TOWARDS A RATIONALE FOR MUSIC EDUCATION

ASSOCIATION OF MUSIC EDUCATION LECTURERS
May 15-17, 1978
MELBOURNE

NATIONAL CONFERENCE OF
ASSOCIATION OF
MUSIC EDUCATION
LECTURERS

Towards A Rationale For Music Education

May 15-17, 1978

International House
241 Royal Parade,
Parkville.

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FOREWORD

The Association of Music Education Lecturers held a 3 day residential conference from May 15 - 17, 1978 on the theme "Towards a Rationale for Music Education". The venue was International House, a college of the University of Melbourne. Participants were from Colleges of Advanced Education, Universities and Education Departments and all have a strong interest in teacher education.

The conference opened with a "Fanfare for AMEL", composed by Paul Turner and performed by a group of students from the Faculty of Music, University of Melbourne. The program was structured to allow for the presentation of papers, followed by question time. There were also general discussion groups which reported back to the final session. The Conference Statement is a summary of these reports.

This report consists of the Conference Statement, the papers presented and summaries from the chairmen of several sessions.

Special thanks are due to Ruth Buxton who prepared the first draft report of the Conference Statement; to Glynis Dickins for her help with preparation of the report; to Australian Society for Music Education for assistance with typing of papers.

The conference organizing committee was:

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CONFERENCE PROGRAMME AND TABLE OF CONTENTS

RECOMMENDATION

WE RECOMMEND THAT

a structured music programme, spread through the entire teacher training period, be implemented as a compulsory core course, as a matter of urgency. Such a core course envisaged should develop basic musical skills and concepts in music closely related to the needs of the classroom teacher. This course should include performance, creativity, knowledge of all musical styles, appreciation and auditory experiences.

RATIONALE

Music has always been a unique and essential part of man's existence and activity. The broad spectrum of communication through sound, verbal and non-verbal, is basic to human nature and man is not fully developed unless this is cultivated. Therefore no person should be denied the experience of music in education.

Because music contributes to the development of feeling through auditory experience children from earliest childhood years should have a sequentially designed music programme which can be developed throughout school life.

This sequential programme needs to consider the following claims.

- Music contributes to the whole person intellectually, emotionally, socially and physically.
- Music aids discrimination and perception.
- Music aids the development of thought, speech and coordination.
- Music is a part of man's cultural heritage. It gives meaning to the past and interprets the present.
- Music in education assists in the growth and appreciation of our own and other cultures.
- Music is one of the tools by means of which man expresses himself.
- Music contributes to the realization of individual potential in the art.
- Music contributes to quality of life.
- Music is an independent art form, unique in that it uses only sound as its medium.
- Music contributes as a mode of learning and as an integrative factor in other disciplines.
- Music in education involves the development of not one but many skills, all interrelated, all enriching one another and all contributing towards the awareness of and responsiveness to the expressive qualities of music.

KEY ISSUES

In considering a rationale statement the following emerged as key issues.

- A sequential approach to music in education must be developed from reception to year 12.
- Secondary music teacher education courses must equip students to teach music to a high level of student competence.
- Secondary music education is dependent on improved structures in primary and early childhood programmes.
- Present primary teachers are ill prepared to teach music successfully.
- Insufficient music study time is available in primary teacher education courses yet teachers are expected to instruct in music.
- There is a vicious circle by which student teachers enter colleges without adequate music knowledge and then perpetuate their own unsatisfactory musical experience in schools.
- Music education programmes lack rationale statements. Courses are often unrealistic and the aims are not achievable.
- Communication between educational institutions at the music lecturer/teacher level is not adequate.
- There is need for research in music education e.g.
  How do children learn music?
  What is the most appropriate method of teaching music in Australia?
- There is need for an honest evaluation of music courses and existing programmes.

ACTION

We recommend that teacher education institutions consider:-

- the value of music as an educational tool for expression, communication and investigation;
- the reality of the music background of tertiary students and its effect on the policy of course structures;
- requesting from music departments an achievable rationale and course structure;
- the most effective means of music education communication with state and intersystemic education authorities as well as other teacher training institutions;
- appropriate evaluation procedures for music courses;
- assisting music education research on contemporary issues:
- why music appears to occupy a low priority within tertiary institutions.

OPENING ADDRESS - ASSOCIATION OF MUSIC EDUCATION LECTURERS

NATIONAL CONFERENCE, MELBOURNE

Dr. Clive B. Pascoe,
Director, Music Board, Australia Council.

Preaching to the converted is not everyone's idea of a challenge. Yet that is the position in which I find myself today, and for me it is a real challenge. It is a challenge because I realise that there is no single congregation in Australia at this time with more potential for influencing the quality of music education over the next few years. There is no group more capable of progressing towards a rationale for music education. With only twenty-two years to the dawn of a new century the potential of this congregation takes on dramatic significance!

What can I possibly bring to you that can at once broaden your horizons and sharpen your focus, expand your interests and concentrate your energies? The very nature of this congregation expresses that you have all given your hearts to Music. You have all diligently studied its doctrines and dogmas, have spent much time with its scriptures and feel deep personal empathy with its great apostles. Asked to give an account of your faith in Music, all could point to marvellous miracles of expression and urge others to join you in awe and wonder.

But those whom you seek to reach may be music sceptics or cynics or atheists, or worse, agnostics! They may want to hear signs and wonders wrought before their own ears - and then they will believe. In response you brandish your missionary sword jewelled with gems of technical jargon mined at great expense from the sacred halls of learning and proceed to slash your way through their pride and prejudice to convert or condemn. With point of sword you prove beyond reasonable doubt that the Music you bring to them is undeniably greater than any music they have of their own, and that this gift was purchased at great price. This zealous crusade is more than a match for any opposition. Any saracens who manage to escape the sword are left to wander in abject poverty across the deserts of music ignorance.

The converts, on the other hand, congregate with sabbatical regularity and conformity in splendid cathedrals called opera houses and concert halls to marvel at the magic of the ordained. They come with their offerings of diamonds and furs reserving public declaration of their credo until the high priest pronounces his blessing or curse in the chronicles of the following day - only then do they feel confident to share their faith with others.

Although the analogy may be a little far-fetched, it does embody several elements of truth and it does heighten the image of the dilemma of music education. Formalised music education, like formalised religion, has to come to grips with a fundamental dualism of approach. On the one hand is the apparent need to dogmatise, to place dogmatic restrictions on products and processes; and on the other is the essential need to apply critical thinking to those dogmas, to never let it be complacently accepted that dogmas constitute truth, nor that truth can ever be encapsulated in dogmatic statements. As important as they are, yes, as fundamental as they are, dogmas are valuable only as they form the conjectural back-drop against which active exploration, critical thinking, can be exercised. Creative thinking, which we believe lies at the heart of our art, is at its most seminal when actively engaged in the "critical process of error elimination" -

(Unended Quest, Karl Popper, p.48) - when it is used to explore existing conjectures, dogmas and theories. As Karl Popper points out "dogma provides us with the frame of co-ordinates needed for exploring the order of (some) new unknown and possibly in itself even somewhat chaotic world, and also for creating order where order is missing . . . . And once we have found, or erected, some landmarks, we proceed by trying new ways of ordering the world, new co-ordinates, new modes of exploration and creation, new ways of building a new world . . . . Indeed, a great work of music (like a great scientific theory) is a cosmos imposed upon chaos - in its tensions and harmonies inexhaustible even for its creator." (p.58). Music educators must move towards a rationale of the process/ product dualism of their art.

Another factor which formalised music education seems to share with formalised religion is "persons" - persons not people - feelings not objects. Persons who bleed when they're cut, who cry when they're hurt, who laugh when they're happy, persons who need to be loved and love to be needed; persons involved in a seemingly endless search for meaning and fulfilment. This "raw material" of music experience is a constant factor throughout music history. The fact of human feelings is our most tangible possession. The fact of feelings, abstractions, sublimations, transformations from individual to universal order and dimension finds climax in the need, the apparent compulsion to excel. The endless pursuit of excellence is our most potent force. It is our conviction about persons and their needs to excel, coupled with our certainty that music has unique motivational capacity to affect the complex framework of human experience that brings us together today.

The question I want to ask you is what value do you place on musical experience? Not on the profession of music, not on methods or systems or theories or dogmas, but on the value of "close encounters of the third kind" - coming face to face with the reality of unreality. Do you have an expressible conviction about the intrinsic value of music?

When I opened the National Conference of the Australian Society for Music Education last year in Canberra I presented my theories about the instrinsic value of music. It is likely that a number of you were present on that occasion, and out of respect for that possibility I will not repeat those theories on this occasion. Nevertheless, since I am still actively applying critical thinking to them, I believe it would not be entirely redundant to comment on specific aspects which have continued to occupy my mind.

Without wishing to deny the value of peripheral functions of music (social, economic, recreational etc.) I propose that the intrinsic value of music is its capacity to affect human thought processes. That is, its capacity to influence the ways a person thinks - not necessarily what a person thinks about, but the efficiency with which a person applies thought processes to problem solving. I propose that music plays a part in the ordering and structuring of thinking processes of the human mind.

It follows, then, that the mind should be exposed to orders and structures which have been "proven" successful. If the mind is nourished by efficient and successful thought processes, especially those expressed in the abstract shapes and patterns of music, there will exist a greater possibility that it will employ similar processes in subsequent situations. Composers take the shapes of human feelings, shapes which form the bases of all critical thinking, and systematically explore the dynamic impulses and subtle nuances which their form of abstraction reveals. They are able to effect simultaneous exploration of contrasting and often conflicting feelingful shapes producing tensions and pressures which can enlarge one's concept of self. The accumulative effect of repeated close encounters of this third kind, activating the informative processes of the mind, modifies the internal perception profiles and sharpens awareness of reality.

Thus, as you bring your students into encounters with successful solutions to problems through music you will be enriching their capacity for problem solving. In this sense, music is a facilitating agent for human thought and action, and you are contributing handsomely to improving the quality of life.

Preaching has never been one of my ambitions, and converting others to think the way I think has always seemed an exercise in arrogance if not futility. But I am convinced that feelings form the principal bonding agent in human interaction and I am humbled by the privilege that is ours of enlarging perceptual channels through which feelings may be transmitted. It is my earnest wish that this Association of Music Education Lecturers will never lose sight of these few fundamental principles and that whatever dogmas or doctrines you may formulate from time to time, you will never allow them to obscure your vision of the intrinsic value of music.

As you move towards a rationale for music education, (the theme of this conference) I hope that you will be constantly challenged by the impossibility of your task and by the realization that the impossible takes a little longer. With this in mind, and on behalf of the Music Board of the Australia Council, I wish your Association every success and am delighted to declare this Conference open.

TOWARDS A RATIONALE FOR MUSIC EDUCATION - AN OVERVIEW

DR DOREEN BRIDGES

SENIOR LECTURER IN CHARGE OF MUSIC

NURSERY SCHOOL TEACHERS' COLLEGE, N.S.W.

We are gathered together to explore in depth and to try to find solutions to some of the basic problems underlying our professional life. I consider that this conference is potentially the most important gathering of music educators ever to be held in this country. In numbers it is probably the smallest, in scope the narrowest, but we who educate teachers hold in our hands the future of music as part of the educative process. If music education in our schools is to flourish, if it is to play its part in the development of the child as a whole person, if it is to give children access to the ever-growing treasury and ever-widening possibilities of organized sound as a vital experience of mankind, then it is time for us to re-think our position. In doing so, we will need to find answers to the questions why, what, how, when, where and who in relation to the music education of children and of those who will teach them, in the context of the realities of today and tomorrow and not of last year.

However high-minded our hopes and intentions, however dedicated are we ourselves, we know that much of our effort as teachers appears to be wasted. The seeds we sow seem all too often to fall on stony ground; at times we have to spend precious energy trying to break through an almost overwhelming blanket of apathy or indifference, whether it comes from our superiors, our colleagues, from education administrators, from practising teachers, or from the students we teach. Then, too, we are struggling against enormous odds in the scanty time allotted to music in teacher education to try to transform musical illiterates, most of whom have little conceptual understanding of music, into people with sufficient conviction, confidence and skill to influence children's musical growth in a positive way.

Our problems are not new. Nor are they confined to Australia. But they seem to be highlighted in those countries whose education and political systems either sprang from Britain or have something in common with those of Britain. Perhaps the industrial revolution and the rise of the "free enterprise" society produced materialist value systems which resulted in music becoming a "problem child" in public education especially in countries like the USA, Britain and her dominions.

Always there has had to be special pleading or justification for the inclusion of music in a curriculum based predominantly on utilitarian values; in the nineteenth century for example, music was seen by some educators as contributing to moral uplift or enhancing religious observance. Even when education authorities have proclaimed that music has, after all, a positive role in education for living, as distinct from earning a living, they have always had difficulty in implementing effective music programs in schools because of a breakdown at the source of delivery: inadequate teacher preparation has been the downfall of many a well-intentioned scheme. Though there have been a number of attempts over more than a century to grapple with this problem, they have mostly been doomed to failure because of a superficial understanding of the nature of music and of the learning process as applied to music, and the lack of a convincing philosophy of music education.

History shows that over the years in Britain, in the USA, and in Australia, there have been violently polarized views and practices concerning a number of issues related to music education - whether the class teacher or a music specialist should teach music in the primary school - whether children's musical experience should be obtained primarily through singing or through instrumental performance - whether musical literacy or the ability to listen to music with pleasure should be the main goal of general education in music. For more than a century there have been controversies over the best method of teaching sight singing for example, whether letter names, numbers or solfa syllables should be used, and whether "fixed" or "moveable" doh is preferable. Opinions and practices, all with their ardent advocates, have swung from one extreme to the other, usually with the claim that this or that "method" would solve all the problems of teaching music to school children. History keeps on repeating itself, but it is time that we learned from history.

What we have to realize is that these issues which have divided music educators over the years are not the real issues, and never have been. It is no more possible now that it has been in the past to reform music education simply by handing it all over to the specialists; we are not likely to solve all our problems by deciding to adopt one or other of the particular "methods" which have been enthusiastically espoused by various groups of teachers, for remedies of this kind have already been tried, not once but many times over.

Nor does the answer lie in more and more expenditure on instruments or audio-visual hardware and software. Until educators recognize, accept, and provide for children's musical growth as a continuous, sequential, developmental process beginning in the preschool years, and implement music curricula based on proven theories of learning and child development, the self-perpetutating unsatisfactory condition of music education with which we are now concerned will not improve. The problem of this vicious circle has been identified in the Report on Education in the Arts by the Australia Council and the Schools Commission. I quote:

> "A high proportion of teachers already in service have little or no feeling for the arts as a result of their own unsatisfactory grounding. Similarly, a high proportion of those entering training courses, especially training courses for primary [and pre-primary] teaching, have still not had satisfactory experiences while at school; nor have they acquired basic technical skills ... As long as school programs are inadequate and students come to college illiterate in the arts, there will need to be opportunities and time provided during training to enable them to find their way to the arts ... This aspect is neglected in particularly short-sighted ways." (p 42)

We must welcome the Report which certainly gives us a framework for formulating a rationale which is both precise and flexible. The Report states that the objectives of a national program for the arts are "access, participation, confidence, commitment, and excellence ... There should be a planned set of experiences with perceivable directions, seen by everyone, including students, to be progressive and positive." (pp 3 - 5)

Though the Report suggests remedial action such as in-service courses and more provision of time for the arts in teacher education, it barely touches on the content of arts courses for teachers. As for music, the Report comments that comparatively few students in teacher education courses are able to play instruments, and acknowledges that only very basic performance skills can be developed during the years spent at College. But it fails to point out the complexity of music in education and its unique nature as compared with the other arts.

Music education embraces behavioural objectives in all three domains - cognitive, affective, and psychomotor. These are interrelated in various ways in the development of the several perceptual, conceptual, and motor abilities and the wide variety of skills which contribute to the musical experience. It is quite clear that student teachers who have not developed musical skills prior to entering a teacher education program need a considerable amount of time distributed throughout the entire program in order to achieve even minimal musical competencies as well as the confidence and skill necessary to use them in teaching music to children. But there is a danger that separate musical skills may be seen either as ends in themselves, or as the sole means of developing musicality. For example at various stages in the history of music education there have been music programs concerned mainly with music reading; others have stressed group singing. In the 'twenties and 'thirties the "music appreciation" movement brought listening skills to the fore; other approaches based the teaching of music on recorder playing. We have the American example of instrumental music - playing in bands and orchestras - becoming the primary concern of music educators until the last decade or so when there was a discovery that all was not well. More and more it is being realized that music education involves the development of not one but many skills, all interrelated, all enriching one another, and all contributing towards awareness of and responsiveness to the expressive qualities of music, perhaps the major goal of general music education.

We must ask ourselves what is the relationship between process and product. Is the achievement of excellence in instrumental or vocal performance necessarily proof that education in music has been successful? If so, why do so many students who have been able to achieve reasonable performance standards give up their involvement with music as soon as lessons and examinations are over? Should we be thinking not merely of eduation <u>in</u> music but also of education <u>for</u> music as a lifelong source of satisfaction?

A number of the papers you will discuss during this conference will be related to the WHY of music education; at least one deals with the problem of BY WHOM music should be taught, and raises the issue of music as a compulsory or elective subject in music education. This question has implications also for those on the receiving end: is music education for all or only for some? Are all children capable of deriving benefit from learning music or do we somehow weed out those who seem to be "unmusical"? If so, what criteria do we apply, and how valid are they?

When music educators come together they are usually concerned with WHAT and HOW to teach. Some of our discussions will centre on these questions and on consideration of music as a language in itself and also as a valuable means of developing other oral and written language skills. We shall need to differentiate between teaching music and using music, and to find the connections between them. We shall certainly be directing our attention towards the question of WHEN music in the education of children should receive the most attention, and how much time is necessary for optimum musical development at various stages in a child's growth.

No matter what topic we are discussing, we must take into account several factors which ought to affect our deliberations. The first is the positive contribution of the broadcasting and recording media which, in comparatively recent times, have given us access to music of the whole world, of all ages and of all countries. But another is the destructive influence of these same media through which music becomes a background to much of our daily life, often without our consent. Thus we as teachers have to contend with problems of teaching music to a generation of children who have subconsciously acquired the act of turning off their ears for their own self-protection; whose listening skills are consequently under-developed; whose ability to attend to sound is diminishing; and whose sense of hearing is frequently adversely affected through over-exposure to excessive amplification of sound.

A third factor which we should consider, especially when thinking about WHAT and HOW and questions of relevance in the 20th century division of music into two cultures, represented in their extreme forms by commercial "pop" and elitist "avant-garde". We must try to avoid making artifical divisions between old and new music and between what some people see as "our" music and "theirs". We ought to be careful, too, that in our desire to be "contemporary" and "with it" that we don't throw out the baby with the bathwater and deprive children of contact with their heritage.

There is much to be learnt from the philosophy of "Comprehensive Musicianship" which has evolved during the last two decades in the USA. This philosophy is, briefly, that musical skills and concepts should be developed concurrently through an approach which recognizes that all musics have common elements - duration, pitch, intensity and timbre.

It is the teacher's task to help children develop awareness, comprehension, and musical values through a wide variety of musical materials and activities which are constantly being recycled in a continuously evolving curriculum.

Finally, in our quest for a workable rationale for music education, we must at the same time welcome and yet perhaps be wary of the developing policy of integrated humanities programs in schools. Music certainly ought to come out of isolation and be seen as contributing to experiences in dance, in drama, in film-making; it must be seen also as having much in common with the visual arts - rhythm, line, form, colour, and so on. In addition the role of music in teaching basic number and language skills must not be underestimated, as some of the speakers you will hear later will show. But I add my plea to those of others, that the art of music must be recognized, preserved, and taught as a subject or discipline in its own right, and not merely as a handmaid to other curriculum areas.

Our discussions in the next few days will, I hope, help us to arrive at a rationale for music in the education of teachers as well as children, for only the teachers can be agents of change. Our rationale must be realistic and optimistic. It must be one which we can offer as a basis for planning practical and achievable programs to remedy the deficiencies of the past and to take music education, not dragged screaming into the 21st century but singing and dancing its way forward.

THE POTENTIAL OF MUSIC AS AN EDUCATIONAL COMPONENT

Peter Larsen

Senior Lecturer in Charge of Music, S.C.V. Coburg.

This paper argues the case for the arts in general and music in particular, as an integral part of the process which we call education.

The term 'education', of course, is difficult to define. Let us assume, however, that by 'education' we refer to a process which has values at its centre; that these values are concerned, at the least, with concepts such as 'good', 'right' and 'justice'.

I think that most people would agree that the idea of education is value-imbued. They might be prepared to go further and agree that the ideal imaginary educator should be like Professor Manning Clark's conception of the historian, who;

> ... sees clearly those things which are from eternity and will never change, but paradoxically, those things which can and must be changed. It is his duty both to describe the world and show how the world can be changed. 1

In the context of the view of education implied by these remarks, I wish to argue that the pursuit of disciplines or a discipline such as music, literature, the visual arts and so on, is highly desirable as a part of education.

These disciplines, including literature, owe their peculiar force and attraction to their link with a level of order and rationality which is deeper, more fundamental and more universally accessible than the order and rationality of the spoken and written word. If the meanings ordinarily attached to functional language can be thought of as the surface of a garden, the arts are the tap roots

which seek out and discover the source of the richness of the garden's soil.

The need for the arts is neatly and distinctively pointed up in a comment by the dramatist Tom Stoppard in a recent A.B.C. broadcast[2];

> If you can imagine a language which was so comprehensive that there was a precise word for everything, then there would be no need for poetry whatsoever. There'd be no possibility of poetry, in a sense, because the whole point about good writing of poetry at its best (or whatever; plays, books) is that one is drawing on a mysterious area of reader association...

I suggest that this comment is as relevant to music, painting and so on, as it is to the language arts.

.....

J.W.N. Sullivan, in his Beethoven[3], argues that music is capable of communicating knowledge about reality. This is a very large claim, of course, and one which is effectively beyond the scope of empirical demonstration alone. Apart from other considerations, the formulation of generally acceptable definitions of 'knowledge' and 'reality' presents any defender of the claim with formidable difficulties.

Nevertheless, on the basis of the responses which they have had to music on many occasions over considerable periods of time, many people would wish to defend the claim. They would maintain that works such as Bartok's Music for Strings, Percussion and Celeste, Messiaen's Quartet for the End of Time, the C Sharp Minor Quartet of Beethoven, The Ghostly Double of Schubert, the D Minor Chaconne for unaccompanied violin of Bach, and so on, seem to embody and communicate, in some mysterious and inexplicable way, intimations about 'life', and 'existence'. They would maintain that such intimations are often of such force and intensity as to be described most appropriately as highly charged 'revelations' of 'truth',

which seem to be concerned with the very essence of existence.

At some such point, even highly articulate people with great experience in the subtleties of verbal language begin to falter in their defence of Sullivan's position. They cannot give a non-mystical account of the knowledge which, they feel so strongly, music communicates, nor can they convince the sceptic that a sensitive response to music makes the listener any more knowledgeable about reality than he was before.

As a physicist, Sullivan was well aware of the pitfalls in his position. He acknowledges that we cannot claim outright that music can give us knowledge about reality, since we are unable to give a precise account of that knowledge. He concludes that music can communicate the composer's attitudes, which are a reflection of the composer's perception of aspects of reality[4].

Nevertheless, Sullivan leaves us in no doubt about his essential argument: he is convinced that some music, at any rate, has the power to communicate knowledge about reality.

Many people are prepared to concede that music communicates something; it is the notion that it communicates knowledge and particularly knowledge about reality, which they find difficult to accept.

They are prepared to agree that a series of spoken sounds, such as "Two and two make four", "The fence is blue" and so on, are capable of communicating knowledge about reality, assuming that 'twoness', 'fourness', 'fenceness', blueness', etc. are part of reality.

However, when we consider the questions:

> What are the <u>essences</u> of the <u>ideas</u> represented by 'twoness', 'fourness', fenceness', 'blueness', etc.?

> Can we be convinced that these ideas, or even the essences which they presumably represent, are part of 'reality', whatever that is? ,

the validity of the notion that statements such as these can communicate knowledge about reality is, I think, thrown into doubt.

Perhaps statements such as these are more an account of the organization or the structure of reality, than an account of reality itself. Perhaps an understanding of the organizational and structural aspects of reality, of 'that which is', is as close as we can get to a knowledge of reality, in terms of rational thought and language.

It may be that what Sullivan says of science - "Science gives us knowledge of structure, but not of substance"[5] - is true of the whole range of 'rational' processes - empirical enquiry, observation, description, induction and so on, no matter to what end they are directed.

Verbal language which is rational, systematic and consistent is essential to all these processes. And yet, when it comes to attempting to discover that deeper order and rationality of which I spoke earlier, it seems to be essentially limited. We seek in vain a rational language in which there is, literally, "a precise word for everything", a rational language which will admit us to that deeper region.

One of the obvious difficulties facing the person who wishes to uphold Sullivan's thesis is that, in attempting to define and contain the notion 'reality', he is a part of what he is trying to define and contain. It is as if reality is a circle and we, the enquirers about reality, are a part of that circle. We determine to discover what a circle is and so detach ourselves from the circle in order to

make an objective observation. But of course, the circle now has a gap in it; there is no longer a circle.

Or, to put it in another way, let us think of the mind by which we try to grasp reality, as a pair of spectacles. Realizing that the spectacles are a part of what we are examining, we take them off in order to discover their nature. But now we are deprived of sight; in order to try to make sense of 'reality', we must put them on again.

These paradoxes are superficial, of course. Nevertheless, they point to fundamental difficulties in the way of knowing reality by way of rational enquiry. In common experience, I think we despair of coming to know reality by this means and turn to metaphors, similes, patterns, symbols and so on.

.....

The language of music is one of symbols and patterns. Rhythms and meters in music are not <u>imitations</u> of the endlessly varied patterns of energy conversion which we experience within ourselves and around us and which create the impression of an ever-flowing stream of events - as Messiaen puts it, of "the perpetual conversion of the future into the past". Melody is not a painstaking reconstruction of the song of the mammal, the bird, the insect. In music as an art, these elements are <u>essential</u> expressions of patterned change, of lyrical impulse. What of harmony and form? Surely these, in their finest contexts, are expressions of ideal <u>poise</u>. The individual chord and the whole harmonic scheme; the balance within the particular phrase and the relationship between all the balances of all the phrases, great and small, within the whole formal scheme: these hold and are held in an ideal relation to each other, much as the intricate spider's web and the planets of the universe hold and are held. There are tensions, pushes and pulls, but they are the

tensions, pushes and pulls of irreducible and ultimate resolution.

What do people experience when they listen responsively to music of fine quality?

First, I suggest, there is a sense of growth, with its implications for fulfilment and realization - realization rather than decline. In what we think of as significant music, in simple folk song or complex symphonic movement, this sense of organic evolution, of inevitable unfolding, is unmistakeable, whether in melody, rhythm, harmony, tone-colour as separate entities, or in a unified fusion of all these elements.

Second, the listener experiences tension and resolution. We are all familiar with tension in music. It arises from the disparity between rhythm and implicit metre, between the individual notes and phrases of a melodic line, within and between chords, between juxtaposed and simultaneous tone-colours, between voice and piano parts, solo and orchestral voices, and so on. What we call significant music is often filled with instances of a physically felt sense of impact and recoil, of instant tension and a resolution which is a condition of that tension.

The play of tension and resolution in music is often reminiscent of the action and reaction of billiard balls as they strike and are struck, of the thrust and recoil of the struck punch ball, of the surge and backward thrust of ocean waves striking the shore. I am not saying that music is <u>like</u> these things; I am saying that the <u>essence</u> of music is like the <u>essence</u> of these things.

It is this essence of tension and resolution which gives music its powerful and distinctive affective qualities; which, above all, asserts its human relevance.

Third and as suggested above, there is balance; not the balance of the weighing scales, but the essential poise of the spider's web and the planetary system, of a final symmetry which is more than the sum of its asymmetrical parts. This essential poise includes the growth, fulfilment and realization, the tension and resolution, of which I have spoken. It is made up of them, yet is more than their sum. In a sense, the unique quality of excellent music is in the uniqueness of its poise.

I have suggested that there are difficulties in coming to a knowledge of reality on the basis of rational enquiry. Rationality implies logical thought; logical thought is inconceivable without a rational language. Rational language, if it is to function as such at all, must have words and phrases which denote rather than connote, whose meanings and significances are as objective and consistent as they possibly can be.

But there always remains, and I think there always must remain, the difficulty of the meaning behind the meaning. We are all familiar with the experience of pursuing the meaning of a word, a phrase or a sentence as far as we can; we are all familiar with the darkness and frustration which lie at the end of the pursuit. I go back to the point, that rational enquiry can give us knowledge of structure, but not of substance.

Substance, of course, is not necessarily only physical. It is, presumably, the physicality and spirituality of the whole of that which <u>is</u>.

It seems to me that what we experience when we respond to the arts in general and music in particular, are intimations of this physicality and spirituality. In music, the essence of growth,

fulfilment and realization, the essence of tension and resolution and, above all, the essence of poise, strike us with a force and power comparable to that of the idea of God.

I suggest that these essences are, in some mysterious way which is perhaps permanently beyond the scope of rational explanation, intrinsic aspects of substance, of that which is, of reality.

Neither the rational processes nor empirical observation and experiment can contribute much to the defence of such an idea. We are left with the personal experience of the force and power of these intimations, together with an awareness that great numbers of people in many places, over long periods of time, have experienced similarly powerful intimations.

My suggestion is that what we experience so often, so consistently and so powerfully, is a form of communication of a kind of knowledge; that this communication affords us a glimpse of substance, of that which is, of reality. I suggest that that final symmetry, that all-embracing poise which is greater than the sum of its parts, is of the very essence of that which is.

I proposed at the beginning of this paper that the idea of education is value-imbued, that it has to do with that which unalterably <u>is</u> and at the same time is concerned with that which ought to be. I have suggested that music can convey a glimpse of an ultimate poise, which might be said to embody "those things which are from eternity and will never change".

Such a poise must be a standard of the good, the right and the just, against which the frets and imperfections of common experience can be measured; a standard which will suggest "those things which can and must be changed".

.....

If what has been proposed in this paper is valid, then the arts in general and music in particular ought to be an integral part of that value-imbued process which I have thought of as education. They will be omitted from such a process to the detriment of the educators and of those who are to be educated. Iris Murdoch's remark on art in general has a relevance here:

> Art shows us the only sense in which the permanent and incorruptible is compatible with the transient; and whether representational or not it reveals to us aspects of our world which our ordinary dull dream-consciousness is unable to see. Art pierces the veil and gives sense to the notion of a reality which lies beyond appearance; it exhibits virtue in its true guise in the context of death and chance.6

What I have said may suggest that the kind of music which can most effectively communicate knowledge about reality and which is most highly value-imbued, is necessarily complex. This is not so; the brightest jewels can be very small and set most humbly.

.....

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IS MUSIC PART OF A LIBERAL EDUCATION?

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THE NEED FOR JUSTIFICATION

The justification of music teaching in schools is a task requiring urgent attention from all who are interested in the subject. For there is now pressure upon the curriculum from a number of sources. On one hand, there are those who see the schools as failing in their job of producing men and women who can read, write and count sufficiently well to be effective consumers and workers. Hence they want more emphasis on the so-called basic subjects, this emphasis taking the form of a greater share of school time or more efficient teaching or both. On the other hand, some believe that the schools are failing to inculcate what might be called desirable social attitudes. There would not be as many broken marriages, they say, if marriage and sex education were taught; fewer people would be killed on the roads if children were given what has been called 'pre-driver education', and so on.

With such pressure from all sides it is not surprising that music teachers are alarmed. After all, one cannot add lessons in road safety, marriage guidance and consumer education without taking something else away. And it is most likely that the subject taken away - or at least reduced drastically in time allotment - will be the one which is of least use and which seems to be more closely linked to entertainment than to education. For it is true that many headmasters and unfortunately some music teachers see the subject of music as being concerned mainly with providing choral items for speech nights or their modern equivalents, or with providing some relaxation from the pressure of work in other subjects. Apart from these, they say, music has no use, and should therefore be dealt with accordingly.

THE USE OF MUSIC - A FUTILE JUSTIFICATION

Faced with such overwhelming objections, what does the music teacher say in his defence? Some might attempt to meet the main objection on its own terms: music is of use. It can help the

pupils' understanding of other subjects. Perhaps it has little to offer in mathematics, or economics, or chemistry, but consider history: surely one's understanding of a historical period is enhanced by a related study of the period's music. And again, folk-music introduces us (so it is said) to cultures other than our own and thereby increases our understanding and tolerance of people from other lands. And no doubt similar replies could be made concerning music's usefulness in other aspects of the curriculum.

Here we should pause to assess the kind of reply just given. It is a popular one, but I believe it to be mistaken.[1] And in the recognition of its mistake we can be helped towards a better defence of the importance of music in education. Let us look again at the claim that music helps our understanding of history. In a sense this claim cannot be disputed: whatever tells us more about a certain historical period contributes to our understanding of it. And even if the study of that period were limited to its politics, it might well be helped, for example, by a discovery that contemporary composers were basing many of their works on folk tunes; perhaps such compositions were part of the cause of a current nationalistic feeling. But to note such an influence does not require a detailed study of music; the history student does not need to know how the folk-tunes were used or transformed by the relevant composers - a study which would be central to a music course. Moreover, the history teacher may decide that in the limited time available certain novels or paintings give a sharper insight into the life of the period.

Taking the second example referred to above, we assume that the study of music of different countries tells us something about their non-musical life, and thereby promotes international understanding: a common assumption, perhaps, but is it true? We shall see later that the doctrine according to which music can give non-musical information is full of difficulties, and at present there is no resson to believe that international understanding could not better be promoted in other ways. And finally, we see that the justifications given above are at best second-hand, for the subjects alleged to be assisted by music stand equally well in need of justification themselves. But from these mistaken attempts we are perhaps helped towards a better justification. Rather than looking beyond the

study of music to its supposed beneficial effects, we should perhaps try to find the justification of the study of music in the nature of music itself.

SCHOOLING, EDUCATION AND TRAINING

The last proposal may appear to be somewhat mysterious, and since the purpose of this discussion is not to mystify but to clarify, we had better retrace our steps to some basic questions that have until now been neglected.

First, if our aim is to justify the teaching of music or of anything else in schools, then it is necessary to find out what schools are expected to do. Debate on this question has been long and often furious, but I wish to suggest that underneath the differences of opinion about details there is general agreement that schools are to provide education and training. Since an argument that would do justice to this contention is beyond the scope of the present discussion, I must allow it the status of an assumption, and indicate briefly how it might be supported.

To distinguish between education and training may at first seem odd, but nevertheless the presence of a distinction is suggested by the ways in which we speak about them. The relevant difference here is that the notion of training, to be fully intelligible on a particular occasion, must always be specified. Thus to say of somebody that he is trained is not to say much beyond the fact that he has successfully taken some course of instruction. Trained as what? we ask. Hence we speak of people not just as trained, but as trained engineers, trained doctors, trained musicians, trained plumbers and so on. More generally, someone is trained who has successfully completed a course of instruction designed to produce the desired outcome.

Clearly then there is a place in schools for training. Children need to be trained to read, write and count, for example, so as to help them later in their jobs and as effective voters, as well as in those aspects of the curriculum that do not seem to be concerned with training. This brings me to the second point: valuable as it is, such training does not exhaust the range of school activities. History is not taught in order to produce historians, nor mathematics in order to produce mathematicians, nor literature in order to turn children into poets or novelists or playwrights.

To account for the presence of these studies we must consider another concept - that of education. A feature of our use of the word 'education' suggests that it is not synonymous with the word 'training'. We have seen that 'training' requires to be specified; but no such requirement is met with concerning our use of the word 'education'.

R.S. PETERS' CRITERIA OF EDUCATION

How can the notion of education be best described? R.S. Peters approaches this task through a consideration of the concept of an educated man. Such a man, wherever he may be, must satisfy four standards, or criteria

1. An educated man must undertake certain activities for the value that is in them, as distinct from the valuable results that they may produce;
2. These activities must be concerned with the acquisition of knowledge, which is more than a collection of facts;

Finally, the knowledge sought must (3) cover a wide range of studies and (4) influence his life-style.[2]

From the first two, Peters can derive the criteria that must be met by anything which is to be correctly called an educational activity: such an activity must involve knowledge of which the value lies in itself alone rather than in its effects, or results.

Now against Peters it has been argued that he has merely invented a meaning for the expression 'educational activity', perhaps as part of an effort to persuade people to retain certain subjects in the school curriculum. Presumably he would reply to this accusation by asking his questioners to think of or imagine an instance to which they would agree to apply the expression 'educational activity' while at the same time withholding the description given above. If they cannot do this, and if in addition they agree that all occurrences correctly described as educational activities are also correctly described in terms of knowledge which can be valued for itself alone, then it would seem that Peters has not introduced a new meaning of the expression, but has correctly elucidated the features that are present in its every-day use.

EDUCATION, KNOWLEDGE AND JUSTIFIED BELIEF

From the context of his discussion[3] it can be seen that Peters is referring to knowledge of what the world is like rather than our knowledge of how to do things - it is knowing that, not knowing how. Now the former concept of knowing has been traditionally analysed as requiring three conditions, and as being satisified only when all of them are met. To explain by example, if Jones knows that Beethoven composed nine symphonies, then -

1. It is true that Beethoven composed nine symphonies;
2. Jones believes that Beethoven composed nine symphonies;
3. Jones is justified in believing that Beethoven composed nine symphonies.

A word of explanation is needed on the third condition. It is often taken to be concerned with evidence or proof - whichever is relevant. Thus in the present example the presence of certain manuscripts, the judgments of musicologists and historians would comprise the evidence. If on the other hand the knowledge claim were about one of Euclid's theorems, which consist in the deduction of conclusions from given axioms and postulates, then a person's justification would consist in his knowledge of the relevant proof. But some philosophers argue that there are areas of knowledge to which neither evidence nor proof is relevant. In moral and aesthetic knowledge, for example, good reasons rather than proof or evidence are required for justification. The notion of good reasons is important to the later discussion, in which I shall argue that the possibility of knowledge in the area of value judgments (e.g. 'This symphony is beautiful') is required if music is to be part of a liberal education.

Now it might be objected here that Peters' requirement of knowledge is too stringent. Such an objection would be supported by indicating instances of what we would properly call an educational activity in which one of the conditions necessary for knowledge is absent. For example some of the information which was in the past taught as science or history has been subsequently discovered to be false, but although we would now deny that the students concerned knew such discredited information, we would not by the same token

deny that they had been engaged in educational activities.

But in order to clarify this point the example needs to be given in more detail. Let us invent one where in the 1st century A.D. there are two geography classes, side by side, considering the shape of the earth. In the first the students come to believe that the earth is flat, as a result of examining all of the evidence, direct and indirect, available to them. In the second the students are persuaded to believe that it is round, but not on the basis of any evidence or reasoned argument. In neither case has knowledge been transmitted: in the first there is justified belief and in the second, true belief. But it is in the first rather than the second that we would say education is taking place, and this suggests that justified belief is the appropriate criterion. Of course to leave the matter here is to oversimplify it. The justification required must be the most rigorous possible under the circumstances. And by the expression 'most rigorous possible' I mean, in part, that which is most likely to result in knowledge. Thus it would appear better to speak of education as necessarily involving a search for knowledge, rather than knowledge itself or justified belief.

THE SECOND CRITERION OF EDUCATION - INTRINSIC VALUE

Turning now the second of Peters' criteria of an educational activity, we must now distinguish two ways in which something can have value. First, a thing or a state of affairs may be said to have value in that some of its results have value. For example peace is of value not so much in itself as in providing the conditions for other valuable activities to take place. Similarly, the value of money lies not in the coins and notes themselves but in what we can do with them. Such states and objects are said to be instrumentally valuable. Moreover, since their value lies outside themselves, it is said to be extrinsic to them. Secondly, the contrasting situation arises when the value of a thing or state of affairs does not lie beyond it, but in that very thing or state itself. Here we would have an instance of intrinsic value. Happiness, in the sense of well-being, is sometimes given as an example of intrinsic value.[4] Such a state is valuable irrespective

of its results. Of course a particular instance of happiness may also have valuable results, so that its value is thereby enhanced; or on the other hand its intrinsic value might be outweighed if its results were considerably bad - e.g. the happiness obtained by a tyrant when witnessing the suffering of his subjects.

In this discussion I intend to assume the distinction between instrumental and intrinsic value, but since this distinction is sometimes attacked, and since it is required not only for Peters' criteria of an educational activity but also for my arguments concerning the nature of musical appreciation, something must be said in its defence. The defence usually given is in the form of the following 'transcendental' deduction:

1. Instrumental value is possible.
2. Instrumental value is impossible without intrinsic value.

(Conclusion:) Therefore, intrinsic value is possible.

Let us now examine each step. Step 1 is supported by citing examples like those given above. With step 2 the argument is somewhat more complex. The concept of instrumental value, it will be remembered, was analysed in terms of having valuable results. But what do we mean by 'valuable results'? If we mean 'instrumentally valuable results' then we are committed to yet another set of valuable results, and so on indefinitely. The only way in which this infinite regress in our analysis can be eliminated is to posit the concept of something which has value independently of, or irrespective of, its results. This is the concept of intrinsic value. Thus, the analysis of the concept of instrumental value requires the concept of intrinsic value, which is step 2 of the foregoing argument.

VALUE IS DEPENDENT ON OTHER PROPERTIES

One point remains before concluding the discussion of value. A thing or state of affairs does not simply have value or lack it. Rather, the presence or absence of the value depends on other

properties of the thing or state in question. Thus the (instrumental) value of an axe lies in its sharpness, and the (intrinsic) value of a heroic act lies in the fact that it was done in the face of obvious danger and went beyond the call of duty. Now the properties that a thing has can be regarded as either intrinsic or extrinsic to it as a certain kind of thing. For example, if a certain object is regarded as a cube then its property of having square sides will be intrinsic to it. If on the other hand it is regarded as a paper-weight, then its square-sidedness is extrinsic. This is no more than an elaborate way of saying that the property of having square sides is necessary to the property of being a cube, but not necessary to the property of being a paper-weight. Thus whether or not a property is intrinsic to an object depends on how we describe that object. Now this discussion arises because some philosophers[5] argue that the value of a thing or state of affairs is intrinsic if and only if it arises directly out of its intrinsic properties. With the heroic act, the properties which give rise to the value judgment are those properties necessary for, or intrinsic to, any heroic act; hence such an act is intrinsically valuable. On the other hand the concept of being sharp is not intrinsic to that of being an axe - blunt axes are possible - and so the value of its sharpness is extrinsic to its being an axe.

Whether these two sets of distinctions - 1. intrinsic and instrumental value, and 2. value as being intrinsic or extrinsic to something under a certain description - coincide I am not at all sure, and in any case the working out of this problem would take us too far away from our central task. But if they do coincide, then we must say that the intrinsic value of a certain piece of music comes not from its effects (e.g. 'It makes me happy', 'It depicts the composer's grief') or from its other non-musical properties ('It lasts for just 30 minutes') but solely from those properties that make it music. We shall see in subsequent discussion the importance of this conclusion.

ANALYSIS OF EDUCATION: SUMMARY

It now remains to sum up this section of the discussion and in so doing to reply to an objection that might be made about the

kind of argument used. First we saw the inadequacy of justifying the study of music in terms of its assisting other school subjects. For one thing it is always possible for such subjects to be assisted better in other ways, and for another those subjects themselves might equally require justification. The problem of justification then forced us to ask about the concerns of schools: it appeared, from what takes place in them, that they are concerned with both training and education. The so-called basic subjects serve to give students skills the value of which depends upon what is done with them - i.e., upon the results of their application. On the other hand there are also studies which are not directed towards a specific outcome, but nevertheless are regarded as being worthy of a place. It is on this distinction that Peters builds his distinction between the educated man and the trained man, and between education and training, thus deriving a concept of an educational activity.

AN OBJECTION

At this point it appears that the justification of music teaching in schools must make use of Peters' distinction between training and education, and indeed the subsequent argument will attempt to show how this can be done in terms of this distinction. But here it might be objected that the process is circular, that the premisses of the argument assume the truth of its conclusion. For we justify the place of music in schools according to a distinction between education and training which is itself justified by reference to what takes place in schools - i.e., to the presence in the curriculum of subjects like music. To this argument we might be tempted to reply that if music goes, so also should many other subjects in the curriculum, such as art, literature, history, mathematics (non-basic) and science. Such an answer is not completely satisfactory, since our critic might merely reply that he sees no reason why they should remain. In this form the objection can be answered only by arguments according to which the learning activities thought to be worthwhile in themselves are shown really to have this characteristic. Since our concern is specifically with the place of music in an educational curriculum the subsequent discussion will examine the aspects of this subject that might lay claim to having intrinsic value.

MUSIC, EDUCATION AND TRAINING

There are, of course, many elements of a music curriculum that can be classed as training. Teaching students to play instruments, to read music and to sing are obvious examples. But many music educators[6] would say that their work goes beyond the inculcation of such skills, which have as their main purpose that of being the foundation of musical appreciation. Now the aspects of the curriculum concerned with musical appreciation would seem to lend themselves to an examination with respect to their being educational activities in Peters' sense.

MUSICAL APPRECIATION

But what comprises musical appreciation? Formal analysis (to varying degrees of complexity, depending on the level being taught), musical understanding as being concerned with the so-called 'meaning' of selected pieces, together with the formation of aesthetic judgments concerning their value, would appear to be the heart of the matter here. Our task now is to examine these aspects of musical appreciation with a view to the conclusion that all, or some, or perhaps none of them satisfy the criteria of an educational activity. For the moment I shall pass over the consideration of the formal structures of music, and begin with the view that understanding a piece of music involves reference to its meaning.

MEANING AND NON-MUSICAL REFERENCE

It could be argued that at least part of the task of musical appreciation is the elucidation of the meaning of various pieces of music, or at least of those of which it is plausible to say that they have a meaning. Thus it is necessary to ask what might be meant by those who speak of the meaning of music, and I shall consider here three theories on this topic

1. Music expresses the composer's emotions.
2. Music arouses certain emotions in its listeners.
3. Music signifies certain non-musical concepts.

EXPRESSION OF EMOTION

Concerning the first theory - that musical appreciation is concerned in part, at least, to discover the emotions felt by the composer and expressed in his music - there are a number of difficulties, but the one relevant here concerns the possibility of knowledge in such areas. It will be remembered that we assumed as a criterion of an educational activity that it is concerned with a search for knowledge and that at least justified belief is required. Now let us investigate our ordinary uses of the word 'expresses'. In claiming, for example, that generally laughter expresses joy and tears sadness, we are asserting that certain states always, or perhaps often, accompany one another. Such a claim is verified not merely by hearing the laughter but by detecting also the presence of the emotional state of which it is said to be an expression. More generally, in order to know that X expresses Y we must observe both X and Y occurring together. Perhaps more is required, but this is at least necessary.

Now what happens in music? Suppose we say, for example, that 'Eine Kleine Nachtmusik' is an expression of Mozart's joy. Here we mean: 1. that at about the time this work was composed Mozart felt joyful, and 2. the composition was, in some sense of the term, an outcome of his emotional state. But with the work in question, it is hard to see how these propositions could be known. Concerning proposition 1, perhaps Mozart kept a diary, in which it was recorded 'On Tuesday I felt very happy and composed the first movement of "Eine Kleine Nachtmusik."' But I suspect that many who describe this composition as an expression of the composer's joy would not have bothered to check this point. Rather they would seize on certain features of the music from which they would infer the composer's emotional state. Perhaps they are basing their inferences on a previously established generalisation; for once we have established by independent observation that happiness and laughter go together we are usually safe in inferring the former from the presence of the latter. But in music there is no such well-established generalisation -

'Composers who are joyful generally tend to write pieces like "Eine Kleine Nachtmusik".' Therefore the inference is invalid and knowledge, even justified belief, is absent.

In verifying the second proposition we need to find at least a causal link between Mozart's state of happiness and the composition in question. It would seem to be difficult enough to show the presence of such a link in the case of living composers under constant scrutiny, let alone those of the past. Once again knowledge is absent, and so we must conclude that the expression-of-emotion theory of musical understanding cannot account for musical appreciation as an educational activity.

AROUSAL-OF-EMOTIONS THEORY

According to the second theory, we understand a piece of music when we see that it arouses in its listeners a certain emotion. I am not sure whether this theory has ever been held by serious critics, but it would appear to underlie some comments people make about music. 'Beethoven's Mass in C makes me feel at peace with the world', would be an example. Here we do have knowledge, but not so much about the music as about the psychological states of a particular listener. Such knowledge, which of interest to the individual concerned, is hardly likely to be of educational importance. But some might want to extend the scope of the above example to listeners in general. In these cases, as with statements about the expression of emotion, knowledge becomes difficult if not impossible to obtain. On the evidence of what survey can it be asserted that 'D minor expresses a subdued feeling of melancholy, grief, anxiety and solemnity' and 'F minor, a harrowing key, is especially full of melancholy, at times rising into passion'?[7] Hence if musical understanding as an educational activity requires knowledge or justified belief, then it cannot be provided if we proceed according to the arousal-of-emotion theory.

MUSIC AS A SYMBOL

The view that music can signify or symbolise non-musical ideas is a candidate for the analysis of the concept of musical

understanding which is popular among critics. One of its most articulate exponents is Albert Schweitzer, in discussing Bach's chorale preludes. Consider the following: 'Where a chorale text offers him a picture, however external it may be, Bach takes this as the basis of his music. The fall of Adam (Durch Adams Fall) is depicted ...' also 'The appearance of the angels in the chorales Vom Himmel hoch and Vom Himmel kom is represented by a charming maze of ascending and descending scales.'[8] Now in case one might think that most of the work is being done by association with the words, there is the following comment on the organ Fugue in A: 'The theme symbolizes footfalls. But what Bach represents in this Fugue is not the strong and steadfast stride, unfaltering and unswerving, with which he elsewhere so drastically expresses the confidence and strength of Faith. The impression is rather as if his intent were to portray the steps of those blessed ones, who in life held to the straight path of belief, and are now wandering through the fields of Paradise.'[9] It is perhaps churlish to criticise the writings of one whose sensitivity to the music of Bach has led to a reappraisal of organ design and playing technique, but nevertheless we must investigate the extent to which the underlying doctrine - that music can symbolise other things - is true.

Now there are at least three ways in which one occurrence X can symbolise or be a sign of another, Y. X is a sign of Y in that either

1. X is seen to be regularly associated with Y, as part of a causal network; or -
2. X resembles Y in a relevant way and is associated with Y by convention; or -
3. there is a conventional association of X and Y, but no relevant resemblance between them.

As an example of 1, the sound of a burglar alarm is a sign that someone is in the building; of 2, the drawing of a church on a map signifies a church in the corresponding part of the country; of 3, the symbolism $\frac{6}{4}$ signifies a second-inversion chord on a given note.

When critics say that a certain piece of music signifies a non-musical state,[10] I think they have in mind the second kind of sign mentioned above, for they often give as evidence an account of ways in which the music and the designated non-musical state resemble one another. The upward and downward movement of the scale passages resembles the movement of the angels ascending and descending, and so on. But such evidence by itself is not enough. From the fact that X resembles Y it does not follow that X is a sign of Y, or Y a sign of X. Two houses, or cats, may resemble each other, but neither is a sign of the other. For the sign and what it signifies must be related to each other by some convention. The phrase 'by some convention' would take quite an amount of discussion to sepll out in full, but part of what is meant by it is that the sign is intended to remind us of what it signifies, and the intention is expressed as an agreed correspondence. In the case of road signs, which often resemble the situations they signify, we have manuals which tell us what they mean. But is there any agreed correspondence between the components of musical compositions and what they are supposed to signify - a manual we can consult during a performance, perhaps? As far as I know there is not. Schweitzer's 'motives' in the chorale preludes could not be regarded as such, for Bach did not have access to them when he was writing. And if there is no such convention, applicable to music, then it is false to say that musical understanding consists in discovering what is signified, or symbolised, by various musical compositions.

MUSICAL APPRECIATION AND EVALUATION

But even if it were possible to have knowledge according to one or more of the three theories discussed above, the other component of an educational activity - intrinsic value - would be unaccounted for. Suppose we discover that a certain piece expresses its composer's emotions; does that fact make it any more valuable than my exclamation when I jab my finger with a pin? And as Hanslick has said, why on the evocation theory should musical compositions be more beautiful than lottery tickets?[11] Or again, suppose certain

pieces of music were the best or even the only symbols for given emotions, would such information be of any more than curiosity value? The last question suggests the point that many music educators might have in mind - that musical appreciation is concerned first of all with aesthetic values. Consider the following statement of objectives for music in the primary school:

> The objectives are to provide each child with a musical education, to enable him to take an active and joyful part in some musical expression, to enable him to listen so that he may comprehend and love the full and inner beauties of fine music, and to enable him to develop the musical discrimination that will lead him to select and prefer the best in music.[12]

And in this context the questions: Valuable for what? Beautiful for what? are out of place. We are not speaking of music that will soothe the disturbed, or arouse an army, or symbolise the Trinity. To speak of the aesthetic value of music is to speak of its value apart from any valuable results - i.e. of its intrinsic value.

INTRINSIC VALUE AND RELATED PROPERTIES

In previous discussion it was argued that the value of something is not isolated, but depends on some of its other properties. In the case of intrinsic value, it depends on the properties that are essential to the kind of thing we have under discussion. Here the kind of thing under discussion is not the means of making people happy or sad or religious; it is music. So in order to find the properties which give rise to the intrinsic value it has, we must look to those properties in virtue of which it is a piece of music - that is, its formal properties. In the most general terms these formal properties comprise those of unity and development, which may be further analysed into aspects of rhythm or harmony or melody. Again speaking in general terms, we might say that a composition possesses unity if the elements of rhythm, harmony and melody (when present) help rather than hinder one another. Perhaps this is too general to be of use; but even when those aspects are sorted out there remains the formidable task of linking them with the appropriate value judgment. Such a task, while not impossible, requires considerable argument and is therefore not attempted in this discussion.

FINAL JUSTIFICATION OF MUSIC IN EDUCATION AND TRAINING

But where does this leave the justification of music in the school curriculum? Musical appreciation, when approached in the way I have outlined, would seem to be justified as an educational activity, and if we allow at least part of the school curriculum to be concerned with the students' education we have an answer to our question. Nevertheless the music curriculum is concerned with activities other than musical appreciation - creative work, skills in performance and theory. Three points may be made here. At the outset, it is clear that the kind of musical appreciation envisaged in the previous section requires the skills developed by these other activities: the formal structure of musical compositions is grasped by performing them, by being able to read their scores, and by creating one's own music with a view to building a coherent structure. And the second point is little more than the converse of the first: the teaching of instrumental performance, singing and creative work is all the better by being undertaken with a view to the formal qualities that give music its value. This brings me to the third point, and the final one in this discussion. At the beginning we distinguished curriculum activities as being concerned with either training or education. Those of the first type are valued for their outcomes, among which may be the conditions necessary for an educational activity to take place. But in the teaching of music, training is done best when it is seen as itself containing these formal characteristics upon which appreciation, in the sense of evaluation, is based. We teach our pupils how to draw treble clefs not as an end in itself, nor merely as a preliminary to something else, but in the context of, e.g., thepupils' own creative work which is guided by the principles of evaluation already mentioned. Thus although training and education remain conceptually distinct, they are integrated in most if not all aspects of the music curriculum, and surely this is as good a justification as we can expect.

NOTES

1. This argument, which is concerned with justification, is not to be confused with the view that music teaching may be more effective when it is integrated with that of certain other subjects.

2. Peters, R.S. 'Aims of Education - a Conceptual Inquiry' in Peters, R.S. ed. The Philosophy of Education, London, Oxford University Press, 1973, p.18F.

3. ibid. p.18.

4. see e.g. Aristotle Nicomachean Ethics Bk.1 ch.7, 1097b.

5. see Moore, G.E. 'The Conceptionof Intrinsic Value' in Moore, G.E. Philosophical Studies, London, Routledge and Kegan Paul 1922.

6. see note 11 below for an example.

7. Pauer, Ernst. The Elements of the Beautiful in Music, London and New York, Novello, Ewer & Co., 1877.

8. Schweitzer, Albert. J.S. Bach, 2v. tr. Ernest Newman. London, Breitkopf and Härtel, 1911, pp.56, 57-58.

9. Widor, Ch. M. and Schweitzer, A. eds. J.S. Bach. Complete Organ Works, vol.IV. New York, Schirmer, 1913, p.XV.

10. The most recent example came as I was preparing these notes: 'Here [in the performance of Schubert's Death and the Maiden quartet] was playing of high calibre, in particular the slow andante, a monument to the composer's spiritual desolation.' Review by Clive O'Connell, The Age, Monday, April 24, 1978, p.2.

11. Hanslick, Eduard. The Beautiful in Music, tr. G. Cohen, New York, The Liberal Arts Press, 1957, p.15.

12. Victoria Education Department. Course of Study for Primary Schools, 1956.

MUSIC AS PART OF THE TOTAL CURRICULUM
K - 12

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Perhaps the most important event in music education in the last five years, has been the growing recognition that there is a need to provide a rationale for music education, that there is a need to establish aims and objectives which are realisable within the classroom situation and that there is a need to identify that peculiar place which music holds as part of the total curriculum pattern of the school. Not all music educators are agreed as to the solution of these problems, but to admit that problems exist and that '...music is not a popular subject with children and students in the schools'[1] is at least a step in the right direction.

In any attempt to develop a rationale for music in education, the music educator appears, in the initial stages, to be faced with a series of diametrically opposed viewpoints. Music is seen to be 'elitist' or 'for everyone'; it is to be presented as an 'academic', teacher-dominated discipline or as experiential 'creative' and child-centred happening; it is to employ 'traditional' teaching techniques or to utilise progressive methods; it is to be organised through highly structured curriculum patterns or to be presented through loosely connected learning situations; it is to be taught by 'specialists' from K through 12 or by the ordinary classroom teacher at least in the early years and so on. Despite this dichotomy of thought there are signs that room for enquiry and discussion exists, even though the task of reconciling or deciding between the differing positions might appear extremely daunting.

As a first step in providing a rationale for music in education, it is necessary to determine who is to be the

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[1] Education and the Arts National Report. Dec. 1977, p.75.

the consumer of the product. The National Report on 'Education and the Arts' sees the current situation in the following terms. 'There is a persistent myth that only children with musical aptitude can be involved in such a programme and that they are a minority in the schools. (Other) music educators however, believe that all children have a capacity for music sufficient for them to take part and enjoy it in some way...'.[2] An examination of some of the syllabuses which are still operating at present indicates that this 'persistent myth' is extremely persistent indeed.

Even in those syllabuses that recognise that not every pupil will want to take up a musical career, it would seem to be the needs of that small percentage who do, that determine the structure and content of the programmes being offered. Instead of courses designed to provide relevant and meaningful musical experiences for all, out of which extension material for the musically gifted can grow, the general music course is seen as having to 'provide' an adequate background for the pupils who elect to take music as an examination subject from Second Form onwards'.[3] Such a background is generally seen to consist of the learning of a repertoire of folk songs, a facility to analyse the structure and instrumentation of a limited number of 'classical' pieces and an ability to read and write the notation employed by 'classical' composers.

If music is to remain as part of the school's total curriculum pattern, it must be shown that music makes an essential contribution to the development of all children. It is a disturbing fact that in some schools where the administration sees music as being 'useful' only to the musically gifted, music classes are being restricted to those pupils who wish to take it as an examination subject. Should the music programme be designed to meet the needs of all pupils?

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[2] Ibid. p.75.

[3] N.S.W. Department of Education Syllabus in Music Forms 1-4 (Non-Elective) p.2.

Do all pupils in fact, have musical needs?

Education is concerned with the total growth of the child, with his affective, no less than his cognitive development. Education is also designed to fit the child the better to understand the society of which he is a part and to equip him with the tools to change that society if he so desires or, to understand better the changes that do occur. In both these areas music has a significant role to play. It is a truism that there is no period of history and no known society in which man has not felt the need to express himself through the manipulation of materials of an artistic nature. From the very beginning there has been the recognition that the skills of literacy and numeracy are not sufficient and that there are those 'non-verbal, intuitive areas of experience which (also) help to characterise our individuality'[4] and which are best served by those facets of the curriculum which allow for the development of self-awareness, of imagination, and of insight into aspects of experience where other tools of communication are inadequate or inappropriate. The need to explore the world creatively is, it would seem, an inherent part of human nature.

That some individuals will have more highly developed aptitudes in this area, will be able to manipulate their material to a much greater degree as composer or performer, does not mean we should, in training their particular skills, ignore the majority whose need for artistic outlet is just as real even though it may never be expressed at a highly sophisticated compositional or performance level.

If music is important as one of the means through which the emotional growth of the child can be encouraged, it is also important as a means through which the child relates to and responds to the world around him. He lives in a world of sound and music is one way of organising and structuring those sounds. In one sense, music's immediate

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[4] 'The Relationship Between Music and the Other Arts in Lifelong Development'. John Paynter, A.J.M.E. October 1976. p.22.

relevance to the child can be seen in that it uses a material which is an essential and inescapable part of the very fabric of life. "To explore sound is to explore the world in which we live, to use sound for ourselves is to relate to the world in which we live, to become sensitive to sound, is to become sensitive to the world in which we live, to become involved with sound, is to become involved with our own particular society, and to recognise the way in which others have built with and manipulated sounds, is to gain an insight into the world that was theirs".[5]

To establish that music should play a necessary and vital role in the development of the whole child is, however, only a first step. How are these musical experiences to be presented to the child? The answer to this question lies at the root of what the National Report calls "... argument, often heated, as to the relative merits of various music education techniques..."[6] Basically the arguments seem to resolve themselves into two groups, on the one hand are those who see music as an academic discipline using traditional teaching methods for the imparting of musical knowledge. On the other hand are those who see music as the area where the child's own experiences become the centre of the learning situation and progressive methods are more appropriate. Experience in curriculum development would seem to indicate very strongly that both approaches have much to offer and that it is the point at which the courses start that needs to be determined. In the light of the development of educational theory and practice it is to some extent obvious why so many music educators in the past opted for an academic type music curriculum as their starting point. In many, if not most disciplines, educators were and still are concerned with the transmission of facts of one kind or another.

Since they were primarily concerned with cognitive

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[5] 'Relevant Curriculum for Today's Pupils', H. Billington. Art Bulletin 6 N.S.W. Department of Education p.17.

[6] Education and the Arts. op cit. p.75.

development the method of imparting this knowledge was traditionally through teacher centred learning situations. To be academically respectable many music educators saw, and still see themselves as fulfilling the same role in terms of music. Music becomes a subject to be taught and the major premise from which programmes are developed is that unless the elements of music can be understood, music itself cannot be understood. The musical experience is subordinated to musical knowledge and it therefore follows, as Kodaly argued, that "no musical knowledge of any kind can be acquired without the reading of music".[7] However, musical knowledge and the musical experience are not synonymous and beginning, as many courses do, with the former, has created problems for the music educator which he still finds difficult to overcome. Music as a school subject is seen by the pupils as different in kind from music outside the classroom. In all the music they have experienced, and that is a very considerable amount even at the pre-school level, they have found no difficulty in understanding it, relating to it or becoming involved with it. With the school music programme they are given the impression that this experience is somehow second rate, that while they might 'love' music they don't 'understand' it and never will without the help of the professional musician, in this case, the teacher. While this might be a misreading of the intentions of the music course by the pupil, it is a situation which arises because of a misunderstanding on the part of music educators as well. Having made music academically respectable and having given the teacher a clearly defined role as the imparter of knowledge, there has also been the tendency to adopt a number of concepts which are inappropriate to the subject matter, though very appropriate to other disciplines, particularly those concerned with language and verbal communication. Music is seen "...as a language - a language that is universally understood by all mankind. Music is a language of sounds whereby thoughts,

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[7] The Kodaly Concept. Geoffrey Winters. Tempo, Spring, 1970. p.18.

ideas, feelings and emotions are communicated from the composer to the listener and performer".[8] Music is not, however, a language that conveys specific messages in the way a verbal language does, nor does one 'understand' sounds in the way one 'understands' words. It is difficult to see how the concepts appropriate to verbal communication could be appropriate to a non-verbal communication since, whatever it is he is 'communicating' there is no way of measuring whether what the listener experiences through the sounds heard bears any relationship either to what the composer had in mind or to the experience of another listener. Neither is it essential or even necessary that he should. Perhaps it is time to abandon, or at least to redefine, terms such as 'understand' and 'communicate' in relation to the musical experience. In so doing this might also lead to a re-assessment of the mystique of musical notation which, rather than preceding the musical experience, is merely a tool to enable the composer, among other things, to preserve some record of what he has done and to provide the possibility for others to recreate his compositions. To imply, however, that the world of music is forever lost to those who cannot follow a particular set of symbols is to fly in the face of experience, besides denying access to all music (not excluding new music) that cannot be reduced to standard western notation.

There is another problem inherent in academically based courses which needs re-examination. Just as there has been a tendency to plan courses to meet the requirements of the musically gifted, so there has been a tendency to allow the teacher's own background and preferences to determine the course content. While categorizing music is a common pastime, with the professional educator it becomes an occupational disease, with the result that, in the minds of the pupils at least, there is a hierachy of music of which 'theirs' is of very inferior status. Perhaps this is indicative of the kind

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[8]Syllabus in Music Forms 1-4 (Non-Elective) N.S.W. Department of Education p.1.

of thinking which has produced the 'Art Music' syndrome, where the pupil is placed in the position of a spectator (having first to be taught the rules) rather than the role of an active participator. Not for him the experience of becoming involved with sounds, that must be left to the professional musician.

Where then might music courses begin? The Education and the Arts report on music in New South Wales begins "Music is an activity to be experienced and experienced repeatedly, long before it is taken apart and inspected. It is important that the earliest group experiences in education should mix creation and physical activity inseparably. School music should be an opportunity for every child ... to discover that music is a species of alert, heightened behaviour accessible to everyone. It is an education of the whole person, not merely of the listening ear or the active hand... This is an ideal".[9] Is it possible to translate the ideal into relevant and meaningful music courses?

The idea of relevance in curriculum planning has been much to the fore in recent years and its application to the development of music programmes is apposite. Since we live in a world of sound, and since sound is the very stuff from which music is made, then courses which involve children in becoming aware of sound and in learning to manipulate sound for themselves, have an immediate relevance. Music is not something which, in the initial stages, one learns about, it is something in which one participates. By allowing the pupil to work directly with sound, the music educator is helping to ensure that the child is being equipped with as wide a range of tools for expression and communication as possible. If, through this direct involvement in music making, music is accepted by the pupil as a means by which he, as an individual, can recognise that the adventure of artistic experiment and exploration is not an area of secondary importance, but is a fundamental part of living, then there is a basis for preparing courses which are not only relevant, but will also encompass in the long term

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[9] Education and the Arts. New South Wales Report. Dec. 1977, p.121

those other aspects of music which are regarded by music educators as important. An open-ended child-centred approach such as this requires a different method of presentation since the classroom situation is largely one of self discovery. However, this does not mean that the child is being provided 'with haphazard music experiences that lead nowhere![10] From the moment a child first makes a sound he is discovering those elements and acquiring those concepts which are basic to all music. From the moment the child first begins to put together a succession of sounds, he is becoming aware of those same organisational skills and techniques that are used in any composition. From the moment he composes his first sound pattern the child is learning something of the many uses to which sound can be put, apart from the intrinsic satisfaction to be gained from exploring sound for its own sake, viz. to entertain, to express emotions, for religious and ceremonial purposes and so on. It is the educator's task in the light of the objectives to be achieved to act as the stimulus to ensure the learning situation becomes a meaningful one.

If music in education programmes are to meet the needs of all pupils, and recognising that the creative arts offer unique opportunities for the individual to respond to his environment emotionally, physically and intellectually, the aims of such programmes might be expressed as follows:

In order to establish positive attitudes to music, and to assist in the total development of the individual, the aims of music in education are:

1. To bring pupils into direct contact with the materials of music, viz. sound.
2. To encourage pupils to manipulate sound as one means of understanding and responding to the world around them.
3. To assist pupils to develop skills to satisfy their musical needs and
4. To help pupils to understand how others have mani-

[10]Education and the Arts. op cit. p.76.

ipulated sound in response to their particular environment.

Since these aims are to be realised initially through creative activities, the objectives to be pursued might well differ from those traditionally associated with music programmes. Examples of such objectives might include:

1. To encourage pupils to become sound sensitive i.e. aware of sounds for their own sake and as a medium of self-expression.
2. To develop the ability to recognise and classify sounds.
3. To develop the ability to make sounds and to then manipulate them to compose simple sound patterns.
4. To help pupils to discover the wide range of sounds available to them.
5. To assist pupils to acquire such concepts as duration, pitch, silence etc. through the pupils'own use of sound.
6. To develop the skills of selectivity and discrimination.
7. To discover the need for and the means of recording and notating sounds and so on.

Courses which are based on the pupil's own music making recognise the potential that working with sound offers for the pupil to participate in the learning experience at his/her own level. Such courses also ensure that the child will be involved in musical activities immediately irrespective of ability level or the extent or nature of the child's musical experience. By exploring and experimenting with different sound sources, whether these be instrumental, vocal or made by the pupils themselves, children develop the ability to select those sounds they need to compose their sound patterns. In so doing they acquire the concepts of pitch, duration and so on. In their early work, pupils devise their own notations, in the initial stages

generally graphic notations, having first discovered that being able to record their compositions visually is an important part of what they are doing. These early compositions are not discussed in terms of good or bad, but in terms of adequacy, and pupils are then encouraged to develop the additional skills that will enable them to extend their organisational techniques. In creative work of this nature emphasis is placed on the fact that music is built from the same basic elements, and that all music is relevant when looked at in terms of sound-building; that the concepts being acquired and the skills being developed are precisely those techniques and skills employed by Brahms or Monteverdi or Monster Mash.

Does such an approach dispense with those activities which are still prominent in courses in many schools, the learning of 'a repertoire of songs to be sung confidently, with proper attention to phrasing and interpretation;'[11] music reading and writing, listening and vocabulary? Creative music courses are still vitally concerned with these areas of music. In any course where the emphasis is on becoming sound sensitive, listening and aural discrimination are an essential component of every learning situation. Singing, also, is an integral part of the process, not because singing folk songs is good for one, but because pupils see for themselves the potential of the voice as an instrument for producing and structuring sounds. Singing, whether of their own songs or the songs of others, is seen as another form of musical expression rather than as a teacher imposed activity which is of dubious relevance within the classroom and of little use outside it.

Beginning with the child's own involvement in music making helps to overcome the 'specialist','non-specialist' argument, as well as providing the guidelines for the development of school-based curricula. John Paynter, Director of the 'Music in the Secondary School Curriculum' project in the United Kingdom defined the teacher's task as being "to open his students' ears; to make them aware -

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[11] Syllabus in Music. N.S.W. op cit. p.2.

through creative experiment - of the expressive potential of sounds; aware of the opportunities which structuring in sound offers for the organisation of their own experience... to ask the right kind of questions when pupils are experimenting; to stimulate an open-minded and adventurous attitude towards sound as the raw material of music...."[12] In recent pilot studies it has been shown that in the initial (K-6) stages it is possible for this role to be carried out by the general teacher provided there is a willingness on their part to become involved with and participate in creative music making themselves. It is only as the child sees more and more possibilities for organising sound that the particular musical skills of the specialist are required.

In terms of school-based curriculum development, the aims allow for the setting up of objectives which, while providing a general indication of direction and progression, can be modified to suit the needs of particular groups of students of widely differing backgrounds, as well as encouraging changes of emphases depending on the reaction of pupil-pupil, pupil-teacher, within each classroom activity.

While a good deal of research yet remains to be carried out there have been some significant developments in curriculum planning using creative processes. Courses based on a Unit guideline have been introduced into an increasing number of secondary schools since the end of 1974 and into some fourteen primary schools from the middle of 1977. Each unit of work suggests the concepts which might form the basis for a series of learning experiences, the length of the unit being determined by the time taken for particular groups to become familiar with those concepts. Even within this loose framework there is no prescription since teachers are free to change the order in which the concepts are treated to suit the needs of the pupils as evidenced by their progress in the classroom. In the primary area, unit outline is supplemented by suggested activities and possible learning

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[12] The Relationship between Music and the Other Arts. op cit p.23.

experiences. Even here, however, there is the flexibility for material to be extended, modified or changed to keep pace with the interest and involvement of the pupils. In the courses developed so far the work has been divided into four sections 'Discovering Sounds', 'Sounds and Western Music', 'Sounds and Other Cultures' and 'Sounds and Society' to cover approximately years 3-10, years 11 and 12 being covered, in New South Wales, by the new 2 Unit A course which operates from similar principles and can be taken as part of the Higher School Certificate.

In teacher and pupil evaluations carried out at both the primary and secondary level, it has been possible to make some preliminary observations about the effectiveness of programmes which are centred on creative processes. Teachers have noted for example, an increased sensitivity to sound, both in the pupils and themselves which has carried over into other areas of the curriculum where listening skills are essential. There has been a significant change in attitude by pupils who, through their own involvement in music making, accept music as meaningful and relevant. Pupils have been encouraged to continue their music making outside the classroom and in some areas there has been some community involvement in the school music programme. Teachers have noted also, a developing respect for the ideas of others through participation in group composition, as well as a willingness and ability to discuss music whether their own or that of others, in musical terms. There has been, at the pupil level, a very real measure of personal satisfaction, a sense of achievement and a genuine involvement in music as a means of expression. Above all, this active participation in actually making music is rekindling an enthusiasm for music which must be fostered if it is to play its part in the education and development of the whole child.

MUSIC AS THE SOURCE OF LEARNING

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Surgery has shown that a human foetus has a fully grown hearing apparatus at about six months.[19] Many have argued that although this may be the case there is no neural connection crossing the placenta barrier to make the transmission of learning possible.[5]

Sound however can be conducted via human tissue and fluid so what is there to prevent the direct conduction of sound to the foetal hearing apparatus? The work in California and Stockholm amply demonstrates that this in fact does happen. Research at the London Hospital in Whitechapel illustrates both the masking effect of the mother's heart beat and gastric noises on this conducted sound and the learning of the sounds available by the baby during the latter stages of uterine life. According to the work of Hollien[1] and Ray[2] the hearing available is probably similar to that arising from a 60 db loss. This would mean that a newly born child has a hearing system that is possibly at its peak of efficiency at birth.[3]

According to Green at York University, children's difficulty with learning the 'th' sound for the first time through their hearing once they are past the age of seven, would suggest that already by that age, the extreme sensitivity of hearing for high pitch sounds found at birth is fading.

The work of Hanus Papusek of Prague illustrates the point that during the first few months the baby's hearing is so acute that there appears to be almost total preoccupation with individual sounds. At about eight months of age this preoccupation begins to go and the child's reaction to sound suggests that already the hearing is not so extremely sensitive.[3] Perhaps it needs to fade a little in order to permit the child to learn patterns of sounds, instead of being so totally preoccupied with the individual sounds.[4]

Doesn't the baby look towards the sound? This being the case, wouldn't this stimulate the development of the binocular function[9] necessary before it is possible to focus on moving objects and so learn to recognise them and to make judgements of depth and distance, a visual skill which is also very necessary in the development of co-ordinated movement? The mother singing nursery rhymes to her baby when it is in her arms takes on new meaning when it is realised how the singing will cause the baby to look at

her face. When the baby is rocked in her arms the baby will be moving its eyes in order to keep in contact. In this way eye use is being stimulated and so growth and control are more likely to occur.

The work of Dunlop[5], Bower[6], Fells[7], and Blakemore, shows how important it is to stimulate the full use of the eyes during early childhood if the individual's potential visual development is to be achieved. The work of both Dunlop and myself showing the undeveloped eye movement of youngsters with a minimal hearing loss would also suggest that the reduced visual localising of sounds experienced by the hearing impaired can be an inhibiting factor in visual development. Do we realise just how dependent the young child is on the use of its eyes in order to develop the type of vision necessary to learn to move its body in a controlled and co-ordinated manner? If a child cannot see the depth of a step it won't lift up its foot because it will not realise that it needs to. It will also bang into objects or clumsily knock them over as it fails to be able to visually accommodate by focussing on moving objects.

Distance judgement, recognition of spatial patterns, and body awareness could be difficult merely because of the lack of opportunity to learn through experience. Won't this mean that a hearing problem in early childhood would result in general sensory immaturity unless care is taken? Couldn't this be one explanation not only of the multi-sensory immaturity, but also the lack of sensory integration noticed among dyslexics? Sensory integration cannot occur before the sensory systems have been developed and therefore are available for integration.

From about the third month of life, that is after about nine months of hearing experience, the baby shows evidence of developing a memory for pitched sounds of varying tonal quality, intensity levels and duration patterns[3]. Providing sufficient and appropriate experience is available to match the sounds, at two months he responds to those that he finds important such as the pitched pattern of sounds made in the preparation of his foods when he is seen to lick his lips and coo happily[8]. He recognises his mother's voice from that of other women and can tell the difference between her pleasant tone and her cross tone of voice. At this stage it doesn't matter what is said to the baby because, like the animal in the bush, the baby relies entirely on the variation of pitch, tone and intensity levels for information - not language content. It has yet to learn that. Tappolet's work shows that a mother can read a Latin text book to her baby and providing the tone is suitably pleasant and loving the baby will

respond happily. But if the same Latin text is read with a louder, cross pitch and tone of voice, then the baby will soon show distress.[3]

Clearly then the baby's initial response to sound is entirely according to the musical ingredients of sound and not to language content. To make it possible for the baby to recognise the individual ingredients it is born with extreme acuity of hearing for high pitched sounds - just like the animal in the jungle - in order that it can tell the exact pitch and tonal quality of each sound by recognising the slightest variation in the make up of each sound.[10] In this way it can also tell variations of intensity levels and duration patterns and so learn to recognise not only the source of the sound but the direction from which the sound is coming and the speed at which it is travelling. This is easily demonstrated by listening to the change of pitch and intensity levels of a car as it approaches from a distance. If you also watch the eyes you will notice that according to T. Bower[7] the eyes usually begin to converge as the pitch rises and diverge as the pitch falls - notice also the increase in pupil diameter (B. Milner) - yet further indication of the importance of pitch recognition for the development of all the senses. The ability to recognise the smallest change of pitch is therefore very important for learning about the world into which we are born as well as for language. If we cannot do this we cannot learn the meaning of the sounds of our world. If the baby cannot acquire this meaning he will soon begin to ignore the sounds instead of copying them and gradually learning them. Copying sounds increases the learning of the sounds.[11]

The ability to learn pitched sounds is vital for language development because the very language we must learn is made up of varying pitched sounds. All vowels are in fact musical chords.[12, 13]. Have you ever considered what speech would sound like if all words were of a similar musical pitch or we could only hear some pitched sounds and not others, as is the case in some learning disorders? We have to learn about 40 different pitched sounds[14] for our language with umpteen different ways of spelling them. We must also be able to detect the smallest changes in pitch in order to hear the change as one speed sound moves to another and the resonating cavities modify their shape and size in preparation for the next sound. Surely it is in this way that we learn to recognise sequential patterns and tonal centres necessary for fluency of expression and understanding[15, 16, 17]. Wouldn't it be confusing if all speech sounds were the same pitch and we couldn't hear any difference? How would we choose which visual word was needed?

Isn't this point demonstrated by our difficulties when one speech sound is spelt in a variety of ways? Perhaps you are now beginning to understand the difficulty of the deaf in learning to read because they have to find ways other than their hearing to put the meaning to visual words in order to learn them. Perhaps also you will agree that music really is the art and science of hearing - a basic necessity of early childhood education and not merely a luxury to be enjoyed or permitted if there is nothing else to do or it's too wet for outdoor games.

To experience the correct sensation of pitch we must be able to hear all the ingredients of each sound. To learn them for the first time therefore requires very acute hearing for the whole range of the sounds. Once we have acquired a repertoire of sounds we can fortunately begin to rely on memory. This is just as well since we become increasingly dependent on the memory of these sounds as we become adults since our pitch range of hearing is dropping steadily. But what about those children who were prevented from developing this memory? What about the normal, intelligent child who, during the vital years of early childhood, when he should have had the extra sensitivity of hearing necessary for the learning of new things (and don't forget that originally everything was new), had great periods of time when his hearing was reduced because of such things as catarrh, sinusitis, tonsilitis, enlarged adenoids, gluey ear conditions and so on - all the kinds of problems that can cause temporary hearing disorders when the small nasal passages of the young child are so easily blocked by mucous. Think of the devastating consequences of even short periods of interruption to children's hearing efficiency if they are being educated in a system which affords little opportunity of obtaining adequate auditory experience in a logical manner. Any system not providing for daily auditory training during early childhood via suitable musical activities is depriving many children of the chance of becoming literate.[3]

Have you ever considered what a young child actually hears when it is suffering from such a condition? Don't forget that it is what the child hears that becomes what it learns and learning during the entire period of early childhood is far more permanent than at any other time. This means that the quality of sound available is also very important. A child with one of the disorders mentioned will often only hear a rather dull, uninteresting noise totally lacking in individual characteristics instead of the sounds of varying pitch and tonal quality which make up our language.

When we listen to the sounds of the environment we recognise them and can use vocabulary to describe them because we have heard the sounds and seen the source of the sounds, and so meaningful vocabulary is able to develop. If a child is deprived of this experience learning is prevented. In this way, the acquisition of the basic literacy skills of reading, spelling and writing by even the most intelligent child can be seriously hampered.

If we accept that the literacy skills directly influence the collection of information and knowledge, the development, recording and defining of this information, and so the intellectual development of the individual, am I really overstating the case for music by saying that music is the source of all learning? Plato agreed.

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PREACHING THE PRACTICE

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South Australian music education, a product of German culture, political support and non-convict labour, is an interesting phenomenon. Its history is a century of contained progress punctuated by spasms of aural brilliance and a decade of mushroom expansion which has endowed a positive and almost charismatic aura to the arts in general. There are, as well, areas of concern and feverish industry and all feel propelled to catch the opportune moment for maximum gain often without pausing to ask the question, '*why?*'

A rationale for South Australian music education is being developed and in a manner which we hope will be immediately acceptable, logical and more importantly, understandable. Before addressing the '*why?*' which at this stage can only be transmitted as a personal view of the one responsible for the development of school music curriculum (R-12), the employing authority stance can be assumed and an attempt made to say '*what*' we are doing.

First, the Department is working on a blueprint for South Australian music education to give direction to schools and communities. The music curriculum in its broadest sense of those music learning experiences effected by the school operates on Kerr's view of curriculum

> *"all the learning which is planned and guided by the school, whether it is carried on in groups or individually, inside or outside the school."*

Within this curriculum structure, the writers are addressing the delineation of aims, objectives, content, organization and evaluation . At the same time as this global statement is in preparation, numerous discrete tasks or syllabus contributions are being written, evaluated and published. These summarize the aims, content and resources to be used for a particular unit. This curriculum and syllabus exercise spans the activities of children 5 years to 18 years or year 1 to 12. It is centrally coordinated by a network of curriculum researchers and practitioners.

Second, we are committed to a programme of school based centrally supported music teacher development activities. One day withdrawal inservice has been almost totally replaced with either one to one support or regional group initiatives. Metropolitan and country regions are producing some of the best curriculum support materials.

Third, the music staffing exercise is based on school and regional requests. Those who ask for specialists in primary and secondary schools are given teachers with music expertise while regions which need additional instrumental and advisory teachers are given sympathetic support from the Directorate of Personnel. Being responsible for classroom music staff means that the Music Curriculum Principal Education Officer can invest hours of labour into staffing schools with the *right* teachers knowing that the reward is in the future expressed satisfaction of those teachers who have been placed in the *right* schools.

Fourth, the provision of government funding for new music initiatives is closely allied to the preparation of music budgets within schools. Schools and communities fund their own programmes; the Curriculum and Facilities Directorates support school music with teaching resources, building facilities and written communication documents which both assist and inform.

The high priority given to arts education in South Australia means that schools can experience a large variety of live performances. Festival subsidies, funding of performance groups to work in schools, special interest centres with the accompanying generosity of material and personnel investments, in total means that the South Australian Education Department is putting its money where its mouth is with respect to music education.

To be fair, there is much we are *NOT* doing.

We are not fully aware of the extent of school music education in our own state. We do not know how much music children are receiving. We guess, only to find that in one isolated country school there is an exciting recorder and vocal programme for all

students and in one metropolitan secondary school there is an initiative by the music staff and students to visit day care and rehabilitation centres. More research is needed. National reports can be printed and we find, to our shame, that the information is sometimes inaccurate and at times, misrepresented.

We are not concerned enough with individual teachers. We have fallen into the error of compartmentalization, e.g. instrumental teachers, advisory teachers, secondary music teachers. We must develop a person orientated approach in all our professional support activities.

We are so often *"behind the eight ball"* when it comes to curricular theory and practice statements. I am an unashamed practitioner but I am also only too well aware that the two must go hand in hand. If curriculum theory is banished to the Colleges of Advanced Education and universities and teachers concern themselves solely with practice, we have a dichotomy which is relentless in its separation. David Warwick, Director of Curriculum, Farnham College, Surrey, says in his book *"Curriculum Structure and Design"* that the two are inter-related and he demonstrates how theoretical considerations can be of immense value to the classroom practitioner. He does this not by prescribing correct answers but through establishing the context within which decisions will be taken and giving guidance as to what kind of decisions these might be. In South Australia we must address in depth the relationship between music curricular theories and practices.

We, I believe, so often accept participation versus passivity as the sole criteria for quality in music education. Although the Education and the Arts Report includes participation along with access, its final test is excellence. Perhaps it ought to precede the others. We ought to be concerned with quality at the expense of quantity. Perhaps we should be looking at restricting expansion until the quality of what we already offer improves.

We need to guard against parochialism. When a state begins to assume an arts aura the danger is that it will be lulled into

thinking that all is well. We in South Australia need to maintain contact with national and international education and music trends so that at the very least our decisions are informed.

There are other numerous music educational shortcomings. It is only fair to offer a balanced view. However, the most significant step taken in a decade is the establishment of an R-12 Music Curriculum Committee whose task it is to coordinate, initiate, direct and evaluate music experiences in schools. The territorial divisions have gone or are going. Subjects like primary music specialisation, curriculum budget considerations and the preparation of global statements as well as discrete syllabus materials are *all* the concern of *all* associated with music in schools.

The enunciation of a rationale for music education is a defensive exercise. We ask why music is to be a part of the curriculum. We claim a bona fide place for music in the curriculum at all levels. We may take the maxim of Dalcroze

> *"Education must, before all else teach children to know themselves, to measure their intellectual and physical capacities by judicious comparison with the efforts of their predecessors and to submit them to exercises enabling them to utilize their powers to attain due balance, and thereby to adapt themselves to the necessities of their individual and collective existence."*

and note that his philosophy is concerned with knowing, living and measuring the outcomes. Music combines the intellectual and physical in a social context. In that it can be said to be unique among the disciplines. We can take the view that

- Art combines the intellectual and physical yet does not emphasize the social
- Physical Education skills while demanding intelligence do not major on intellectual development
- Mathematics and Science devote themselves to intellect
- Language concerns the intellectual and social while
- Music (and probably Drama) is concerned with communication, social interaction-involvement as well as the development of the intellect and the coordination of the physical.

The latter may be viewed as a performance mode in music yet musicological and compositional modes are seen by some to be only valid if based on performance and the actualization of sounds.

The rationale *"fundamental reason or logical basis of"* music education in South Australia is being approached from the social, intellectual, physical and emotional stances. I quote from a current draft document.

"PHILOSOPHY

Credo

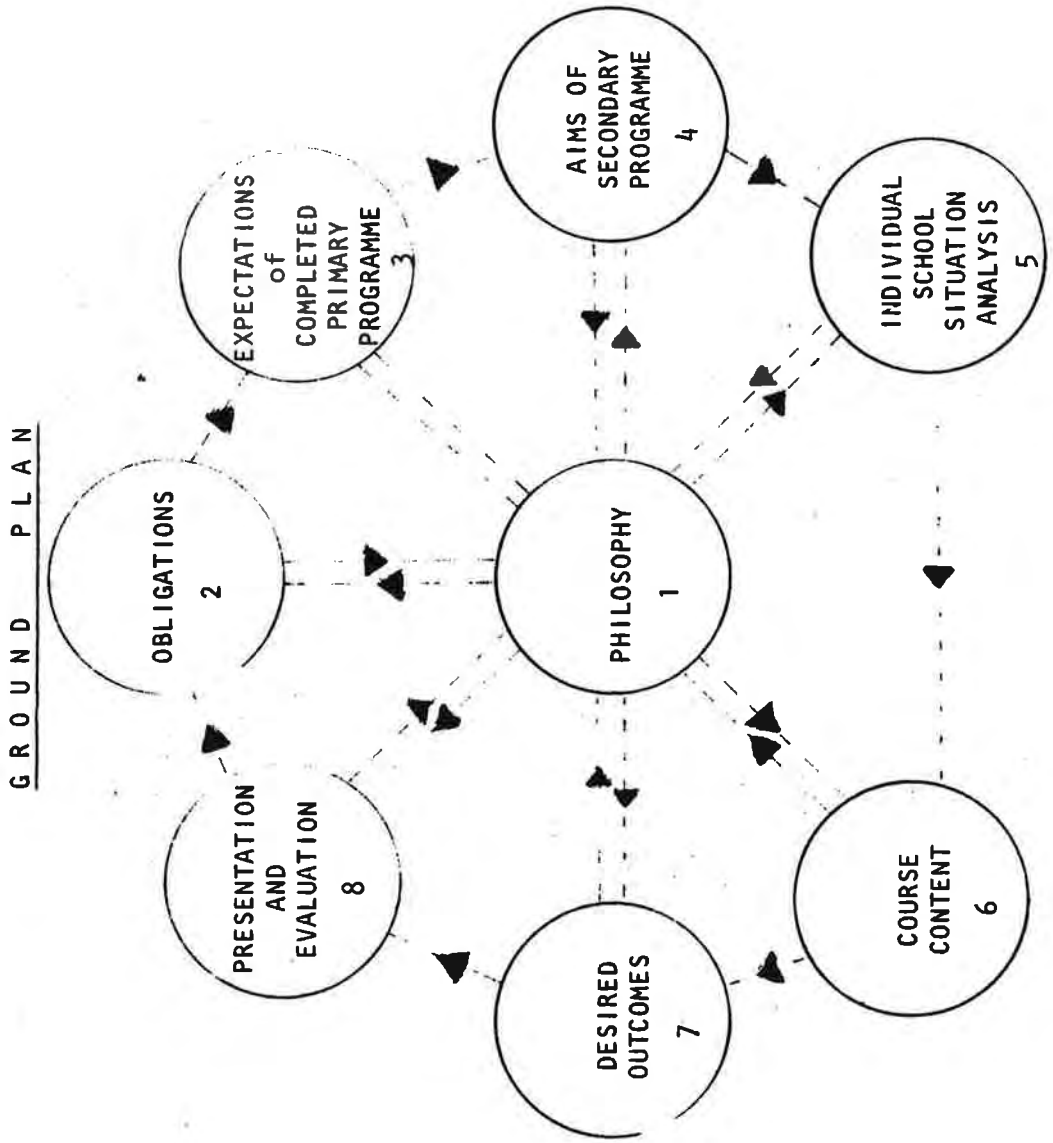
Music

- Is an essential part of the individual's environment
- Promotes aesthetic stimulation and experience of feeling and satisfaction through this medium
- Assists the development of:-
  - subjective and creative expression
  - self-evaluation
  - natural responsiveness
  - resources for worthwhile use of leisure time
  - musical independence and self-motivation
  - a clarification of individual values
- Provides opportunity for:-
  - discovery and development of talent
  - satisfaction and enjoyment as a consumer and a producer
- Assists *Emotional Development* because of its:-
  - directness of impact and immediacy of emotional appeal
  - communicative qualities
  - wide emotive range
  - deep penetrability
  - qualities as a therapeutic escape mechanism
  - analogy to the emotive life
- Assists *Intellectual Development* because:-
  - it has a language and literature of its own
  - can provide intellectual stimulus and satisfaction comparable to any subject
  - real achievement requires sustained and concentrated attention
  - detailed study makes strenuous intellectual demands

- Assists *Social Development* because it:-
  - is both an intimate and a socialized art form
  - exercises individual initiative and responsibility
  - develops a sense of social significance and utility
  - provides opportunity for shared experience and collective participation
  - promotes social awareness and integration
  - provides group music making activities which can cater for a wide range of abilities and can cut across intellectual and social barriers
  - teaches important qualities of behaviour associated with social competence and the development of satisfactory human relationships
  - provides a pre-requisite for continuity of social improvement by giving an introduction to the heritage of the past
  - differentiates between team spirit and the herd instinct
  - can exert a unifying, vitalizing influence on the life and tone of a school, and promote a corporate spirit
  - provides resources for an enriched home and community life
  - can provide insight into cultural patterns of different racial groups, thus assisting the process of integration in an increasingly multi-racial society
  - make some contribution to the development of international understanding and a sense of world citizenship
- Assists *Physical Development* because:-
  - It is an activity subject which can -
    * be an outlet for emotional tensions
    * develop coordination of mind and body
    * provide opportunity for creative self-expression
    * assist the a-rhythmic child by relaxing muscular tension

MUSIC IS A VITAL EDUCATIONAL FORCE AND AN INTEGRAL PART OF THE CURRICULUM."

This statement of philosophy is the core of the process. We are operating on this ground plan as a basis for thought and development. Secondary music is the example.



The Ground Plan which appears in illustration form on the previous page, indicates the chief components adopted in the development of this statement.

PHILOSOPHY : There are many questions to be asked, but none so important as why music should be a subject in the secondary school curriculum. Personal conviction of the educative merit and value of an individual subject must surely need to be the foundation for a strong programme.

OBLIGATIONS : Philosophy is, by its very nature, subjective, therefore an awareness of the obligations to society in the teaching of such a subject is a second basic requirement in programme development.

EXPECTATIONS : A knowledge of work in the chosen subject, being undertaken by feeder primary schools, provides essential information.
Primary school programmes vary considerably, according to availability of staff, the level of expertise associated with and available to such staff.
For the purpose of this document nothing is assumed or expected of primary school programmes, as the considerable variety and effectiveness of such programmes does not allow a blanket assumption of the achievement of a certain standard or level.

AIMS : Effectiveness of programme is dependent upon the establishment of a clear set of aims, developed in conjunction with a detailed analysis of the individual school situation.

INDIVIDUAL SCHOOL SITUATION : This should provide in-depth information concerning resources and staffing availability, subject time-allotment, budget allowance, background of incoming students and other relevant information that will assist in the development of a yearly programme.

DESIRED OUTCOMES : An extension of programme aims, these provide the criteria by which, assessment can be made of the effectiveness of programme PRESENTATION, and EVALUATION be made of the pupils' musical development.

By retrospective link with *Obligations to Society* the circle is complete, revolving around the centre-point of *PHILOSOPHY*.

In the time available we shall address obligations and aims.

OBLIGATIONS

Music Education has a dual obligation to society through maximum development of the individual person and to the individual as a unit of society to:-

- develop the aesthetic sensitivity to music of all people regardless of their individual levels of musical talent, for their own personal benefit, for the benefit of the art of music, which depends on a continuing supply of sympathetic, sensitive consumers and for the benefit of society which needs an active cultural life
- develop the talents of those who are musically gifted, for their own benefit, for the benefit of society which will be served by them, for the benefit of the art of music which depends upon a continuing supply of exponents.

AIMS

Aims are long term broad statements of purpose and intention.

The aims of music education fall into two categories - general and specific.

The *General* aims are:-

- to create a favourable musical environment in which every pupil can undergo the maximum musical growth consistent with his ability, interests and potential
- to assist the pupil in achieving the highest level of musical understanding commensurate with his ability and in so doing develop the aesthetic potential
- to provide musical experiences which have significance in the daily living of the pupils, both in and away from school

- to play a major part in educating for creative leisure
- to fulfil an important commitment within the brief of total education, in assisting the provision of broad educational opportunities
- to develop musical skills
- to explore levels of integration between the arts.

The *Specific* aims can be defined under two headings, *Cognitive* and *Affective*.

The *Cognitive* aim is to assist the pupil in attaining:-

- knowledge of the language and literature of music
- expression through a musical instrument
- skills in listening
- an understanding of the importance of basic musical design
- self-direction through the development of sound judgements and the ability to discriminate
- appreciation of the value of music as a means of self-expression, and the maximum development of personal creativity through the medium
- the ability to relate music to man's historical development, contemporary society and other areas of human development
- development of musical preferences, through self-evaluation and tolerance of other musical ideas

The *Affective* aim is to assist the pupil in attaining:-

- the desire to seek musical experience through performance
- the desire to improve musical competence
- responsiveness to music
- imaginative vision in all musical experiences
- an appetite for post-school experiences, and the skills and power to achieve them
- an awareness of the personal worth of music
- a respect for music as an art and a profession
- a positive attitude to the arts.

As the diagram suggests we move on through expectations, course content, desired outcomes and evaluation.

This model gives some indication of the inter-relatedness of theory and practice, a perspective to which we in South Australia are committed.

Frank Muir in his book *"An irreverent companion to social history"* says

> *"Music is unique among the fine arts in that it calls for a response not only from the head and the heart, but also frequently, from one or more of the feet. It can be enjoyed gregariously or in solitude and has been described by one Sydney Smith as "the only cheap and unpunished rapture on earth". Dr Samuel Johnson thought it of little merit as*
>
> > *"a method of employing the mind, without the labour of thinking at all and with some applause from a man's self"."*

But on the other hand Yehudi Menuhin in describing the music of Pablo Casals hinted not only at a rationale but described a human experience worthy of endless repetition

> *"..... an almost microscopic searching into the depths of detail, an unshakable patience, a sense of belonging to a land, to a tradition, to a concept, to a way of living which is deeply rooted ..... all these things testify to the presence of a being whose simplicity, grandeur and integrity, restore our faith in human nature."*

In the final analysis for me
music and music education
is about people.

I acknowledge the contribution of Jon Draper, Special Music Projects Officer, Curriculum Directorate, Education Department of South Australia.

PRIMARY CURRICULUM DEVELOPMENT - N.S.W.

Pam Calver,
Curriculum and Research, Education Department, N.S.W.

Content prescribed syllabuses, written by select committees, handed down to teachers with implementation supervised and supported by school principals and inspectors was the pattern of curriculum administration in New South Wales until the end of the 1960s.

Responsibility for curriculum development now rests with the Centre, the Region and the School. It is recognised that fundamental to effective operation are personal and group interaction. Curriculum planning at all levels leads to implementation in the school and to evaluation by the School, the Region and the Centre.

Appropriate roles in the process of curriculum development are outlined in the Three Tier Statement issued in 1976 by the Director-General to Regional Directors.

"THE CENTRE

1. To formulate, or to participate with statutory bodies in the formulation of statements of aims of education for school children for the Minister's consideration.

2. Subsequent to Ministerial approval of statements of aims, to develop appropriate curriculum statements and guidelines and to foster their continuing development, dissemination and evaluation. Implicit is a mandatory adoption of approved statements.

3. To influence and support curriculum developments at all levels.

4. To develop, as an integral part of (3), a wide variety of resources to support regions and schools in curriculum planning, implementation and evaluation.

THE REGION

1. To assist schools in curriculum development consistent with the approved statements of aims and curriculum as referred to in C.2. above.

2. To ensure the sharing and co-ordination of curriculum ideas and activities.

3. To develop material resources to support appropriate curriculum initiatives in schools and to encourage the use of available services by schools.

4. To evaluate school curriculum development and to promote the flow of appropriate advice and suggestions to and from the Centre.

THE SCHOOL

1. To adopt approved statements of aims and those conditioning curricula in the formulation of school policy.

2. To assess the needs of individual children and to meet those needs through suitable programmes.

3. To promote staff competence in curriculum development.

4. To adapt and develop suitable curriculum materials.

5. To engage in continuing evaluation of the curriculum."

In a proposed plan for the development of primary curriculum statements (1976) the curriculum is looked at as a statement of total experience and draws together the present fourteen subject syllabuses under three broad headings of Communication, Investigation and Expression.

> "The consideration of stages rather than ages will be basic to the provision of appropriate experiences, which will necessarily include frequent opportunities for children to investigate, to communicate, and to express their individuality." **Page 43, Aims of Primary Education, New South Wales.**

The Communication area will include Language, Reading, Writing, Spelling and Literature.

The Investigation area will include Social Studies, Science, Mathematics, Moral Education and Health.

The Expression area will include the Arts, including Music, Dance, Art and Craft.

Before a curriculum statement in Expression is developed, the present curriculum statements in each of the arts' subject areas will be revised. Once this has been done, moves across the subject boundaries are envisaged and investigation of relationships will be undertaken as part of further curriculum initiatives.

In moving towards revision of the present music curriculum statement, moves to stimulate interest and awareness in the subject are being undertaken in the Regions. The development of communication links through committee structures is underway and preliminary dialogue with music educators has begun. Curriculum development is seen to include teacher development and involvement. Through Regional activity in these preliminary stages many teachers and schools are already included in the process of developing school based music programmes and discussing issues related to music in education. It is envisaged that these preliminary activities will precede conferences when discussion of Regional initiatives will be undertaken, draft curriculum outlines will be written and support materials and procedures will be planned.

Although music will be planned as part of the "Expression" statement, it is envisaged that music will be presented as a means of developing inquiry skills (investigation), as a language of communication and as a means of expression. Thus music becomes part of the total curriculum.

CHAIRMAN'S SUMMARY

Cen Fox

Curriculum and Research, Education
Department, Vic.

On first investigation, this session appeared to be an 'information-giver' with both speakers providing facts and answering questions. In fact it was much more.

As Caroline Hueneke (Curriculum Development Centre, A.C.T.) was unable to be present, Pam Calver very kindly stepped into her shoes and spoke about the CDC's Multi-Arts-Project currently in operation. Stage 1 of the project is well under way with NSW, SA and WA the states involved. The most relevant issue to me was not discussed. That is, why aren't Victoria and the other states in there boots 'n all?

Inevitably questions were asked and skeptical comments were made about finance and relevance of the project. I say inevitably because to this writer, there seems to be an epidemic of distrust and 'criticise first, find out later' amongst music educators. Anyone who is doing something, whether it be flawless or otherwise, is fair game for the knockers, whereas those of us who do nothing innovative remain untouched by human hands. I wonder in what state music education would find itself if, upon learning about a new project, syllabus or whatever, music educators set about finding the good points therein, and fell over themselves promoting the worthwhile proposals and programs. Football supporters and music educators have much in common.

Pam Calver distributed a CDC Newsletter (News 4) which contains details on the structure and aims of the Multi-Arts-Project.

Pam then spoke about music education in NSW. Here the 'towards a rationale in music education' theme is very much to the fore. Music educators in NSW are working towards a total curriculum statement in their attempts to rationalise music in schools. Whilst still a long way from the end product, progress is satisfactory. To me, the most exciting aspect of Pam's work is the liaison being made with various groups - CAE's, regional committees, and schools. NSW is seeking ideas and opinions from a wide section of the music community. Good move New South. The aim is to trial activities first (school-based curricula) and, as a result, to come up with a total curriculum statement.

Ruth Buxton gave an entertaining and informative address on the music education scene in South Australia. Her paper contains much 'good stuff' again from someone 'doing something'. From Ruth's session came a most interesting point. In SA they are aiming to make curriculum development and teacher development go hand in hand.

Sorting out our aims and our rationale is hard enough. Developing new ideas and producing suitable material is another difficult task. Perhaps we tackle these as separate problems. Perhaps we spend too much time on telling each other about the content of music programs and not enough on the 'how and why' they were created. It's all about being a self-starter. To our principal, are we able to justify the inclusion of music in the school curriculum? Are we 'thinking' teachers? Curriculum development is vital but couple it with teacher development and the potential is enormous.

"LANGUAGE AND MUSIC EDUCATION : ON TEACHING SYMBOLIC SYSTEMS"[1]

Elizabeth Dines
Melbourne University

ABSTRACT:

Language and music teachers share common problems in deciding what and how to teach because of inconsistencies in both language and music education. Confusion arises because of different emphases. The solution lies in considering what constitutes linguistic "knowledge", or musical "knowledge".

It is seen that musical knowledge like linguistic knowledge consists of tacit awareness of underlying organising principles of a system. The teacher's role is not so much to teach facts as to preside over the child's induction into the system.

Some teachers interpret their role as passive; to provide 'experiences' : Others opt for any system without regard for its appropriateness. It is suggested that language and music teachers will best be able to develop explicitly principled teaching on the basis of natural stages and processes of linguistic and musical acquisition.

1. This paper was presented at the National Conference of the Association of Music Education Lecturers (AMEL) in May, 1978. I wish to thank Jan Cook for many stimulating discussions and her assistance in formulating some points.

INTRODUCTION

Many claims are made for both language and music and consequently for language education and music education. Language is variously regarded as communicative skills, as aesthetic pursuit, as a means of thought, as a reflection of identity, as a channel of emotional growth. The goals and the processes of language education vary in accord with the differing emphases taken up in any programme. So one approach may stress the development of "The four skills"; listening, speaking, reading and writing, while another focusses on literary appreciation and creative writing. Some programmes may not call for overt teaching but demand 'contexts' where children extend language by extending experience; the so-called "experience approach to literacy". Other programmes reject the notion of "language learning" and replace it with "language for learning", encouraging children to "talk their way into new knowledge" (eg. Britton,1972). Still others stress the importance of the child's own language, be it dialect or a language foreign to the school, in supporting not only cognitive development, but social and emotional growth.

Obviously the potential for so many different approaches to language education can create havoc in the Victorian state school system where individual teachers have virtual autonomy over what and how they teach. Lack of stability in staffing makes it difficult to achieve a coherent and consistent policy even in those schools which attempt to work out jointly a common philosophy of language education.

At this point it is worth considering whether the same difficulties arise in music education. Many of the claims that are made for language are also made for music. Music education was formerly limited to the development of performance skills or the fostering of musical appreciation. More recently attention has been paid to developing creative abilities, paralleling the move to creative writing in language education. Music teachers agree that music fosters not only emotional but cognitive and social development. In music the mind is exercised as well as the ear. In music we find the means of facilitating interaction between people.

As in language education, all or any of these options may be taken up by the music teacher. Admittedly the problem may appear to some extent ameliorated because in many cases a school boasts only one

music teacher, who constructs the curriculum for the whole school. But the question of whether to adopt a particular course or progression or of whether, after all, to discard a syllabus and to provide an unending string of musical experiences must be faced by that individual teacher and the solution will have ramifications not for one or two classes, but for the whole school. In a fluid staffing situation a music teacher may spend only one or two years in a school and the successor may implement an entirely new approach and course. Few children in our system can look forward to a coherent and consistent musical education from their pre-school years to adulthood. Considered in this light the problem in music education is no less than in language education.

So here language and music teachers find their common ground. Conflicting aims in both language and music education lead to a lack of consistency in educational policies in these areas. Both language and music teachers face problems of establishing criteria for organizing the syllabus, for selecting appropriate teaching techniques and for determining when progress is made. We need to know <u>what</u> and <u>how</u> to teach and how to know when it has been <u>learned</u>.

I suggest that the answers to these questions lie in determining not "what is language" but "what is linguistic knowledge"; in determining not "what is music" but "what constitutes musical knowledge". This is where a rationale for language education and for music education must begin. In this paper I will consider what it is that we know when we "know" a language. I suggest that "knowing music" is similar to knowing a language. Both involve understanding a system which has universal characteristics, presumably innate, and culturally specific aspects which are learned. Awareness of language, formulated as a generative theory of language informs decisions that language teachers must take in organizing courses, selecting teaching styles and evaluating progress. I suggest that an understanding of the underlying organizational principles of music will similarly inform the music teacher.

1. LINGUISTIC KNOWLEDGE[2]

All of us have a vast amount of linguistic knowledge of which we are largely unaware. We recognise the sounds of our language, whatever that language may be. For example, native speakers of English know that certain sounds (p, t, k etc.) are part of the language whereas others, though used for scolding (tsk, tsk)or for calling to horses, are not. Certain African tribes however, make use of these very sounds as part of their language.

We know which sound distinctions are important in our language. In English we distinguish between the vowel sounds in hit and heat, in bit and beat. Greek and Italian speakers dont, and have to learn to make the distinction when they learn English. We for our part dont make the tonal distinctions that are made in Chinese and find them difficult to hear when first learning the language.

In addition to knowing which sounds are part of our language we recognise which sequences of sound are possible sound patterns in the language. Although the ways in which sounds can be arranged in any language are rich and varied, they are not random. We know that a word beginning with ng.. is not an English word although it could be an African one. No English words end with the h sound. Only words of Welsh origin begin with gw and these borrowings are exclusively of proper names. Only three consonants can be grouped together at the beginning of an English word and where this occurs the first will be s. We know all of this and much more yet no-one ever taught us explicitly that this is how the system works.

One of the unexplained mysteries of language acquisition is that all of us from an early age know that the sounds are meant to mean. The child's awareness of the referential system is manifest in the early naming behaviour that is demonstrated at roughly similar ages by all children no matter what their social or cultural background. Of course the relation between word and concept is largely arbitrary and varies from culture to culture; table in English and Tisch in German are different sound sequences referring to the same object. But meanings also vary from culture to culture and every language codes just those distinctions which it is important for the culture to make.

2. Many excellent introductions to Linguistics are readily available. eg. Frankin & Rodman (1978); Bolinger (1975); Langacker (1975) The classical definition of linguistic "competence" as the intuitive knowledge of the native speaker is derived from Chomsky (1965)..

Knowing the words of the language is only part of our linguistic knowledge. Knowing what meanings are being made involves knowing the structures in which the words occur. We cant communicate very effectively with a speaker of another language by translating word for word from a bilingual dictionary - we need a grammar too. On the other hand a piece of nonsense writing such as Lewis Carrol's

"T'was brillig and the slithy toves
Did gyre and gimble in the wabe"

is structurally transparent and leaves us in no doubt that toves are nouns, that the wabe is a place and that gyring and gimbling are some sort of action verbs.

It is the knowledge that we have of the underlying structure of our language that is the key to our creative use of language. We can both produce and understand sentences that we have never heard before.

The "creative" aspect of linguistic knowledge has been called "generative". In language we make infinite use of a finite number of words and structures because of our understanding of underlying organizing principles. We can see such a principle - the principle of recursion - operating in the following example.

"The man walked down the street"

This statement may be elaborated at will by introducing further statements about the man; by adding that he was tall, was wearing a hat, had a dog, lived next door and so on. Moreover that elaboration will not disturb the basic structure of the sentence if we return after our elaborating sequence to the main thread.

Many such principles appear to be universal. In addition to the process of elaboration or modification outlined above,all languages appear to have ways of expressing the agent of an action or the experience of a state or an action, ways of expressing not only what happened but when or where, of expressing temporal sequences and causal and conditional relationships.

Universal aspects of language are increasingly interesting because of the insights they give into human cognitive capacities. (Chomsky,1972a) The view that these similarities arise because all languages may have a common ancestor is untenable although certain similarities do exist between closely related languages that at some stage either borrowed from each other or had a common period of

development. But the linguistic phenomena we term "universals" are those which have proved to be just that: universal . Their universal occurrence in languages that are widely separated geographically and otherwise disparate arises presumably because they are attributable to universal features of human mind.

Hand in hand with the fascination of universal aspects of language goes the detailed study of those elements of the language which are culturally specific. The point was made earlier that each culture codes just those distinctions which are important to it. An interesting example of how cultures differ in the importance and value attributed to an area of meaning comes from Mary Laughren (1978) study of dimensional terminology in Walbiri, a Central Australian Aboriginal language. In a terrain where maps and signposts are non-existent, finding one's way about depends on highly developed spatial orientation. This specialist concern is reflected in the extensive terminology for describing directions; a system of sixteen compass points overlaid with a system for indicating relative distance from the speaker and direction of motion. Walbiri children come to school at five not only with the ability to find their way about without a map but the ability to master the whole complex terminology associated with direction and location. Yet they often cannot count beyond three - computational distinctions not being necessary to them.

We see in the foregoing example that in addition to its universal attributes a given language reflects our world view. The culturally specific aspects of language are ever stronger than this and virtually predispose us to interpret experience in a certain way. The following example taken from a Turkish boy's essay is not gibberish but a systematic representation of the language he hears about him; the Broad Australian of his friends.

.....It was sunday he was home is man was home to. I went up to his room ~~I-ask~~ I tod him I calt. ~~him~~ you yestday ~~he~~ you was in hom ~~I-f~~ and I toll tham ~~wal~~ but the record player He set I saleto you I sait O.K. he said to me you came pay me $10 ~~dolls~~ now and $20 d. you cane pay that $1 d. in a week...

He writes tod for told because the velarized l becomes a vowel in his friends' dialect; saleto you for sell it to you because he hears the e/a distinction neutralized; came pay for can pay because he hears the assimilation of the nasal n to the lip position m in readiness for the following p. His mistakes consistently indicate that he hears

accurately but he does not know which elements are significant for conveying meanings. The preconceptions of the two linguistic systems do not match. The same conditioning often precludes our grasping the full meaning of a story or play translated from another language.

In summary, linguistic knowledge consists of knowing the sounds, the sound sequences and the structures of the language. We know that certain sound sequences arranged in certain ways convey meanings and have at our disposal the knowledge of the organizing principals that determine whether a string of sounds constitutes meaning in the language. So we are able to recognise the sentences, to understand and produce new sentences and to know when anomalies occur.

The goal of a linguistic theory is to account most explicitly for all that we know; to specify the native speaker's linguistic competence.

2. MUSICAL KNOWLEDGE

We will now pursue the question of whether musical knowledge can similarly be formulated as a generative theory of music. This is an exercise which has aroused the interest not only of musicians (Bernstein, 1976) but of linguists(Lerdahl and Jackendoff, 1977) from whose work the arguments presented here are derived.

In approaching the task of describing musical knowledge Jackendoff equates the native speaker of a language with the "educated listener". Just as the native speaker recognises whether a string of sounds constitutes a coherent sentence in the language so the "educated listener" will recognise whether a piece is consistent within a certain style, or 'timbre'. Furthermore he will recognise anomalies whether these be of idiom , style or timbre. He will know when dissonance demands resolution as in tonal music, or whether the piece is organized according to some principle that allows unresolved dissonance. There will be amongst educated listeners within a given musical tradition a large degree of agreement on the interpretation of a piece although the absence on any referential system in music leads inevitably to a measure of subjectivity in such evaluations.

There is in the educated listener, tacit knowledge of the underlying organizing principles. This awareness is best demonstrated in the ease with which certain sequences can be predicted once the musical idiom of the piece is established. For example in the case of tonal music, the educated listener recognises the tone centre of the piece.

Once this is established he tolerates the introduction of dissonance in the expectation of ultimate resolution at the point of return to the central tonic. The principle of elaboration of the tonal centre gives music the same potential for linear modification that exists in language. Doubts may be caste on the feasibility of encapsulating the essence of music in a form that so strongly suggests linear processing, but music like language is experienced sequentially, through time. It is perhaps not surprising that the same left-to-right progressions that we typically make in depicting the production and comprehension of language should also be appropriate conventions for reflecting the temporal, sequential nature of music. Here both language and music clearly stand apart from art. Of course the temporal nature of the experience - either linguistic or musical does not imply that processing is only unidirectional or that moments of global review do not exist.

In suggesting that musical knowledge may be formulated as a generative theory of music, I have demonstrated the educated listener's awareness of underlying organizational structure with the example of tonality. Obviously the actual intervals which are part of any given tonal system vary from culture to culture. Culturally specific pitch intervals are like the words of a language; they are primarily arbitrary, a matter of convention and consensus. But it is argued (Jackendoff, 1977) that the principle of tonality itself is universal, presumably innate. As in the case of linguistic universals, musical universals it is claimed, are predictive of human mind. It is the promise of glimpsing the unobservable that is the spur to this study.

3. THE TEACHER'S ROLE

I have outlined a theory of language that will account for linguistic knowledge and have presented a proposal for a theory of music which will similarly account for musical knowledge. Against this background it is now possible to consider certain implications for teaching. Language and music teachers, as opposed to, let us say, Science and Maths teachers, are not so much concerned to teach a body of knowledge as to induct a child into a symbolic system. This system (whether it be language or music) has, as we have shown, aspects which are universal, presumably innate, and aspects which are culturally

specific and which must be learned. The teacher's role is to preside over the child's induction into the system, to ensure that the child, when linguistically or musically socialized, has control of the underlying organizational principles of the system. We now turn to consider how this development is best supported.

Different approaches to teaching language may be ordered in terms of degree of active intervention by the teacher. At one end of the continuum we find the passive or non-interventionist role, characterized by complete acceptance of what the child says and does. Support for this approach appears to come from theories of language which stress the innate capacity of every normal human being to acquire language. Evidence that language acquisition is primarily an internal phenomenon is adduced from the speed with which children acquire language and the uniformity of the sequence of acquisition in the face of varied, random and degenerate data, ie. the language of adults (McNeill, 1970). Further support for the position is derived from the greater awareness and acceptance of non-standard dialects (Labov, 1969). The recent focus on activity learning is attributed to the development of the functionalist perspective in language study (Halliday, 1975).

Although seemingly supported by recent linguistic research the non-interventionist position faces certain pragmatic limitations. The underlying pedagogy has been termed "invisible" (Bernstein, 1975) because the criteria for sequencing material and measuring progress are implicit. Teachers who adopt this approach often place a blind faith in process and because they are unsure of how to measure progress, are unable to order priorities by planning the next appropriate step for each child. The situation becomes frustrating for both teacher and pupils, precipating in same cases a return to more structured systems.

Yet a structured system and explicit criteria alone do not provide the answer. For teachers in their search for clear criteria by which to order a course and determine progress may select systems that are not in accord to normal orders of development. So texts based on traditional grammar begin to reappear even though their analytic and pedagogic limitations have been demonstrated (Crystal, 1976).

In music the situation is similar. On the one hand we have courses based on random set of "experiences"; shaking the Venetian blinds, hitting the milk bottles; making soundscapes. On the other there are highly structured courses such as Silver-Burdett, Orff or Kodaly, some of which make unattested claims to match the normal

processes of musical development. Music teachers too need some organizing principles in order to maintain a sense of direction. I argue that for language and music teachers alike the basic organizing principles lie in the stages and processes of natural acquisition and development. Once orders of emergence are determined and factors facilitating accelerated development are isolated, teachers can arrange supportive conditions and determine levels of development; that is, they can develop explicitly principled teaching (Crystal, ibid).

The present problem arises not because of any dichotomy between what the theory suggests and practice demonstrates is effective but because the theory is widely misinterpreted. The most recent research in child language acquisition has refined the conception of an innate language acquisition device. In particular, detailed studies of the role of environmental factors in language acquisition (Cross, 1977b ; Snow,1972) indicate that language has its origins in the shared interactions of the child with his mother. Wells (1977) has drawn attention to the importance of reciprocity of communication in the negotiation of meaning.

Where language teachers are successful in supporting language development it is seen that they are aware of the essentially interactive nature of communication. They are sensitive to the child's attempts to convey meaning and where these are unsuccessful intervene in order to assist him to convey his intended meanings. At the earliest stages this may involve structuring the child's discourse with many questions or probes. At later stages the intended meaning may need to be communicated with greater precision for a different audience and the teacher will support the child's mastery of stylistic alternatives. At some stage the conventions of standard grammar, of spelling and of punctuation need to be observed if only out of consideration for the audience.

Setting the child on his own linguistic feet is the goal of language education. The task that begins in the home is taken over by the school and the supportive teacher follows the practice of the primary caretaker; takes the cue from the child, responds in terms with his level of development, supports his development to the next stage. So there is no dichotomy between teaching forms and encouraging meanings. The forms of language are the vehicles for expressing meanings and the supportive teacher guides the child as his control over the system develops.

4. CONCLUSION

I have presented the notion of linguistic 'knowledge' or 'competence' and suggested that an examination of natural acquisition of linguistic competence informs decisions in language education. Musical knowledge or musical competence bears many similarities to linguistic competence. It is likely that music teaching can be similarly informed by a deeper understanding of the acquisition of that competence.

At present little is known of how musical competence emerges in the child. I suggest that this is where the weight of your research should be directed; to setting up a generative theory of music which will account for the educated listener's intuitions, to specify which elements are universal and which are culturally specific and to examine the emergence of the system in the young. It is here that you will surely find answers to "What do I teach them now?."

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W H A T I F?

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"Our increase of knowledge... is like that of a traveller approaching a mountain through a haze; at first only certain large features are discernable and even they have indistinct boundaries."

Bertrand Russell,
Human Knowledge, its Scope and Limitations, (1948)

Let us consider the proposition that music, like language, is a symbolic system and that education in music is, at least in part, an induction into that symbolic system. In this context the term "symbolic system" refers to something much broader than the written symbols, be they crotchets or clusters, which attempt to capture and preserve for future performances the essence of an art which employs sound to occupy the dimension of time. The meaning given to and the interpretation of sounds and combinations of sounds by social groups in a multitude of historical settings, is what is meant here by that term. The process of induction presumes a conscious ordering by the educator of the elements of a symbolic system so that the pupil may come to use that system as his own. By definition this excludes the notion of simply providing an environment where the pupil will hopefully discover all for himself.

If we accept the proposition which has been put forward, then as music educators we must address ourselves to what I believe are two crucial questions. First, what is the learning process whereby the pupil makes a system his own, and secondly, what is the symbolic system we wish to pass on? Without some understanding of the processes involved we cannot order the symbolic system in such a way that learning will necessarily take place; and if we do understand something of these processes a further decision must be made, namely, into which of the many musical symbolic systems do we wish to induct our pupils.

It is not within the scope of this paper, to give complete answers, even if this were possible, to these two questions. My purpose is to draw attention to questions which seem so rarely to be asked. In a period when we recognize that much of what has gone on under the name of music education has been neither music nor education, and a period when any "new" method or course is clutched at as if by the drowning, we need to ensure that what we teach, how we teach, and when we teach it, is the result of informed and rational decisions.

To know something of how auditory material is processed by the human nervous system and brain will give guidelines for the answering of our first question. First a distinction must be made between the hearing of a sound and the perception of that sound. Generally speaking hearing is concerned with the reception of sound energy by the outer ear and its eventual conversion via the various middle and inner ear structures into electrical signals. These signals then pass along the auditory pathway to the specific brain structures where sorting, coding, storing and the like take place. It is this second stage, the making sense of the messages by the central nervous system, that can, loosely speaking, be referred to as perception.[1]

At its simplest, we may think of the auditory pathway as a complex chain of neurons or nerve cells which receives an electrical signal and then almost simultaneously passes it on to the next neuron in the chain. The bridging of the gap between two neurons appears to be the result of a chemical imbalance between the transmitter cell and the receptor cell and is referred to as synaptic activity. It is thought that the "learning" of a particular response or mode of behaviour, given a constant stimulus, is probably the result of synaptic activity which brings about a fairly permanent change to the "wiring" of the nervous system.[2] From the first synapse in the auditory pathway, the "information... is sorted into features, which means that certain stimulus dimensions are given higher priorities, and other dimensions are essentially ignored."[3] How do we account for this sorting procedure? Obviously, not all auditory information which reaches an individual is of equal importance to that individual; the teacher who struggles on while something more interesting is going on outside the classroom is well aware of this!

At one level, messages to do with basic survival are given a high priority; at another level, sounds which have had attention focussed upon them and have been reinforced by constant stimulation, are given precedence, and form what are called neural circuits. It is fairly certain that specific neural circuits are established prior to birth and form what could be called the genetic code. If these circuits are of use to the growing organism and are stimulated by the environment, a "cementing" of the connections by means of synaptic activity will take place; if on the other hand the circuits fall into disuse, the connections weaken even to the extent of the death of the cells. But not all neural circuits are the result of genetic coding.[4] "Neural growth continues after birth... and the contribution of the environment becomes very important."[5] The

nervous system itself has specific periods of growth, and alongside this it would appear that the majority of complex neural circuits are established well before maturity, probably before the age of seven, those concerned with social skills being well established it would seem before the age of two years.[6] This means then that if an appropriate environment is not provided at the various development stages, then the circuitry necessary for providing auditory stimulation will not be established. Hearing may take place, but perception will not.

This brief excursion into the realms of neuro-psychology may help us with our first question. The learning process must be concerned with the conscious ordering of environmental stimulation so that there will be an optimum development of the neural circuitry so essential to perception. And this brings us to the second question. What is the symbolic system that we must order so consciously?

We music educators have a difficult decision to make when we face this second question. Challenges thrown down by colleagues such Brian Dennis who wrote "The health of an art is in danger if those who teach it fall too far behind those who practise it,"[7] have helped us come to acknowledge and capitalize on the broad palette of sound which this century has to offer. No longer ought we to be solely concerned with the intervallic relationships of major and minor tonality and the resultant, ordered harmonies which, we are told, constitute our musical heritage. In comparison with a "pure" musical culture, such as may exist in an Indian village or be practised by an indigenous Australian tribe, what we can experience in the course of even one day is a plethora of musical systems encompassing a wide range of historic and social settings. It would be unreal to claim that any one of these constitutes the true symbolic musical system of our society. At the very heart of our music is the notion that to be a good composer or performer one must in some way be original; newness and change from the old ways has become the goal of the artist. The role of the performer - artist in a "pure" musical culture is played differently. For example, professional musicians in many tribal or clan structures are carriers of an unadulterated form of that tribe's musical heritage, with the result that the whole musical tradition is passed on with very little change over long periods of time.[8] In this situation the tribal "educator" can make no sense of the notion of a multiplicity of musical systems; there is a system which is common to all and the young are inducted into that system.

A popular catch phrase at the moment is that we live in a "multi-cultural society." Do we music educators pay lip service by teaching a westernized ethnic folk song, or do we really come to terms with the deeper implications? The child whose only substantial musical contact has been with a system which is inherently different to our own western tonal system, such as that of Arabian, Turkish and Yugoslavian musics,[9] presents us with an alternate symbolic system which we may choose to ignore or reinforce. If we are correct in thinking that the neural circuitry necessary for making sense of a tonal system must be established at an early age, then the decision to ignore or reinforce will have considerable consequences. If we ignore alternate tonal systems in the broader sense, it may account for the inability of older pupils, say fifteen year olds, to sing "in tune" when they join the secondary school speechnight choir.[10] Perhaps, like the retention of "accents" in verbal communication, the older person who immigrates to Australia from a country with a differing musical system will always sing or play a little "out of tune"; maybe we should prefer to call this an acceptable musical accent.

Let us consider what might happen say, if a five year old child from the backblocks of Vietman, whose auditory environment up until this stage had been entirely non-western, except of course for the rumble of fighters overhead and exploding bombs, suddenly finds himself lodged in an Australian refugee camp. In this new environment his own traditional music system hardly stands a chance of survival. Apart from the lack of a larger musical community and the appropriate instruments, the local radio stations hardly provide the necessary stimulus; his family may be housed between Turkish and Chinese families, the social security department may provide a fashionable night's entertainment for the masses of ethnic Greek music. Certainly, this could be an exaggeration, but it is hoped that the picture is coming into focus. Being of school age, the youngster enrols at the local primary school. Being a progressive school and desirous of capturing the goodwill of the district inspector, much attention is given to the four "Rs" - reading, 'riting', 'rithmetic' and remediation, with the consequence of little time being left for frivolous extras such as music. Our protégé is fortunate however. There is a visiting music specialist who takes the class once a week, and, like the school, is progressive in his approach. He is concerned that each child should be able to communicate through sound, and to be able to devise and read simple graphic notation-skills which do not necessarily require a command of written or spoken English. In the carrying out of

this aim the class is given much practice in the recreation of storms at sea, wild animals in the jungle and haunted houses, by "playing" dots and scribbles, rattling pencil tins and venetian blinds, pounding on plastic pelts and striving for the final crescendo on saucepan-lid-like cymbals.

In this extreme case the teacher opted to broaden the child's auditory experience and to make him more aware of the sounds around him - a fashionable option of the 60's and early 70's. We are justified in asking, at what expense has this decision been made? If the early educational environment ignores both the western tonal system, whatever this is, and the native tonal system, then the child may learn to perceive neither. He may very well be extremely sensitive to the sounds around him and to the sound palettes of one band of western twentieth century music, but should this preclude him from making any other system his own? Sensing this dilemma, some music educators have taken the middle of the road and teach both graphic and conventional notations and their accompanying sound realities. At the other end of the continuum we have teachers who jump onto the current bandwagon and involve themselves very strictly with methodologies that have roots firmly planted in culturally specific tonal systems and which often have an underlying assumption that particular intervals and rhythmic patterns correspond to demonstrable development stages in the child. Let us now consider this third option.

If a methodology assumes that the young child can at first perceive the "primeval interval", the minor third, and that only in the later stages of development is the child able to perceive a growing range of intervals, then in practice we see a self - fulfilling prophecy.[11] If the attention of the young child is constantly focussed upon a particular interval and he is encouraged to respond to that interval by chanting or some extra-musical activity, then it is no wonder that he will show a predilection for that interval as distinct from other intervals which have not had such a dominant part in his musical environment.[12] Our knowledge, not only of the establishment of neural circuitry, but also of the varying minor thirds found in other tonal systems, should amply demonstrate that it is not so much the nature of the stimulus that is important, but its constant reinforcement. Recent research in auditory perception seems to suggest that very young infants can be conditioned to respond to very fine frequency differences, although of course this is not accompanied at such an early age with reproductive abilities.[13] If this is the case, then methodologies which exclude certain musical intervals from the child's diet, on the grounds that he cannot yet perceive them, could well be starving

the child of the stimulation necessary for the formation of neural circuits appropriate for the perception of those excluded intervals. For example, the child who is fed a constant diet of the pentatonic scale right through primary school and on to the secondary school, may never learn to make a perceptual response to full diatonic harmony, let alone to more complex chromatic harmony.

Talking about harmony it is interesting to note a music education researcher, who asserts that "Children of pre-school age cannot yet experience any sort of harmony at all... The child is deaf to harmony at least up till the end of his sixth year, and probably for a long time after that.". And what is the basis for this claim? Merely that "not a single child showed the least sign of displeasure" when presented with a conventional string quartet with one or more of the parts transposed into an adjacent key.[14] Another explanation for this could be that the young child had yet to learn harmonies which were an acceptable part of the conventional tonal system. It seems a rather large leap is needed to arrive at the conclusion that the young child is incapable of responding to more than one musical line at once. But it is on the basis of this kind of research that music educators are led to believe that the more simplistic the music for the young, the better off we all are.

Another such misconception could be that high pitched sounds are more appropriate for the young than lower pitches;[15] hence the use of the female soprano voice, bells, triangles, small and thus high pitched percussion instruments. A contributing factor could be that smaller, high pitched instruments cost less, but nevertheless early research tended to push this view. To the contrary, studies in the past fifteen years or so seem to indicate that high frequencies are associated with infant distress while low frequencies tend to inhibit distress.[16]

With these anomalies all around us, it is not strange that we music educators are uncertain as to the direction we should take. There is an obvious need for high level research which can bring the music educator together with the disciplines of neuro-psychology, psycho-acoustics and the like. But in the meantime, there is no excuse for a person who claims the name of educator to grab for the latest course or fashionable method without first coming to terms with our two original questions; what is the learning process assumed by this method, and, is it really the music symbolic system that is the most appropriate to pass on. I would suggest that many teachers have not faced up to these questions, with the result that 'non-education' as well as 'mis-education' is rampant amongst us. Much

of what has been said could prove to be controversial, and in case of accusations of heresy in these matters, solace is taken from the pen of the arch heretic Charles Darwin who wrote:

> "False views, if supported by some evidence, do little harm, for everyone takes salutary pleasure in proving their falseness: and when this is done, one path towards error is closed and the road to truth is often at the same time opened."
>
> The Descent of Man

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NOTES

1. This is an oversimplified distinction. For a more precise account a standard text such as Keele, S.W., Attention and Human Performance, Goodyear, 1973, should be consulted.

2. For a fuller introduction to this topic see Bruce, R.L., Fundamentals of Physiological Psychology, Holt, Rhinehart and Winston, 1977, chapters 8, 9 and 16.

3. Ibid., p.190.

4. Ibid., pp. 307-308.

5. Ibid., p. 311.

6. Ibid., p. 312.

7. Dennis, B., Experimental Music in Schools, O.U.P., 1970, p. 1

8. A good example of this would be the preservation of early Jewish music by the settlers in Yemen.

9. See entries in Groves Dictionary. An interesting discussion of the role of the overtone series in tonality is to be found by Jackendoff, R., "The Unanswered Question", in Language Journal of the Linguistic Society of America, Baltimore, Vol. 53, no. 4, December 1977, pp. 887-890.

10. It is a common belief among music teachers in inner-suburban secondary schools that Turkish and Arabic students cannot hold pitch.

11. For a further discussion see Michel, P., "Music and Psychology: the Need for a Closer Interdisciplinary Approach", paper delivered at the I.S.M.E. Conference, Perth, 1974.

12. An observation here, that children don't seem to learn to chant skipping tunes and taunts until they actually come into contact with the school playground.

13. See Eisenberg, R.B., Auditory Competence in Early Life, University Park Press, Baltimore, 1976, especially chapter 6.

14. Moog, H., (Tr. Clarke, C.), The Musical Experience of the Pre-school Child, Schott, London, 1976, pp. 22-26, 136.

15. Ibid., p. 32, The belief is so common that further citing is redundant. Observations of overt responses, such as a smiling face when an infant hears his mother's voice, may be the result of something extra-musical.

16. Eisenberg, op. cit., pp. 120-121.

CHAIRMAN'S SUMMARY

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The questions and discussion centred about three areas, as follows:

1. Music as a symbolic system

Jan Cook stressed that she was not talking about notation on paper, but about a whole means of communicating through sound, in a 20th century or medieval style, or whatever.

She pointed out that if you choose a "creative music soundscape" approach to music education, rather than a system of traditional sounds, it is important to realize that you may be cutting off a symbolic system of sound. The results may be good or bad, but it is important to realize what you are doing.

2. Implications of the Kodaly approach to music education, in relation to music as a symbolic system

It was suggested that the Kodaly approach, with its emphasis on the minor third, may be out of step with the natural historical evolution of pitch relationships, as suggested (perhaps) by Kurt Sachs.

Jan suggested that whether Sachs was right or wrong, there seems no doubt that a baby learns to perceive fine distinctions between pitch, duration, etc., very well.

She stressed that Hungary has made a specific decision for specific reasons; that if we take over systems such as the Kodaly approach without asking questions and discovering what we are doing, we may be creating problems for ourselves.

There was a question about the Kodaly melodic system and its relationship with the inflections of the Hungarian language (it was pointed out that Kodaly himself was a Doctor of Linguistics).

Elizabeth Dines stressed that the 'intonation contour' is the most salient feature of a spoken language; that in the babble of very young children, you will hear the intonation contour of the language they speak.

Jan mentioned that a child won't pick up a minor third unless he's heard it in the playground (for example).

Elizabeth pointed out that the minor third is the universal teasing chant.

Dr Bridges drew attention to the importance of rhythm in a spoken language. She observed that Hungarian has no anacrusis and no compound time and that the whole Kodaly system of rhythm omits these features. She stressed that the Kodaly system was created specifically for Hungarian language situations.

3. The concept of tonality as a universal feature of music

The notion that the mind demands resolution between the poles of consonance and dissonance was put forward. It was pointed out that after approximately sixty years, atonal music has not achieved a wide public audience.

It was suggested that cohesion is essential, not necessarily resolution in terms of a tonal system.

Schonberg's observation that each tone-row is a tonal system for its particular context was mentioned; it was stressed that if tonality is a universal, it must mean much more than we normally denote by the term.

It was suggested, with reference to Hindemith that Schonberg's system was a bridge leading away from the tonal system into the soundscape area. Elizabeth pointed out that in all those (musical) languages based on the tonal system, with their individual differences in intervals, there is the essence of the tonal system - the resolution of dissonance.

Jan mentioned that in any system of tonality, there is some sort of pole, which music moves away from and comes back to; that this is what is meant (or should be meant?) by tonality.

Elizabeth was of the opinion that learning an atonal system of music is more difficult than learning a tonal system. In the context of the behaviourist theory of learning, it is a more complex task.

On the other hand, she said, all of these arguments can be countered by exposure and frequency arguments, making the whole matter "not very conclusive".

RELATIONSHIP BETWEEN MUSIC EDUCATION IN THE SCHOOLS AND THE MUSIC INDUSTRY

JAMES (JAZZER) SMITH

PUBLIC RELATIONS OFFICER, MUSICIANS' UNION OF AUSTRALIA

MELBOURNE BRANCH

How wide and deep is the Grand Canyon?

There is a tremendous gap between music education and the music industry, and we at the Union feel there is very little relationship whatsoever.

To amplify --- music teachers in secondary schools are not required to produce musicians. Students do not have to pass but are encouraged to.

The main function appears to be participation without results.

Students are taught generalisations about the music industry.

Students are often given instruments that are available at the school rather than the one desired . . . often suitable teachers of a particular instrument are not available and so teachers have the problem of trying to teach numerous instruments without necessarily having any practical knowledge of more than one.

The results? Frustration on the part of the student through not being able to achieve a very high standard . . . and the teacher is obviously frustrated because too much is expected of him on too many different instruments.

Despite all these obstacles, the truly talented student comes through the system . . . unfortunately some fall by the wayside --- in the long run this is probably best anyway . . . the strongest to survive principle.

Let's concentrate now on the talented student who leaves school with a basic knowledge of music . . . they have no conception at all of what the music profession is all about.

Many or most do not realise that opportunities to earn a living from music outside of teaching or setting up a music shop are practically non-existent.

The music industry in Australia has a limited market which is totally immersed by foreign product.

Radio stations play 80% imported records . . .
TV channels screen 80% imported shows . . .
Outside of popular music areas, (which are unscrupulously exploited), there are desperately few openings for top class musicians to gain exposure or to earn a big dollar.

We have an enormous problem with disco operators playing records and tapes in hotels, reception centres and clubs. We see the paradoxical situation where the musicians' own products are used to replace the originator.

The disco craze is rife throughout the world at present, but it is worse in this country because discos feature little, if any, Australian product. This compounds the problem as Australian recordings receive minimum airplay on Australian radio and virtually nil at discos. (If the records aren't heard, neither are the cash registers!)

Juke box operators and Bingo halls are also having a deleterious effect on opportunities for live musicians.

The days of working in the pits for live theatres are fast becoming numbered.

Electronic gadgets that imitate violins, drums, flutes, etc., are also now in vogue, and along with moog synthesisers are replacing vast numbers of live musicians.

The same few big name musicians receive the majority of TV, recording sessions, touring with international acts and backing work and so newcomers into the industry find the going exceedingly bleak.

The industry is glutted with poor managers, agents, promoters and the gullible fresh faces are gobbled up and spat out by the sharks in an endless stream.

We believe thattoo many music students leave school unaware of the pitfalls and lack of profitability of a full time musical career out in the "battleground".

Let's return to talk about the incestuous nature of the teaching system as it exists . . .

Very often brilliant students fail to earn a living in the tough field of music . . . usually not by any fault of their own.

Having gone to University to further their knowledge, they come out with a piece of paper to discover that the public is not impressed . . . so they return to teaching and produce more of their own kind . . . and so the grand canyon gets bigger.

Yet no-one ever questions the millions and millions of dollars being spent in this way. But the public at large questions the support from public funds of those professionals who have proved themselves good enough, with or without a piece of paper.

STATES DIFFER

Like the Grand Canyon there's a huge gap between States in the way they handle music education . . .

Ever hear the expression . . . Australians are like their National Emblem . . . like the Kangaroo and Emu with big backsides and small heads?

And as Barry Humphries would say:

Music has developed in the States "in a mindless kind of way" with no cohesion between them at all. Of course this carries over into every aspect of life as well . . . with different road laws, rail gauges, company laws, education and so on. Each State claims to have

the best system . . . the truth is we settle for the lowest common denominator which happens to be whichever State you're in.

As proof of what I'm saying, genuine musical education at a primary level does not exist in every State, even in this enlightened age . . . We believe that Queensland does include musical education in their curriculum in primary schools, but to my knowledge, they're the only State to try it.

Every State has a different curriculum at the tertiary level --- split into two in most States between conservatoriums and colleges of arts . . . these bodies also have no cohesion whatsoever . . . so what hope has a music student should he transfer interstate for any reason?

Letters or diplomas from one school do not usually apply in other States.

Without being too severe on the music teachers, we believe part of the problem lies squarely upon their shoulders . . .

1. They are often musicians who have failed in the professional world . . . who have taken to teaching as a steadier and more reliable source of income and security . . .

2. Some teachers have never worked in the profession and have practically no understanding at all on what is required to survive in the outside music world . . .

3. Many have had no formal training whatsoever.

We see an urgent need for uniformity in music education. For more planning, more nationwide cohesion.

We see the main benefit of music education is that it teaches students to have an appreciation of music which will hopefully stay with them throughout their lifetime whether they are involved in our industry for employment or enjoyment.

Personal note:

I would love to see a situation where we are so patriotically Australian that we start bargaining with the powers that be for 51% Australian content in all areas of human endeavour. Music, drama, TV, coal, oil, agencies, banks, insurance, motor vehicles, the arts, etc., etc.

I do not believe we should ever settle for less than a controlling share of any Australian activity carried out within Australia.

Instead we should be arguing and bargaining for more than our 51%, certainly not as it is at present where we are lucky to get 20% involvement!

MUSIC EDUCATION AND THE MUSIC INDUSTRY

Margaret Schofield

Musicians' Guild

I believe live music and concert making has a far greater impact than records on people. If artists (and local ones are important as well as imports) cease to exist, except on records, then it will adversely affect the Music Education of the whole community. Critics need to take the excitement of live music into account and not just compare concert performances directly with records, which are probably the best of many takes in extended recording sessions.

The opportunities now for Australians to make a living as solo performers in comparison with thirty years ago have shrunk greatly :

A. A.B.C. -

(i) Broadcasts of Young Australia used to be 6 days a week on a State basis, plus National broadcasts;

(ii) In Victoria for example 3 pianists were employed on the Staff of the A.B.C. for recital and programme purposes;

(iii) Every night 4 or 5 recitals at prime listening time were broadcast;

(iv) The Melbourne and Adelaide Singers were giving recitals both live and recorded.

B. Costs have risen dramatically in recent times -

(i) Charges for halls/printing/piano and concert management expenses are far greater now than in the past;

(ii) Many music societies that were flourishing years ago now find it very difficult to sponsor concerts even though they have a real pride and enthusiasm.

C. This regular opportunity for performance years ago had many positive effects -

(i) Increase of personal repertoire because you knew you would have an opportunity to prepare and perform;

(ii) Increase in confidence and self-esteem as a regular performer who had status in the Community, and was promoted by concert management and the A.B.C..

The later days of T.V. did not live up to their early promise. Now you can see Australians watching the same cheap imported shows - with monotonous format - police/court drama, etc. - and the few good exceptions stand out to show what could be done. There are problems of course, in supporting Australian artistic life, due to

the low population compared to the U.S.A. - but that is no reason to encourage dumping of the second rate imports on our channels.

For the future -

(a) Music Educators must be concerned to promote the attitude that Australians can be first rate - and are - as artists.

(b) Schools' orchestral concerts must be raised in standard to balance the mass media one-sided bias.

(c) Music Educators must not be afraid to support the non-popular. Our children must be given the opportunity to enlarge their musical horizons in the face of commercial media propoganda of one form only. The possibility of teachers and students not being "with it" may well be just a sign of positive individuality.

(d) Musicians and Music Educators need to support and encourage music clubs - particularly the country ones - in their present struggle for survival.

(e) Talent in the young needs encouragement. Children need a lead from their teachers in valuing excellence and diligence not only in sport, but even in cultural pursuits. Critics must help in this work also.

The Australian Musicians' Guild aim is to -

(a) Improve the status of the status of the Musician in the community;

(b) Improve the conditions of employment.

One major project for the Guild in Victoria is an annual weekend of chamber music of opera/choir/orchestra/ - called "Music in the Round".

The public has responded well to this as far as numbers and enthusiasm, but it is difficult to balance the books as far as expenses go. Therefore, we welcome the support the Australian Council and the Victorian Ministry for the Arts havegiven to this and other similar programmes such as those of the Melbourne Council Parks and Gardens concerts.

Educators can have a major impact on our youth and thus directly on performers and performances. The encouraging of children to watch, attend and support concerts of all types, but certainly including classical, can only be for the betterment of Australia's cultural life, particularly if Australian artists are heavily involved as the "Stars" as well as being the "supporting artists".

CHAIRMAN'S SUMMARY

Barry Purcell

Head of Music Department, S.C.V., Burwood

Margaret Schofield and Jazzer Smith, although focusing on different sections of the music profession as far as performers are concerned, made similar points of emphasis in their talks and the discussion that followed.

A. Concern that Australian artists be recognized as worthy of esteem and status by the community and management.

B. Worry that in some cases inferior imports - both live and on T.V./records, are promoted and marketed on the Australian public in preference to the talent of Australia.

C. A plea that Educators and Critics do make a concerted effort to help correct this problem.

Both the Musicians' Union and the Musicians' Guild have common aims in this area and professional musicians who are educators have a duty to show they also are part of this pressure group working to cure Australia's identity crisis in music.

The discussion that followed was in many ways a confirmation of the points made by the two speakers.

KNOW THY SUBJECTS - THE STUDENTS WHO LEARN

Patricia Holmes

Senior Lecturer in Music, Torrens College of Advanced Education,
South Australia

From a standpoint of many years' experience in teacher education in many educational contexts - advisory teacher, lecturer in the University, in teachers' colleges, in colleges of advanced Education and as director of in-service courses, I wish to share with you my thoughts on certain aspects of teacher development in music.

In arriving at a rationale for our courses in music education we must examine the background of our students and our expectations for them at the end of such courses. The kinds of programmes most are capable of putting into effect in schools upon graduation will change and be developed if continued support and teacher development opportunities are provided, after the classroom is reached.

What is the preservice background in music of our students? My remarks particularly concern students entering training for early or middle childhood levels - the generalist rather than the specialist. Few would be sufficiently versed in music to attempt the ATAMS* battery as this type of student usually seeks to enter the University or Colleges which provide for secondary specialist music teacher training.

Through questionnaires, I sought factual information from students entering my own institution for a number of years. Section one concerned music tuition from private sources, the age at which this was undertaken, school experience in music and as members of youth or community music organisations, experience in related arts areas including dance, drama and art. A second section sought present interest and participation in musical activity, the kinds of musical activity enjoyed and the frequency of present participation. To the music information was added personal details and scholastic achievement. Details were also sought concerning availability of practice facilities at the place of residence.

The statistics relevant to private tuition revealed that in 1961, of the 441 person intake into early and middle childhood courses, 63% claimed no formal tuition in music. Of the remainder 6.3%, mainly women, claimed that they had studied for 7 - 10 years. The 30.7% remaining had had musical tuition for from six months to 6½ years. There was a higher proportion of persons entering courses in early childhood with musical background than students in courses for middle and upper primary levels. The number of males undertaking courses in these upper levels was significantly higher. Historically, the higher incidence of musical background in students undertaking teaching at the lower levels of education was brought about by an entrance requirement in music for such persons. This requirement was discontinued in 1963.

Over the years, contrary to expectation with the advent of television, it has been shown that the number of entrants with no background has not varied significantly. It was 62% in 1963, 61% in 1964 and 66% in 1965. In 1976, the figure was 60%.

*Australian Test for Advanced Music Studies (A.C.E.R.)

Of those with musical background, the range of instruments studied is interesting. The pianoforte is the most popular (25%), the guitar (12%), orchestral strings (15%), while wind, brass, percussion and voice share the remaining 58%. The recorder features in earlier experiences but loses ground to woodwind at secondary level.

In South Australia, due to an instrumental programme which commenced with strings in the primary schools in 1962 and was extended to all orchestral instruments in secondary schools in 1969, we expect an increase in the percentage of students entering teacher training who have previous musical experience. At present, music in the matriculation examination is one of 37 options and ranks twelfth in popularity, along with French, German and American History. There will be two subjects available in music in 1979. In 1976, 362 candidates undertook the examination in music. Three hundred and thiry-three were successful and 7 of these entered courses in early or middle childhood at Torrens College the following year.

While we know how long students have undertaken musical studies, we do not have an accurate assessment of the quality of their achievements. As the result of audition, an enormous range of performance abilities was revealed.

As the majority of students entering teacher training have no background in music, some pertinent questions might be:

Should all students be required to undertake a basic music course?

What should be the nature of such a course?

How long should this course continue?

When is it possible to identify those students who will benefit from continuing experiences in music?

I firmly believe that all students should be exposed to a course in music and this view is substantiated by student opinion expressed in evaluation sheets issued at the completion of units of study. One year or less is only sufficient to focus upon personal skill development, not on the teaching of music to children. One factor underlying most negative attitudes to music is lack of confidence - seeming inability to think about music let alone do anything about it!

Of prime importance in all courses, in the first year is involvement in music making, particularly in a small group situation. This provides challenge but does not threaten. The methods used may be relevant to the school situation and might employ tuned and untuned percussion instruments, but the objectives must provide for success, and the activities should lie within the scope of those without musical literacy.

Attention to the method of achieving success - the HOW of teaching, may be encouraged at the end of sessions, by students and lecturer recapitulating the process of learning, while two reporters record the minutes for future distribution. Each week, two different students might accept responsibility for producing the fair copy of these minutes. Questions relevant to the comparative speed of skill and concept acquisition at various age levels might be discussed along with the steps taken to achieve the instructional objective.

The second stage in the musical education programme in teacher training follows when the students have some background in child development from their professional studies lectures. This knowledge makes possible in-depth study of musical skills including musical literacy and appreciation and the development of these in children.

Many music courses occur only in the first year of teacher education before students have background or motivation to examine the processes of learning in music.

In my opinion, for the next phase it is judicious to select those students who are interested in teaching music and to provide for these in-depth courses in the various methodologies of music education together with curriculum studies in music. It is in the third and subsequent year that real knowledge is available as the basis for consideration of a purposeful progression of work in music. The opinion has been based also on comments in evaluation sheets in which the contribution of mature students, often parents themselves, has been significant.

Concurrent with the curriculum studies, many institutions offer personal development or liberal studies courses in music. If these provide for a student to develop personal skills and understanding of music, they complement the curriculum music courses. Naturally, any specialist course in music must promote both competence in performance and musical understanding and knowledge, along with teaching strategy.

If it is possible to mix teachers with practical experience in classes with younger students in the last yearof courses, a valuable dialogue on the practical application of many of these strategies becomes an important feature of the instructional programme. This occurs in many courses in my own College where mature teachers return to complete the Bachelor of Education award.

Students undertaking stage 1 and 2 of the music education sequence may be willing to contribute to the music programme in the school to which they are appointed, and indeed should be encouraged to do so. However, one looks to the time when a person whose training included phase 3 will be on the staff of most primary schools, to act as a resource person. These people should have access to advisory personnel either itinerant or regionally based. The responsibility for curriculum development, staff support and training rests heavily with these advisers, as does the evaluation of materials and methods for particular regional application.

IN-SERVICE TRAINING

In addition to school-based re-inforcement, already mentioned, there are at least two other types of staff development. Short term courses may be mounted by professional associations such as the Australian Society for Music Education. If the duration is short, these will be directed to particular interest areas such as contemporary music in performance, development of singing ability in the young child or aspects of a new music syllabus. Other in-service programmes may be related to the learning of areas superficially encountered in the College experience which the teacher is now motivated to acquire. These courses, particularly those in music curriculum, often require greater length - perhaps a whole term, so that progress is steady, evaluation possible and assimilation of each step positively re-inforced. The excellent example of the Open

University has shown that programmed instruction through cassettes and accompanying study materials can contribute significantly to additional competence. Both in the specific skills of presenting programmes and for self-development in music, this method has much to offer. We all spend time in travel each day, and if resources were available on loan, I am sure teachers, however busy, would spend a few moments listening. New song repertoire can certainly be acquired in this fashion.

Before concluding, may I mention a few problems which beset music education at the secondary level. Mostly courses of training for secondary music teachers are undertaken either at the University with concurrent or end-on teacher-training. Many of the students who complete the end-on programmes in education within one year, may not acquire self-knowledge, knowledge of adolescence, knowledge of curriculum development in music or gain sufficient practice to feel confident in presenting music in a class situation particularly to non-musical students. So often beginning teachers attempt instructional techniques pertinent to the one-to-one situation with which they themselves are most familiar. This often has disastrous consequences for the subject and the teacher!

A further problem at lower secondary school is the retention of interest in students with musical talent and experience. Some States are establishing special music schools, but such luxuries are not available to all with musical ability, nor is it universally accepted that such schools should exist.

Another problem arises when students need to be selected for elective study in music. What criteria should be applied in this situation and what opportunity has a beginning teacher had in making judgements of this nature? I would enter a plea for all students graduating as secondary music teachers to be appointed for a minimum of one year in a situation where they can be eased in to these tasks and guided by an experienced teacher in an established music department.

No rationale can ignore the range and diversity of the problems in this our chosen field - music education.

INDUSTRIAL EXPERIENCE - ANOTHER DIMENSION IN TEACHER PREPARATION

Jan Stockigt
Music Method Lecturer
State College of Victoria at Hawthorn.

This is a brief statement to follow the points made by Patricia Holmes.

I wish to draw your attention to the value of industrial experience as a strengthening agent for those musicians who become teachers in Victorian Secondary Technical Schools. (It should be noted that "Industrial Experience" refers to a period spent, not in schools, but in "Industry" and is a requirement for all teachers employed in the Technical Schools Division who are not degree holders. The required period of time spent in industry ranges from two to five years.)

Secondary-level technical schools in Victoria provide education for girls and boys from year 7 to year 11. Generally, the emphasis on subjects, including the academic subjects, has a "practical"/"applied" flavour, and the successful music programs tend to be those which also reflect this practical emphasis. It is in this context, that I suggest that the industrial experience of the music teachers is of significant importance. My observations over the past five years have led me to believe that those who have operated as practicing musicians before entering the teaching profession have become very effective music teachers, especially in the instrumental skills area. (Perhaps the years of playing music have taken the "mystique" out of performance and made the approach to teaching functional and practical.) Generally, these teachers are able to competently cope with a variety of musical styles and a number of musical instruments. The years of on-the-job experience have allowed them to develop skills such as instrumental maintenance and repair, conducting abilities and sound knowledge of musical arrangement. Further, it may well be that because they are mature adults, who have chosen teaching as a career, that they are able to communicate more effectively with the young adolescents they teach. I constantly observe a very strong rapport between these music teachers and their students. I believe this rapport flows in large measure, from the recognition by the students that such teachers have been "out-in-the world" and are talking to them from a meaningful practical base.

In the course of teacher training, which normally comes at the end of industrial experience, an opportunity is provided for the development of a "rationale" supporting the inclusion of music as a subject in the school curriculum. Here, there is an appreciable difference noted between those who have and those who have not worked in "industry". Regularly, those who have engaged in industrial experience tend to have a view of teaching that is directional, functional and behavioural. However an appreciation of the wider view of music becomes essential if an effective rationale is to be developed. And, just as regularly, those who have never worked in "industry" have a great need to sort out these "whats, whys and whoms", and for them, the development of a rationale is a pre-condition to teaching.

Experience suggests that the prescription of industrial experience for the music teacher - if not for every teacher - is worthwhile. It breaks the somewhat inbred cycle of school/tertiary study/back to school, and has been influential in considerably strengthening the teaching of music programs - and again I underline instrumental programs - in Victoria's technical schools. Thus, tertiary training in Music linked with or followed by a substantial period of "practical"/"applied" experience away from a school setting is, I believe, most beneficial to teachers of music prior to their employment and teacher training.

CHAIRMAN'S SUMMARY

Trevor Jones
Head of Music Department S.C.V. Frankston

This session focussed on very important aspects appropriate in any discussions of a rationale for music education: the trainee teacher, their entering behaviour, and the types of programmes offered in various tertiary institutions to prepare these students as primary, secondary, or technical music teachers.

In a very stimulating(yet in some respects sobering) paper Patricia Holmes presented data collected by her over a number of years, which supported the view held by many that over the years the number of tertiary students who claim to have no formal experience in music has not decreased significantly. In 1962, 66% of entering students in the Inservice programme claimed no formal music experience. In 1976, 60% of entering students claimed no formal music experience.

Ms Holmes stressed that with the types of programme being offered in advanced colleges, students preparing for primary service could receive only a minimum exposure to music education. In some instances this exposure was limited to 10 weeks duration or less. Many such students would be incapable of putting into practice a music education programme. Nevertheless Ms Holmes believed that all students should be exposed to a music education programme which should emphasize personal musical skill development.

Using a small group structure considerable success had been achieved at Torrens C.A.E. whereby students had developed positive attitudes to music. Ms Holmes stressed that students should be given the opportunity to continue studies in music and she outlined some avenues available to students: B.Ed after some teaching experience, Inservice programmes particularly with principals and administration personnel, and self instruction programmes in curriculum development.

Students preparing for secondary music teaching entered music courses by means of pre requisites and/or auditions. Such selection procedures placed the students in a much more advantageous position to profit greatly from advanced training in music and subsequently in music education.

In outlining the courses offered at S.C.V. Hawthorn for people who in the main work in the technical division of the Education Department Jan Stockigt strongly stressed the value of industrial and work experience prior to a student entering college. Students who enter the music method course hold music qualifications ranging from degrees and diplomas to licentiateships. Generally those who wish to qualify as instrumental teachers have had many years' work experience as instrumentalists, arrangers, conductors in service bands,and theatre and orchestral groups. Others who enter the course are recent music graduates from tertiary institutions, and see their roles as those of classroom music teachers. Such a student entry pattern provides a rich blend containing all manner of musical knowledge and expertise- a valuable resource for the method lecturer whose prime role is to

co-ordinate the programme and provide opportunities for the sharing of ideas of members of the groups,of other college staff and people within the community.

During question time John Williamson supported the notion of the value of industrial experience, and outlined courses offered at the S.T.C.(Western Australia) where students who hold pre-requisite qualifications in music prepare for secondary music teaching. Such a policy enables a much higher standard of musical performance to be achieved through the course.

It was evident that participants believed that the role of the music teacher in the respective schools required clarification. A strong plea for closer co-operation between primary, secondary, technical, and tertiary personnel was voiced. The South Australian 'non divisional' approach to education in general was discussed. The meeting strongly supported such an approach but recognized the administrative and political difficulties which would be encountered before such an approach could be achieved in other states.

REGISTERED CONFERENCE PARTICIPANTS

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Ellie Barnes	SCV Toorak
Robert Bilsborough	SCV Frankston
Rhonda Brand	SCV Frankston
Jennifer Bryce	Lincoln Institute
Michael Carvey	
Jannette Cook	University of Melbourne
Christine Daffy	Hawksburn P.S.
Jean Dawson	Education Department
Glynis Dickins	Hawthorn Teachers Centre
Geoffrey D'Ombrain	SCV Melbourne
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Kim Eustice	Niddrie H.S.
Belle Farmer	SCV Burwood
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Roy Hamilton	Education Department
Doug Heywood	La Trobe University
Marie Hibberd	Education Department
Greg Hurworth	Monash University
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Peter Larson	SCV Coburg
Larna Malone	Education Department
Ivor Morgan	SCV Frankston
Nora Morrisroe	Education Department
Alan Murphy	SCV Melbourne
Marina Novelli	SCV Frankston
Sue Politz	SCV Burwood
Barry Purcell	SCV Burwood
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Barry Sims	SCV-ICE Aquinas College, Ballarat
William Smith	University of Melbourne
Jan Stockigt	SCV Hawthorn
Diane Stone	Monash University
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Brendan Walsh	SCV Burwood
Graeme Webster	SCV Burwood
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David Laver	Townsville C.A.E.
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Ruth Buxton	Education Department
Patricia Holmes	Torrens C.A.E.
Graham Terry	Sturt C.A.E.

WESTERN AUSTRALIA

June Ashley	W.A. Secondary Teachers College
Kent Logie	W.A. Institute of Technology
David Myers	" "
John Williamson	W.A. Secondary Teachers' College

NEW SOUTH WALES

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Harry Billington	Education Department
Dr. Doreen Bridges	Nursery School Teachers College
Pam Calver	Education Department
James Forsyth	Catholic Teachers College
Helen Friese	Nursery School Teachers College
Rodney Hollands	Wollongong I.A.E.
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Ruth Sainsbury	Armidale C.A.E.
Margaret Suthers	Alexander Mackie C.A.E.
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VISITORS

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Max Cooke	"
Cen Fox	Education Department, Vic.
Barry Jones	MHR
Dr. Clive Pascoe	Director, Music Board, Australia Council
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Margaret Schofield	Musicians' Guild
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