

Heart Statement & Affective Outcomes

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1 Presentation, 2 Separate Ideas (but should be related)

Heart Statement

- Unique to CMP
- A pedagogical tool FOR YOU, the teacher
- Intended to 1) focus the teacher's musical analysis
 - must include an element of music
- Intended to 2) show how that musical element works
 - must include affective language

Heart Statement - examples

The heart of Battle Pavane is the manipulation of the percussion and wind timbres into antiphonal choirs, sparring in a struggle between balance and opposition.

Heart Statement - examples

The heart of A Beethoven Lullaby is the “softening” and calming of a once heroic melody transformed by lush, extended harmonies, gentle dynamics, and slower tempo.

Heart Statement - examples

The heart of *On a Hymnsong* of Philip Bliss is the manipulation of timbral characteristics which vividly portrays the many stages of grief from sadness to rage to acceptance.

Heart Statement - 2006 vs. 2015

The heart of this work is found in the structure of related motives, which creates a sense urgency for the announcement of Christ's birth.

The heart of "Hodie Christus Natus Est" is the layering of joyous melodic lines over alternating contrapuntal and homophonic textures, which together anticipate, prepare for, and announce the birth of Christ.

Heart Statements

- Can't really be done until *after* a thorough analysis
- You can almost hear the music in the wording of a good Heart Statement.
- Choral/Programmatic Caution:
 - Can't be about the text, otherwise we could just read the text/story/poem for the same effect
- Difficult, yet rewarding
 - "I know what I mean, I just can't say it" - caution!
 - "a key that unlocks your thinking"

Pop Quiz

What are the two essential things a Heart Statement must include?

Affective Outcomes

What do we mean by “affective?”

- —Not just “feelings.”
- Values, opinions, desires, wishes, personal knowledge, self-awareness, character, _____

Affective Outcomes - Our Ultimate Goal

— Affective response n. a meaningful connection (spiritual, intellectual, emotional, physical) between the listener and:

1. the music (aesthetic awareness)
2. themselves (self-awareness)
3. —other students (relational awareness)
4. —the big world
5. —a life-changing insight or idea

— Summary: our goal is that through these affective responses, the musician grows in personal knowledge (their opinions, values, dreams, wishes, habits, secret longings...), a heightened awareness & sensitivity to all of humanity (current or historical) and their awareness of the transcendent (whether spiritual, religious, or neither)

Seems Like Extra Work

— Q: But it's music. Doesn't the affective just happen anyway?

— A: Sort of. But we're talking about being intentional about it. Going deeper. Thinking beyond just getting a "rush" at the concert. Actually setting up experiences for students to explore this dimension.

— For example, having an affective response is cool. But understanding that response means I've learned something important about myself. My world just got bigger, richer.

Writing an Affective Outcome - 3 Places to Start

— 1. **The Music** - What feelings or affects does the music suggest to you? *Hint: look at your analysis and your heart statement*. Hopefully there are some affective words there. They won't provide your outcome, but they'll get you thinking in that direction.

2. **Your Students** - Think about what your students need. What's lacking in their attitudes, their behavior, sensitivity, spirituality, emotional intelligence? What would an ideal kid look like to you? Can you picture them not as they are, but as "future 40 year olds"? What do you want to impart to them that will really matter when they themselves are parents, or spouses, politicians, writers, Little League coaches, community leaders, or even teachers?

3. **You** - What values, ideas, experiences, artistic concepts, or things about the world excite you, or move you? They probably will move your students, too. At least you'll be passionate about them.

Added Benefits - for the students (and for you!)

1. — The work is way more interesting, fun, meaningful. Rehearsals go faster. Students are more invested and try harder.

“Imagination’s hunger drives the work.” - Renowned pianist/coach Martin Katz, when asked, “what do you work on first, learning the notes and rhythms or learning about the piece?”

2. It is possible to learn richer, more sophisticated music because this approach “tricks” students into liking music that they might otherwise reject. Difficult barriers in the piece— those “friction points” which turn kids off—change from obstacles to kids liking the piece to interesting aspects to explore and ponder.
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Added Benefits - for the students (and for you!)

3. Students learn faster and deeper, and retain anything better when it's tied to the affective. Hundreds of studies have proven this. Our strongest memories are tied to emotion. Try this: what is your earliest memory from childhood or primary school? I bet it's tied to some strong feeling associated with it.

The Four Kinds of Affective Outcomes

Shaping Sound Musicians, pp. 36-39

1. The Composer's Craft

— What has the composer done, what compositional devices has she/he used, to create the mood or affect of the piece?

2. The Meaningful Performance

— As performers, we can shape the mood and affect of the piece by the way we sing or play it.

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3. Building the Community

— How could this piece be used to teach us about our group identity, build our sense of teamwork, create an atmosphere of trust, openness, or sensitivity? Of course, we can talk about these things anyway. But when these ideas are tied to a piece of music, it is potent.

4. Personal Knowledge

What can I learn about myself through the study of this piece? What does this piece have to teach me about my values, my opinions, my fears and desires?

Affective Outcomes - examples

When I Can Read My Title Clear - arr. Alice Parker

Students will discuss how beliefs about life after death affect their lives today.

Moscow 1941 - Brian Balmages

Students will explore issues of group identity, pride and patriotism, both healthy and destructive.

Yihyu lerotzon imrei fi - Ernst Bloch ("Response" of Silent Devotion and Response from The Sacred Service
(Avadath Hakodesh))

Students will explore how compositional techniques – particularly texture – can be used to express the individual and the community in a given text.

How Can I Become a More Affective Teacher?

- 1. Spend time with people who know more than you or don't think exactly like you. Ask lots of questions. Be open to new answers.
- 2. Read great books, about music and lots of other things. Philosophy, politics, religion, history, birds. Ideas.
- 3. Explore poetry.
- 4. Listen to lots of different kinds of music. You are not just a band or orchestra director or choir teacher. You are a music educator. We should know about all kinds of music, beyond just the repertoire we are teaching. Like Shostakovich string quartets, Elizabethan madrigals, French woodwind pieces
- 5. Experience lots of ballet, theatre, visual art.
- 6. Notice details. Observe your world. Ask why.