances.

The above observation illustrates that the notion of Creativity may be interpreted differently by different societies. But what we must emphasize is that our theory of Creativity is significant in the performance of any type of music or dance. This is because a performer has to be rationally and emotionally involved in his performance if he is to make his interpretations of the composition part of his creative performance. He does not have to view himself as an alien who is delivering something which bears no meaning to him or to his audience. This awareness by the performer enhances his Creativity and minimizes his tendency to perform mechanically.

By considering what has already been discussed, we note that the music educator is charged with the responsibility of helping students to become effective performers who can link the composer to the

11. Ibid.
audience in a creative manner of expression. What this means to the music teacher is that the task of encouraging the students to be creative in making relevant interpretations of music is fundamental in enhancing good or effective musical performances. Hence, the accuracy of the musical notes is only the preparation aspect which precedes the actual creative performance.

The observation that needs to be made here is that, student performers must learn to appreciate the functions of Reason and of Emotions that underlie the various works that they have to perform.

We shall now consider the audience that beholds musical works.

3. MUSIC EDUCATION FOR CREATIVE APPRECIATION

The work of the music teacher does not end in the education of student-composers and student-performers. The teacher has the responsibility of educating the people who become the audience in musical performances. Failure to educate the audience would mean that music education is strictly for the talented composers as well as for the talented performers. This would also mean that composers and performers
would belong to a special class of their own within society. Music education would therefore, be used as a tool to stratify society instead of to unify society.

Since all human beings are endowed with the capacity of Reason and the tendency to feel Emotions, then all human beings have the capacity to be creative albeit in various ways and in varying degrees. This implies that although a person may lack the talent to put his mental creations into a physical form of composition, he is capable of appreciating other people's compositions. A person who is not talented in performance is capable of appreciating the interpretive abilities of a performer. A person's appreciative capabilities may therefore, be enhanced by music education which gives attention to the development of Creativity. This assertion is in view of Nietzsche's argument as well as of Hutcheson's argument which are expressed in the earlier parts of this chapter.

By considering our observations, we see that there is a relationship between the composer, performer and the audience. This relationship is also emphasized by Machlis when he quotes Joseph Conrad's expression that,
The artist speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives, to our sense of pity, and beauty, and pain. Conrad expresses a view that the audience and the artist do in fact interact. In this view then, a creative audience is likely to have a better understanding of the thoughts or the sentiments of other people by creatively analysing their performances or their compositions. By being creative, the audience is able to derive certain meanings from creative works and hence make certain interpretations of those works.

Our argument at this juncture is that creative appreciation of music can be developed through proper interpretation of the music syllabi whereby all students ought to be introduced to an education that deals with the fundamentals of Creativity, that is, the functions of Emotion and Reason in Creativity. This implies that the education which is offered to student-composers and to student-performers, ought to be similar to the education which is given to the rest of the students. However, this should be done up to a certain and appropriate level. Hence, the

difference in the kind of music education for Creativity which is offered to music students may only arise when we come to consider the practical application of a person's musicality either in composition, in performance or in appreciation.

It is therefore educationally possible for people who are not trained in music composition or in musical performance, to creatively appreciate a piece of music by Beethoven, Louis Armstrong or even appreciate litungu (Abaluhya chordophone) music from Jackson Kisika.13

To educate people on Creativity in appreciation is a way of helping non-composers and non-performers in discovering their creative capabilities which may be evident in a different mode. Creative appreciators of music (that is, the audience), discover that they are not wanting or even deficient in their capacity to feel, to reason, to judge et cetera. Hence, they identify themselves as part of the music community.

We may here quote Mr. Kihumba who expressed that,

the audience of (the music) educator or (of) the musician must be trained to appreciate and (to) understand both the content and style of music.

To merely produce music ... without taking into account the specific education therapy of the learner or of the listener is to me, inadequate education policy.\textsuperscript{14}

It is now arguable that since human beings are social in nature, and since music is a social mode of being whereby the composer, the performer and the audience are interdependent, then the music education syllabi should be interpreted in view of enhancing this interdependence and unity in society. It is also arguable that since music is a creative art, then music education should aim at developing Creativity in the various musical endeavours of the learners. This way, education for creative composition, creative performance and creative appreciation should form the basis of a creatively responsive society which is united in the spirit of music. Hence, an appropriate interpretation of the music syllabi is crucial in ensuring that music education will enhance a complete circle of composers, performers and the audience. This way, music education would contribute significantly to the development of a musically balanced nation where everyone would be musically active. It is then on the basis of such

\textsuperscript{14} 'Music in Adult Education'; Speech by S.Kihumba: Executive Secretary, Board of Adult Education. Music Education in Kenya; Music Workshop, December 1977. (Nairobi: Jomo Kenyatta Foundation), p. 12.
a musical society that music education would seek to achieve other secondary but musically relevant objectives.

Recapitulation

It has been argued that music education should aim at developing creative composers, creative performers as well as a creative audience. This kind of education is viewed as appropriate in enhancing a united musical society. This kind of society is better prepared in appreciating the various non-musical objectives that music education seeks to achieve.
CONCLUSION AND RECOMMENDATIONS

The purpose of this section of the thesis is two-fold.

First, is to highlight the important observations that emanate from our study.

Second, is to make recommendations that may be implemented in the various departments that deal with music education.

1. CONCLUSION

It has been observed that the problem of this study is a conceptual one and that it originates in the vague application of the notion of 'expression of feelings and ideas' as is evident in the various music syllabi. In this study, however, various concepts that are deemed to be significantly relevant to the problem, have been elucidated.

We have observed that a given concept is necessarily related to other concepts which are relevant to it. Hence, when we think of a concept like...
'expression' or the concept of 'feeling' or that of 'ideas', we find ourselves thinking about other concepts that are related to these concepts. This justifies why in the process of conceptual elucidation, the fundamental concepts are examined and clarified in view of other related concepts.

By analysis, we realize that the notion of 'ideas' is entailed in the relatively more diverse concept of Reason. Reason then, is more fundamentally significant in the art of musical expression.

We also realize through analysis that the notion of 'feelings' is implicitly used in the music syllabi as a synonym of, 'emotional feelings'. However, it has been demonstrated that the most fundamental feeling in musical expression is the emotional feeling which we have chosen to refer to simply, as Emotions.

First, the concept of Reason has been elucidated as a mental functions that manifests itself in our thinking. It has also been considered as the supreme guiding principle in all our mental functions. Hence, the guiding function of Reason is manifested in our various mental abilities in performing various tasks.
Reason as the guiding factor in the human ability to perform various tasks is evident as human intellectualism as well as the human sensitivity in the endeavours to solve problems, make decisions, plan for appropriate action, justify claims, explain situations, et cetera. Reason is also evident in our abilities to perceive, to intuit, to judge and to interpret situations. By Reason, we are able to make creative and intelligible expressions as well as make comprehensible communication with other people. Reason is therefore fundamental in all human activities that are characterized by Creativity.

Second, the concept of Emotion has been elucidated as functionally significant in all human activities in that Emotions are felt mental qualities that initiate human action. Emotions are also related to human thoughts and to human beliefs that are related to certain objects and to certain situations. Hence, Emotions may emanate from something or be directed towards something.

Emotions may be experienced as being pleasant or unpleasant. Hence, we have observed that human beings tend to seek situations or objects that are
seen as a source of pleasant Emotions. However, human beings tend to shun situations and objects that seem to be a source of unpleasant Emotions. In order to seek certain situations and to avoid certain other situations, people are often strongly inclined to act in various ways. This strong inclination to act becomes a force for action. Hence, Emotions like Reason, are considered to be fundamental in human actions. Such actions include creative activity.

Third, Reason and Emotion may be seen as conceptually different mental attributes of human beings. Such conceptual differences tend to be enhanced in human experience whereby a person's rational tendencies may be warped or obscured by his emotional states. However, this study has demonstrated that Reason and Emotion are complementary elements in human activity. Human activity has been explicated as comprising of those activities of human beings that portray rational emotionality. In this view, therefore, Reason and Emotion are related in a synthesis that is characterized by complementariness in human activities. Such human activities are often creative in their essence.
Fourth, we have observed that Emotions form a fundamental base for creative musical expression as well as for creative musical appreciation. It is by the functions of Reason that a person grasps the meanings and the implications of various situations. Such situations may be either mental or extra-mental. Hence, the situations are often grasped as ideas of objects, of thoughts or of emotions. Such ideas may eventually be expressed as musical ideas in a creative musical expression. A person who listens to musical works may make his own interpretations of the music and hence derive certain meanings from it.

In the creative activity of music, the creator initially gets an urge or a desire to create something musical out of the ideas of his various experiences. The performer on the other hand must have had the initial urge to perform a given musical work. The audience may not fully appreciate a given musical performance if it does not have any emotional attachment to the performance.

Fifth, we have argued that music education basically ought to aim at developing Creativity in the learners. We have also argued that Creativity
is founded on the complementary nature of Reason and Emotion. Therefore, Reason and Emotion are to be considered as pre-eminent concepts in music education for Creativity.

Another argument in this thesis is that music education cannot be seen as appropriate and as relatively more complete if it does not endeavour to develop Creativity in the entire society. Music education ought to enhance social cohesion by developing the composer, the performer and the audience in the relevant and creative musical activities. It is on the foundation of a musical-social cohesion that other secondary, but relevant music objectives may be achieved.

Sixth, it is the fundamental contention of this thesis that the relation between the concept of Reason and that of Emotion be made explicit to all people who are interested in the development of music education for the enhancement of Creativity in society. It is also of paramount importance that the learners be given guidance in their discoveries of the functions of Reason and Emotion that are related to their own creative tendencies as well as to the creative tendencies of other people.
Thus, Reason and Emotion are not to be considered as juxtaposed elements of the human person. They are two fundamental elements that complement each other in human Creativity.

Hence, the notion of 'expression of feelings and ideas' is not to be construed to mean that in essence, two different things are expressed musically; but that musical expression involves our functions of Reason and of Emotion in the creative interpretations of our ideas of various things.

2. RECOMMENDATIONS

There are six recommendations to make in regard to our observations in this study.

First, that the music syllabus needs to be made explicit in regard to the relation between the functions of Reason and those of Emotion in music Creativity.

Second, that the music teachers be given appropriate guidance in the interpretation and in the use of the music syllabi as well as in the use of the music text books. Such guidance may be offered to
music teachers through organized seminars, work-shops or through music journals.

Third, that the music teacher-educators in the institutions of higher learning ought to address themselves to the basic issues that appertain to the human elements of Reason, Emotion and Creativity. Such an approach in teaching would be a significant step in preparing the students for relatively more meaningful music educational programmes in the primary schools, secondary schools as well as in the primary teacher's colleges.

Fourth, that the music education programme should aim at producing a musically educated society and not at producing a small group of Western music specialists who are at certain times referred to as 'worshippers of Bach and Mozart'. Hence, all-round creative musicianship should be developed in the learner through the appropriate attention and action in regard to our theory of Creativity.

Fifth, that the music examination system be revised and modified so as to accommodate the various

modes of Creativity in the learners. Hence, the national and the internal music examinations should not continue to put undue emphasis on the cramming of the Western music theory technicalities which tend to inhibit the Creativity of students who may not be very Westernized.

Finally, this study should not be taken as the beginning and the end of a philosophical research in music education in Kenya, but rather, as the beginning of more philosophical studies on music education. Therefore, the researcher suggests that there is need to make philosophical research in the area of Aesthetic Perception as an item for music education and Creativity in the educational system in Kenya and elsewhere.
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IV. OTHER REFERENCES


These terms are used in the study as explained below.

<table>
<thead>
<tr>
<th>Pages</th>
<th>Word</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>44,45</td>
<td>Bung'o (Aerophone)</td>
<td>Double-reed, four-holed wind instrument that is used by the Giriama people of Kenya. It is in various sizes.</td>
</tr>
<tr>
<td>44</td>
<td>Zomari (Aerophone)</td>
<td>Double-reed wind instrument found among the Bajuni, Digo, and Rabai people of Kenya. The number of sound holes varies within the various communities.</td>
</tr>
<tr>
<td>51</td>
<td>Nyatiti (Chordophone)</td>
<td>Eight-stringed instrument that is often classified as a lyre. It is found among the Luo people of Kenya.</td>
</tr>
<tr>
<td>77</td>
<td>Status-quo</td>
<td>Unchanged position or state of affairs.</td>
</tr>
<tr>
<td>98</td>
<td>Pari-passu</td>
<td>Simultaneously and equally.</td>
</tr>
<tr>
<td>119</td>
<td>Ars</td>
<td>Latin equivalent of the term 'art'.</td>
</tr>
<tr>
<td>119</td>
<td>Können</td>
<td>German equivalent of the term 'to be able'. It also means 'ability'.</td>
</tr>
<tr>
<td>119</td>
<td>Kunst</td>
<td>German equivalent of the term 'art'.</td>
</tr>
<tr>
<td>Pages</td>
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<td>Explanation</td>
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<td>-------</td>
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<td>----------------------------------------------------------------------------</td>
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<tr>
<td>143</td>
<td>Ipso-facto</td>
<td>By that very fact.</td>
</tr>
<tr>
<td>150</td>
<td>Litungu (chordophone)</td>
<td>Seven-stringed instrument which is often categorized as a lyre. It is mainly found among the Bukusu people of the Abaluhya ethnic group of Kenya.</td>
</tr>
</tbody>
</table>
INTRODUCTION

This Syllabus is set upon the nature of music as a performing cultural art whose main element is expression of feelings and ideas. It explores both local and international culture.

There are three main areas which are covered throughout the course at graded levels. These are: basic skills, history and analysis, and practicals. In basic skills and practicals the learner is required to listen, perform, read and write music. In history and analysis he should learn to identify, appreciate and analyse music from different cultures.

There is also the project which helps to enhance formal learning experiences through individual work. For a cultural subject like Music, fieldwork which refers the learner to social aspects is essential. The field-work should involve: Composing; making instruments and costumes; collecting songs and dances; participating in festivals.

Source:

APPENDIX II

MUSIC OBJECTIVES

GENERAL OBJECTIVES FOR MUSIC

By the end of the course the learner should be able to:

(a) read and write music
(b) perform and enjoy song, dance and instrumental music
(c) design, make and use musical instruments and costumes
(d) express his own ideas, feelings and experiences through the art of composing music and dance
(e) appreciate different types of music
(f) acquire a sense of co-operation by participating in musical activities
(g) use acquired knowledge and skills to explore the musical environment of our country through field work.
(h) promote and enhance national unity and identity through exploration, appreciation and performance of indigenous music from all parts of Kenya
(i) contribute to the world of music through the study of the subject and participation in the country's music and that of other nations
(j) use acquired musical skills to contribute to his well being and to the welfare of his society.

Source:

Ibid., p.1.