ASSOCATION OF MUSIC EDUCATION LECTURERS

REPORT

TWELFTH ANNUAL CONFERENCE

SEPTEMBER 23 – 25, 1990

MUSIC EDUCATION TOWARDS 2000

ASSOCIATION OF MUSIC EDUCATION LECTURERS

REPORT OF THE

TWELFTH ANNUAL CONFERENCE

SEPTEMBER 23 - 25, 1990

MELBOURNE

MUSIC EDUCATION TOWARDS 2000

EDITOR

Jane Southcott
School of Education
Monash University College Gippsland
Switchback Road
Churchill Victoria 3842

CONTENTS

FOREWORD

The Twelfth Annual Conference of AMEL was held at Melbourne University. As with previous AMEL conferences it was a time of sharing and renewal. The papers were challenging and interesting covering a wide range of topics, highlighting the breadth of our discipline and the research approaches available to us.

Barbara van Ernst argues the need for a sound theoretical base to a compositional approach in the classroom, describing practical fieldwork in composition and drawing initial conclusions concerning the development of successful models for the teaching of music via composition. Robbie Greig considers instrumental study in teacher training in the light of the principles presented in the *Arts Framework* (Ministry of Education, Victoria, 1988). He raises important questions that result from the application of a three-fold model of Composition, Performing and Listening to the instrumental study programme. Jane Southcott acknowledges part of our methodological heritage by considering the principles underlying the Percussion Band movement. Roland Bannister argues the need for qualitative research into sociomusical problems and presents a model of participant observation research techniques that are applicable to music education. Belle Farmer presents an alternative approach to the practicum and asks important questions concerning the roles of supervising staff, student teachers and schools. William Smith discusses the issues concerning musical appreciation and the emotions with particular reference to the writing of Edward Hanslick and his rejection of the view that the beauty of music lies in its ability to express the emotions. Micheal Giddens and Richard Owen present a credo statement concerning their approach to music teaching, drawing on major methodologists and arguing for a reappraisal.

The final paper was presented by Robert Erlich at a joint event hosted by AMEL and the Victorian Recorder Guild. Robert is a professional recorder based in London. He presents an overview of the development of recorder playing and its role in school music teaching. He asks whether recorder playing in schools has been a stepping stone to music or a millstone around the neck of serious instrumental players.

I wish to thank all those who contributed so capably to this conference and to the staff of the School of Education, Monash University College, Gippsland who prepared this document for publication.

Jane Southcott
Editor and Conference Convenor

COMPOSING - THE ULTIMATE MUSIC LEARNING EXPERIENCE?

Barbara van Ernst
Principal Lecturer
Head of Department
Victoria College

I have had an interest in composing as a process of music learning for a long time. I was caught up early in my teaching career in the so-called "creative movement". The principal idea was that students learned more effectively through using their developing musical concepts and skills in their own compositions, rather than through the more conventional instructional models. There was no doubt that this approach was partly a radical movement amongst those who wanted to rebel against traditional practices. It also seemed to be in line with developments which were occurring in other educational areas, such as writing. Educators such as John Paynter and Murray Schafer provided the springboard from which to try new activities, and Geoff D'Ombrain was a leader in the changes here in Melbourne. (The need for change was supported by later studies such as *Education and the Arts* in 1977, and the Gulbenkian Foundation Report in 1982). The learning outcomes in the new music were different from those which music teachers were used to, but there was no doubt that the students displayed great enthusiasm for what they were doing, worked well on the tasks that were set, worked in groups which included different levels of ability, and produced some quite interesting products.

So, why, more than twenty years after Paynter and Schafer, is it still unusual to see composition in schools?

Why do we find so little reference in the literature to theoretical developments which would support a compositional approach to music in the classroom?

Let me give some of my thoughts on this.

Teachers in Control

Firstly, at the grass roots level, music teachers have traditionally been "in control" of the learning process. Their programs are content based, and much of their work is oriented towards one product. Music has often been taught through what I call a "training model" approach. The model is something like this. The teacher has the musical skills, and it is decided (often by someone other than the student) that the student needs the skills. The student is drilled in these skills and achievement is measured by the successful repetition of what has been taught. There seems to be little attention to what is actually learned, or to the development of longer term concepts.

If there is an expectation that the students will perform in public, then it is essential that much time is spent on rehearsal. In the interests of efficiency and of adequate standards, this is generally a teacher centred model. While this represents an important aspect of musical learning, it is only one way of knowing music. The way that students learn music through taking responsibility for their own musical learning can be demonstrated to be a different way of knowing.

A further consideration of the traditional role of the music teacher is to do with the learning outcomes. Music educators do not seem to have adjusted, as art educators have, to student directed products. In the visual arts, we have no trouble accepting children's drawings, no matter how simple they may be. It seems to be quite appropriate that the students all produce individual pieces. In music, however, we seem to have a reluctancy to allow the students to

produce their own musical statements (or compositions), with their attendant simplicity or naievity.

Perhaps this is because teachers have not been encouraged to trust their students to learn, or to allow them to take responsibility for their own decision making. Perhaps it is because many teachers are afraid to let go, afraid that learning they do not control is somehow inferior.

The need for a Theoretical Base

The question of a change in teacher behaviour is usually attended by theoretical considerations. In music I believe that we lack sufficient theoretical underpinning for music learning and consequently we do not have adequate understanding of the learning process, and we do not have the appropriate curriculum frameworks for teaching music in a different way. Our teaching models are participatory, but often consist of "busy work", and we have no clear idea on the best way of learning music. It would probably be fair to say that no other subject area has the profusion of teaching methods. None of these methods was generated in this country, and teachers often adopt a method as a survival strategy, rather than as a consciously chosen approach to music education. Finally, we do not fully understand what is involved in the process of composing, and there is a need for concentrated research in the area, so that changes to the teaching-learning process can be well informed, can be based on a sound theoretical base, and can be used by teachers and students with understanding.

The Compositional Approach

Let me briefly set the context for my position on composition. I have already mentioned the influence of writers such as Paynter and Schafer. There were others including Dennis and Self, and more recently, Addison, Loane and Bunting have written about their teaching experiences when they have taken a compositional approach to music. Through describing their programs and their approaches, they shared an enthusiasm for a different way of teaching music. They provided many good ideas for teachers, but did not really address the question of what was happening during the process of composing.

For me, the lead for a better understanding of composition came, not from music educators, but from other areas of the curriculum, notably language, through writers such as Donald Graves and Frank Smith, and locally, Brian Cambourne. In Tasmania, teachers siezed on the process writing approach, and combined language teaching and the arts in a successful project which encouraged students "to learn through a personal engagement with the materials of each art form to make original works" (*Children, Language and the Arts*, 1985, p1).

I am interested to see if we can answer some of the questions about the music learning process and in particular, the compositional process.

I have reported earlier, (van Ernst, 1984) on some research I conducted with primary age children, who had little experience with music. They were able to compose in small groups in quite successful ways, and their styles of thinking and working were closely related to the way the teacher set the task. They demonstrated that they could work quite independently, they learned and used musical concepts, and completed acceptable products. (An area which we must address is that of evaluation of the student products. We could learn a great deal from the way that art educators understand the link between the student intention, the learning process and the resulting product). I found, inter alia, that the style of representation of ideas in sound ranged from quite literal statements to more abstract ones. There were indications that there were some students were able to think in a complex, divergent way, and others whose thinking was sinmpler and more convergent. The styles of their thinking they chose were more dependent on the the way the teacher presented the task than on their individual musical experience. (van Ernst, 1984)

Following this research, I wanted to find out more about the way that older students who had some background in music responded to composition as a way of learning in music. I talked to some year 8 and 9 students who had been involved in a compositional program and who had all successfully rehearsed and performed their own musical pieces. Several important issues emerged. They enjoyed composing, and felt they were good at it. Each one had a background of formal instrumental music lessons. They said that they liked working in small groups for social reasons, but when they were seriously composing, they preferred to work alone. They claimed that in groups they had to compromise their ideas, they needed more time to work at developing their ideas, and they liked to have the option of choosing their own style of composing. They were more inclined to work on purely musical ideas, and not write program music. In fact they were quite impatient with the teacher when he wanted them to give titles to their compositions for the concert program!

As a result of these informal discussions, I set up a research project in an independent girls school, with year ten students and a class teacher who was prepared to base a semester length elective unit on composition. The approach developed was for the teacher to have some input into each session, and to allow a range of choices in the way the students worked. The choices included working in groups or alone, taking extended time, and choosing between different styles of tasks. They could write for different combinations of instruments or for one.

A range of tasks was set, with options for different degrees of guidance and the teacher was available for assistance if necessary. The students worked in a music department which had a number of small spaces. They worked independently and the teacher moved around amongst them and assisted. There was an expectation that the students would have a finished product for each task, and this was to be recorded and if possible, performed. The semester concluded with a student concert of original compositions, performed by class members and by school ensembles.

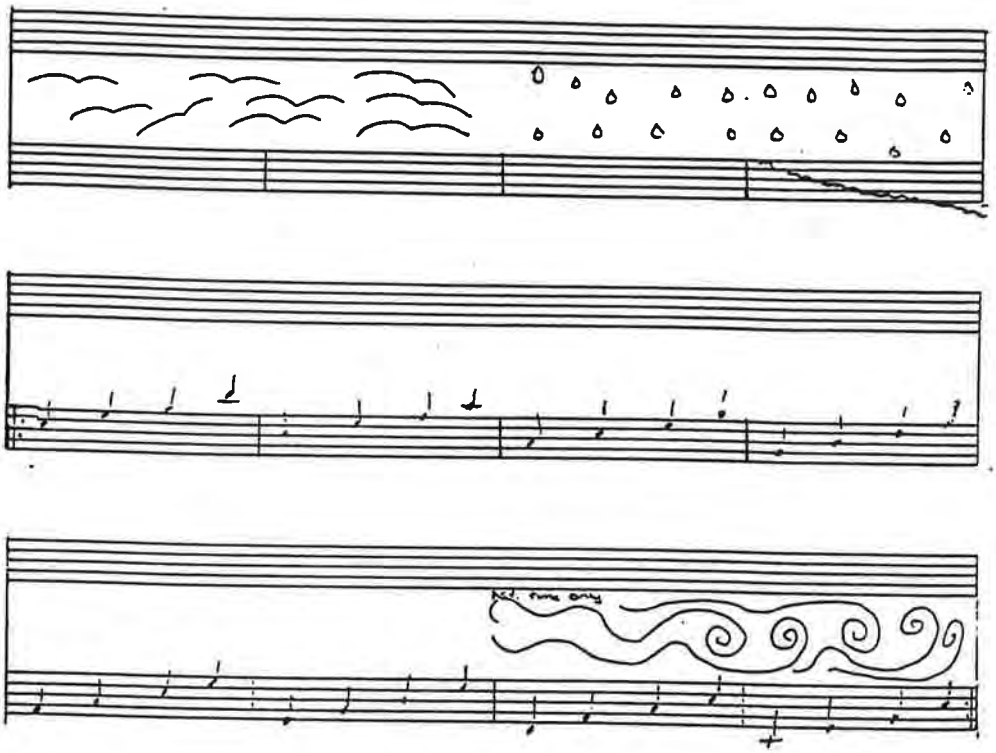
The teacher input included some sound exploration, reading and performing of graphic scores, listening to recordings of the music of other composers, such as Penderecki's "Threnody for the Victims of Hiroshima". There was also input on the elements of music which could be used, for example, for repetition and contrast. There was discussion on form, aleatoric music, tone rows and the goals of composing.

I have chosen one student to describe to you. She is Alice.
Alice is very musical. She plays saxophone, clarinet and piano. She has learned the saxophone for two and a half years and the piano for six months. She is in a number of school ensembles, including the saxophone ensemble, which plays quite a lot of jazz-style music. Her favourite music is jazz. She said in response to a question about the meaning of music that "Music means expression. Being able to talk for hours without anyone except me knowing what I am saying. Music takes up three quarters of my life. The other quarter involves eating and sleeping and even that is not entirely music free". She also said to me that when she gets bored in maths she thinks of music. In response to my question about what she meant by thinking of music, she replied that she makes up melodies, and thinks about the writing of music.

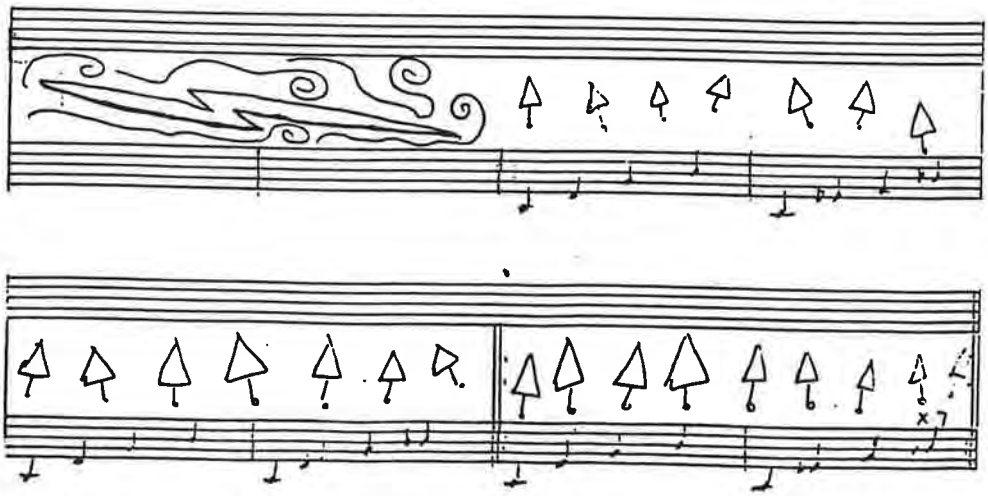
The first compositional task set by the class teacher was a structured piece. She explained that the piece should be about two minutes long, in three sections, using contrast and repetition. She revised the elements that could be used to achieve the contrast and gave the option of working alone or in pairs, and extra time outside class time for the completion of the work. Alice chose to work with Betty, who was learning the synthesizer. They chose to compose for synthesizer and piano. Their piece was entitled "Rainstorm" and they worked for four and a half hours outside class time. The piece was graphically notated and an explanatory page was submitted outlining how the synthesizer was set. The score of Rainstorm is included in Figure 1.

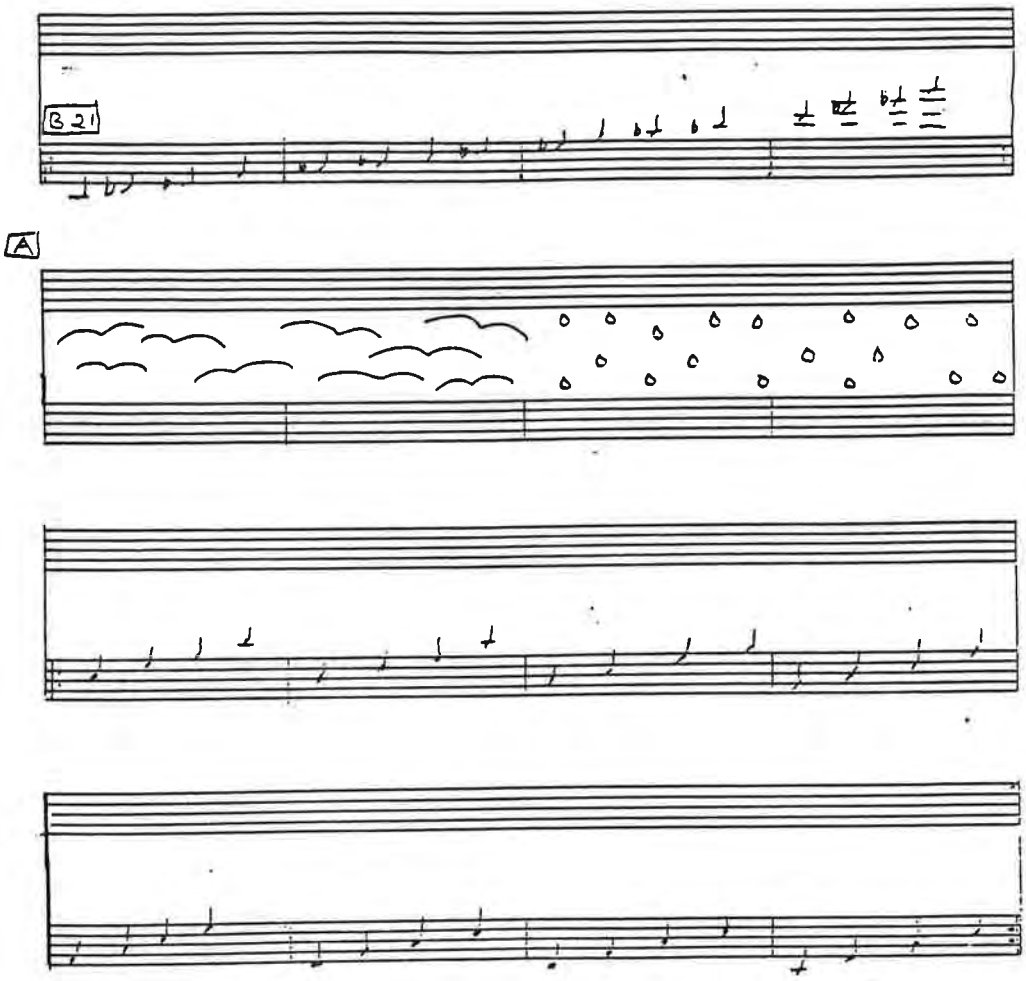
RAINSTORM

A



B





For the composition "Rainstorm" a piano and a Casio HT 3000 Synthesiser are used to represent different sounds.
Symbols used on written manuscript.

Birds=Plunk Extend (Preset 10)
Raindrops=Synth-Reed (Preset 18)
Wind=Typhoon sound (Preset 20)
Thunder=Human voice
Rainstorm=Symphonic Ensemble (Preset 5)

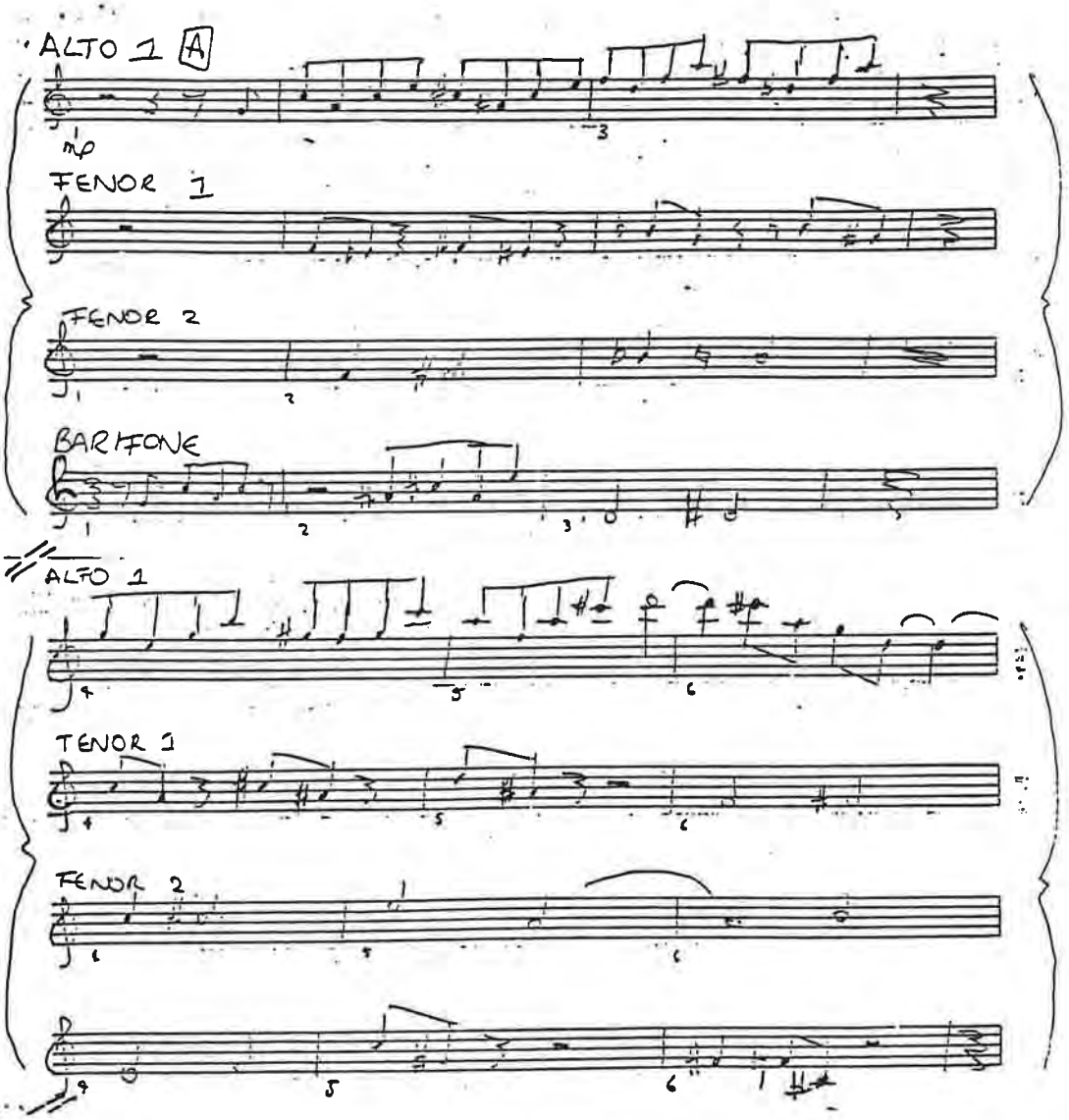
* NOTE This piece can be varied according to the performers' interpretation.

Figure 1 Rainstorm - Alice and Rena

In their evaluation Alice and her partner said they were pleased with the final product.

After this first piece, Alice chose to work alone. Her subsequent pieces included a piano solo, and in her final composition, she wrote for the saxophone ensemble, using alto, two tenors and baritone. The task was based on a suggestion from the teacher, that students might like to compose for one of the school groups and in order to keep the piece fairly short, she called it a warm up piece. Alice worked over several weeks in class, and spent six and a half hours outside class time. She described the details of her working. She said that the first step was to work at the piano. She worked rather obsessively in the working sessions which I observed. Then she "dumped the piano and started on the sax". She had an overview of the whole piece, but worked on one section at a time. She wrote the whole score as if for a B flat instrument, four bars at a time, and then she transposed the parts for alto and tenors. The piece is in three sections. After the parts were written she rehearsed the piece several times with the sax ensemble before they performed the piece at the concert of original music.

The score of the piece for saxophone ensemble is included as Figure 2




ALTO 1
TENOR 1
ALTO 1
TENOR 1
B
C
mf

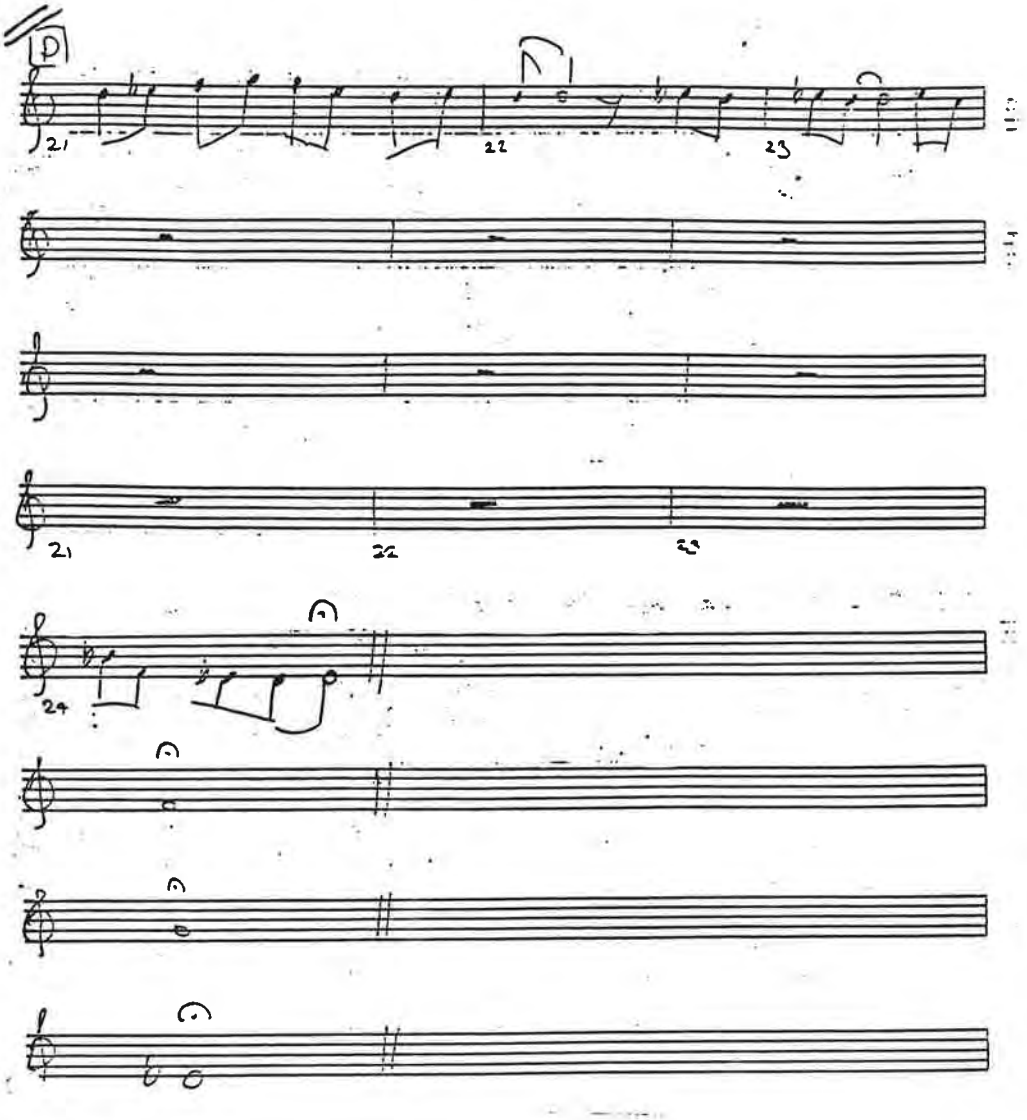


Figure 2 Warm up piece for Saxophone Ensemble - Alice

At the end of the semester's work the students were asked to fill in an evaluation sheet. They were asked a number of questions about their perceptions of the learning process. I have included Alice's answers verbatim, as she was quite perceptive about her own learning. The questions and answers were as follows.

Q. What have you learned about composition?

I have learnt a lot about how much time and thought goes into composing music. My first few compositions were done using graphic notation and were just simple tunes but as I built up my knowledge I began trying other things.

Q. How do you compose?

I sit and play or I think until I come up with an idea. Once I have come up with one a lot more usually develop from it. It then turns into a process of elimination until I have decided on the idea or ideas I want to use. I then fit these together and develop the whole piece.

Q. Do you always make compositional decisions the same way?

No. It really depends on what I am doing. I don't work out a system of how to write. I do what I feel like doing and what I like best.

Q. Where do your ideas come from and what strategies do you use to find out something you do not know?

They are just ideas that I think of at any time. If I need to know the range, capabilities, etc., of a particular instrument, I go to a person who plays that instrument.

When asked about the usefulness of a number of class activities, she rated as moderately useful everything except conducting, transposing exercises and demonstration of instrumental techniques, which she rated very useful, and listening to the compositions of other students, which she rated extremely useful. Some further interesting comments she made included:

When you have a set task to complete by a set date, it doesn't leave much room for any real meaning to arise. When I write just because I feel like it and I do what I want I find that it has more meaning.

I usually didn't ever put a title to my pieces. I did never find an appropriate one.

I liked the open composition best because it left you free to do anything. I liked working independently but it was good to have the choice.

I liked the open-ended time because you could work at your own pace, but the time restrictions made you work faster and harder.

Alice liked the idea of having choices, because "if you got really stuck, you could turn to something else".

Alice was one of the better students. There were about five in the project who achieved at a similarly high level, there were many who achieved at a most satisfactory level and really only one who resisted growth and discovery. That was Betty on the synthesizer, who brought a note from her mother to say that she thought composing was too hard for her daughter.

Conclusion

I am at the stage of putting together a wealth of material. I have come to some tentative conclusions which may change as I continue. What I can say without doubt is that these students demonstrated a mastery of musical concepts and skills in a way that cannot be achieved through more teacher centred models. They faced individual challenges ranging from transposition, harmony and part writing, to sound exploration and discovery of the possibilities of different instruments. They had to discipline themselves to complete tasks in an independent way, they rarely chose literal meanings, and they sought help when they could not move ahead.

Many times, the skills they called on were not those the teacher chose to include in her "input" session. Rather, they were skills they brought from prior experiences, or ideas they discovered by trial and error. Not all students learned the same things, but do they ever?

The compositional processes used were varied, not only from individual to individual, but also in the same person from time to time.

If we are to develop successful models for the teaching of music through composition, we need to take up the challenge to write flexible goals and objectives which allow students to engage with music in a range of ways. Students seem to respond well, given the option of choosing at least some of these musical outlets, and given the opportunity to make personal statements. They must be given the opportunity to use the musical ideas we want them to know, and so we have to be prepared to allow many different learning outcomes. This in turn means we need to find fairer ways of evaluating our students' performance in terms of what we are aiming to do. Finally, we have a responsibility to make provision for all students to select their own challenges.

References

The Arts in Schools, Principles, practice and provision (1982). London: Calouste Gulbenkian Foundation.

Children, Language and the Arts (1985). Tasmania: Education Department.

Education and the Arts (1977). A joint study of the Schools Commission and Australia Council: Canberra.

Graves, D. (1983), *Writing Teachers and Children at Work*. London: Heinemenn Educational Books.

Paynter, J. (1989), 'The challenge of creativity', in *British Journal of Music Education* **6-2** p.235-237.

Smith, F. (1983), *Essays into Literacy*. London: Heinemann Educational Books.

van Ernst, (1984), *Mental activity in the music making role, in Report of the Seventh National Conference*. Monash University College Gippsland: Association of Music Education Lecturers.

A "FRAMEWORKS" APPROACH TO INSTRUMENTAL MUSIC STUDY

Robbie Greig
Victoria College

In this paper I want to take a critical look at the way we conduct our instrumental study programs in teacher training institutions, and explore ways of making those programs more responsive to students needs and more compatible with approaches being taken in their broader musical education.

The tool I will use for this purpose is the Arts Framework document, which was released two years ago as the official Victorian Ministry of Education's policy document on arts education from years Prep to 10. Most of you will be familiar with Frameworks and its implications in developing music and instrumental programs, I should explain that my personal orientation in instrumental study is toward the teaching of guitar to groups of pre- and post-graduate students. However I believe that my comments can apply equally to the teaching of other instruments, to target groups other than tertiary students and to learning contexts other than large group tuition. So while I may draw for purposes of illustration upon my own particular area of experience, I suggest that an instrumental teacher in a studio situation with a single primary or secondary age student, would also be able to benefit from a consideration of the points raised in this paper.

Frameworks as a Tool

The reasons I consider Frameworks to be important in any evaluation of our current music education practices are fourfold.

Firstly, although Frameworks is recommended for levels Prep to 10, the principles it enunciates are neither age- nor level-specific. They are intended to apply to students within a broad range of experience and expertise in music, from beginners through to advanced. They are broad and essential principles based on a recognition of the fundamental roles and functions of the arts, and designed to act as a springboard for developing appropriate curricula at any level. Hence they are particularly useful in the context of our teacher training institutions where the levels of students' understanding and experience in music (and the arts in general) can vary so dramatically.

Secondly, it is important to recognize that our future student intake will come more and more from a background of Frameworks-oriented curricula, as the document gains a greater foothold on influencing school curriculum policy, so we need to respond effectively to that reality.

Thirdly, if a Frameworks approach is the one advocated for and implemented in the wider school community, we need to take that on board and prepare our students for effective leadership in that context. We can only do this by providing adequate opportunities for them to experience the practical application of Frameworks in all aspects of our music program, including, I will argue, the instrumental study program.

Finally, and most importantly, I think it will be seen that the Frameworks principles make such good sense and possess such intrinsic merit that it's hard to argue with them. Indeed, it is difficult to conceive of a rich and stimulating music program that doesn't make use of them in one form or another.

The Principles of Frameworks

So let us briefly outline the Frameworks principles.

- Learning in the arts is essentially student-centred, valuing the differences in perception, knowledge, needs and capacities of each student.
- Learning in the arts is fundamentally an experiential and practical process.
- The arts provide students with opportunities for creative, imaginative and innovative thought and action.
- The arts play a developmental role in students' lives, allowing them through the use of acquired artistic knowledge and skills to develop their own sense of meaning and their own artistic statement.

As is demonstrated in the diagram of the Arts Learning Model, learning in the arts is seen as a complex interactive process which involves students in

- perceiving (experiencing through the senses)
- transforming (the process by which experiences change into artistic ideas involving thinking, feeling, imagination, intuition and problem-solving);
- expressing (revealing thoughts, feeling and understandings in an artistic form);
- appreciating (reflecting upon, analysing, criticising and valuing art, whether one's own work or the work of others).

An example of how these learning processes are inter-connected in music is given as follows:

> "When listening to a recording of a musical work, a student is hearing and absorbing the sounds (transforming); and reflecting, criticizing and valuing the sounds and the work as a whole (appreciating). This may lead to increased musical knowledge and understanding, for example, in areas relating to the expressive abilities of an instrument (or) instrumental playing techniques . . .
> The student may (then) utilize the expressive ideas achieved through this listening (expressing)," (p.14)

The music statement recommends that these functions of learning in the arts find expression in the music curriculum as experiences relating to performing, composing and listening. The aims of any good music program should be to provide opportunities for students to participate in performing, composing and listening activities (i.e. access) as well as to develop their skills and sensitivities in each of these areas (i.e. success).

Frameworks and Instrumental Study

The necessity to achieve a balance and interaction between these three functions is well understood by music educators when it comes to developing a general music program. But when we look at our instrumental program through the lens of this Performing/Composing/ Listening model, we are most likely to find a strong emphasis on the performing component to the virtual exclusion of the other two. In the realms of both access and success the dice seem distinctly loaded in favour of purely technical instruction.

Why is this the case? Is it that specialist instrumental training is so qualitatively different from general classroom education that it requires a fundamentally different approach? Or is it that instrumental study has simply lagged behind more recent developments in the philosophy and practice of music education?

In my view there is more evidence to support the latter contention. Frameworks, while acknowledging the importance of technical instruction, cautions thus:

> "The development of technical skills should not be the overriding goal of any music activity." (p. 219)

A sense of success and personal satisfaction are considered by Frameworks the yardstick by which a student's effective participation in performance activities should be measured.

We are also reminded (p.203) that performance itself involves the ability to interpret both the notated and unnotated aspects of a work, a point we will return to later. The performer's interpretation will depend on the depth and breadth of his on her experience and some understanding of the composer's style.

The fact is you cannot learn to play an instrument without becoming involved in a wider musical education. Playing an instrument is both the means and the measure of that wider education; it is at once a way of crystallizing and reflecting our deeper musical world we inhabit the more of that world we can bring to bear on our instrumental work and the better musicians we are ultimately likely to be.

Each instrument has its own particular pathways into and out of the wider musical world, its own unique contributions and connections. Surely the instrumental teacher has an important role to play in following those pathways and ensuring that students' involvement in the wider musical world via instrumental study is less a matter of chance encounters and more a process of deliberate exploration.

The Music Course Development Guide, a curriculum guide currently being drafted by the Victorian Ministry of Education as an aid to implementing Frameworks, clearly sees instrumental study heading in this direction. Urging a co-ordinated approach to the programs and experiences provided for students wherever the school has both a classroom and instrumental music program, it recommends strongly that instrumental teachers "ensure that their programs assist in the development of composing, listening and appreciating skills, as well as performing skills."

The message coming through loud and clear, then, is that there is little point acknowledging the value and validity of the Frameworks principles unless we actually apply them in our teaching of instruments.

Let us look, then, at some ways our instrumental program can be enhanced through the application of Frameworks principles in the areas of composing, appreciation (in which I include listening) and performing. Let's consider the benefits we might expect to accrue from such an approach and also what the implications might be with regard to program management.

Composing

Frameworks stresses the need to encourage students to be innovators, not just duplicators. Composing can be tackled at any level, for instance:

"More musically experienced students will use more advanced skills and knowledge to create the end product. This in turn will result in a significant increase in their musical knowledge, understanding and appreciation of music and its expressiveness." (p.213)

In guitar study, the composition component could involve:

- improvisation around scale positions and modes (in group situations this could be enhanced by appropriate chordal accompaniment)

- using common chord progressions as a basis for inventing melodies which might then be augmented by lyrics and arranged into song form

- adding new parts to the given material, for example:
  - arranging a work for different types of guitar (bass, 12-string, classical) or for guitars played in different ways (melodically, rhythmically, percussively)
  - inventing a percussion arrangement using classroom instruments (this could be recorded separately and used as a backing track)
  - modifying the existing arrangement
  - adding connecting runs from chord to chord
  - adding a key change, a time change, an improvised section, a harmony line, ostinati
- opportunities for free composition and composition based on an exploration of the distinctive sound properties of the guitar.

Using original compositions in the program repertoire can act as a real stimulus for student composition.

Appreciation

> "Listening is vital to the development of skills associated with performing and composing, and is best developed in (these two areas)." (p.222)

In the context of guitar study, this means providing opportunities for students to

- listen critically to a varied repertoire played by leading exponents of the instrument.
- attend live concerts, witness guest demonstrators and participate in special workshops and master classes.

In a wider appreciation context, one particularly suited to the needs and capabilities of tertiary students, the guitar study might include:

- an exploration of the history and evolution of the instrument through research, field trips, lectures, etc.
- a study of the guitar's place in the artistic expression of cultures.
- the study and utilization of instruments in the wider guitar family (e.g. the lute, bass guitar, 12-string guitar, electric guitar).

Performing

There are different ways students can be involved in the mastering of technical skills, and many music educators have drawn the distinction between "explicit" and "implicit" learning modes.

Explicit learning involves the knowledge and skills that can be codified and quantified, and imparted directly from teacher to student. Implicit learning refers to the skills that cannot be thus quantified, like expressive ability, the ability to play by ear, the ability to interpret and the ability to improvise. The two types of learning are equally important, and in many cases both can be applied toward the same end, for example the mastering of special effects on the guitar - hammers, snaps, harmonics, bent notes, dampened notes, vibrato and the like.

Opportunities therefore need to be provided in skill development for implicit as well as for explicit learning, and a proper balance struck between the two. Implicit learning will involve students in creative problem-solving, requiring them to be resourceful and imaginative, and this will depend largely on the teacher providing relevant and useful performance models. Any skills mastered in this way are likely to involve a high degree of ownership on the part of the student.

Benefits of the Frameworks Approach

As a result of a Frameworks-type approach to instrumental study, we are likely to see many benefits for the student. I suggest that these would include:

- higher motivation levels and a stronger sense of personal investment in the learning experiences undertaken
- a greater sense of respect for the instrument studied, and an increased awareness of its potentialities
- a clearer contextual understanding of the instrument
- burgeoning creativity on the student's part

Through their involvement with appreciation activities, students will find themselves better placed to make informed choices about their future directions in instrumental development. They are more likely, also, to develop a sense of membership in a community or guild of players, understanding that their instrument is part of an historical tradition that goes beyond the immediate context of the factory in which it was built.

Finally, a Frameworks-type approach to instrumental study would have the important benefit to students of being better integrated with their general music program, so that the one study could both complement and augment the other.

Implications to Program Management

Without going into a detailed discussion of how an instrumental study program might be structured around Frameworks principles, I would like to at least identify some of the issues that would need to be addressed in the implementation of such an expanded program.

Firstly time management strategies may need consideration. Would we be able to maintain an adequate focus on the three areas of performing, composing and appreciation within our allocated lesson times, or would we need extra time?

Secondly, what are the implications for resourcing? If we are to be organizing excursions, utilizing guest demonstrators, hosting master classes and providing access to a variety of instruments and to a comprehensive repertoire of recorded material, we are either going to need extra funding or be extremely creative in our resourcing policies.

Thirdly, our class management strategies may need to be reviewed. Compositional activity will often involve students working on an individual or small-group basis while other activities will involve larger groups. In some appreciation activities such as concert attendance, combinations of groups might be appropriate.

Fourthly, what are the implications of a Frameworks approach in terms of the teacher's role? It goes without saying that tutors with a more specialized view of their role will not be equal to the task. Clearly, functions such as demonstrator, facilitator, organizer, resource person, motivator, supervisor, etc, will all be important in achieving maximum results. It is not that these roles are foreign in the teaching profession, only that it's unusual to find them in the instrumental studies classroom. How can we provide the right kind of support for instrumental teachers wishing to expand their perspective?

Finally, it seems clear that assessment policies in instrumental study would need to change if they are equally to reflect our priorities in the areas of composition and appreciation as in the area of performance. What are some of the ways we can usefully assess students' development in the areas of composition and appreciation, and how much should our assessment policies influence the way we conduct our instrumental programs?

These are important questions which need to be addressed before we can put a really effective Frameworks-based instrumental study program in place. At the same time we must not let the concept of an expanded program founder upon any difficulties we might encounter. If we consider the Frameworks principles valid then we have an obligation to our students to see that they are implemented.

In fact, instrumental teachers should be able to see in the Frameworks model many opportunities to make their task more interesting, challenging and rewarding. They should be able to proceed in this task feeling confident that they are operating from a basis of good, sound and sensible theoretical principles.

References:

Ministry of Education, Victoria (1988), *The Arts Framework* . Victoria: Ministry of Education.

Ministry of Education, Victoria (1990), *Music Course* Development Guide (Draft). Victoria: Ministry of Education.

AN EARLY MODEL OF PARTICIPANT LEARNING IN MUSIC - THE PERCUSSION BAND

Jane Southcott
School of Education
Monash University College Gippsland

The value of historical investigation in education is long established. Studying the development of the curriculum can,

> "make us aware of the possibility of change, of the complexity of change and of the carry over of the past into our present situation." (Charlton, 1973)

In music education we need to be aware of our pedagogical history. Current music education contains many vestiges of past practice - much of our current Australian practice is based on English models. The Percussion Bank is one such strand in our inheritance. Many of us have experienced the Percussion Band method either as children or teachers.

I was in such a band as a young child and later I was a staff member with the same teacher. At that time she still took pride in the Percussion Bank that her class added to the piano accompaniment of the Christmas carols in the end of year Sub-primary Breakup. As a young teacher with methodological experience in Orffery I was critical of what I perceived as a somewhat unmusical activity. However upon reflection I believe that we should acknowledge our debt to the Percussion Band method: by accustoming the classroom teacher to the use of percussion instruments the Band prepared the ground for Orff's ideas and materials and for what we term "creative music making"

In this article I do not intend to detail the Percussion Band method per se. Rather, I wish to examine the arguments for and against the method and the educational beliefs that underly these positions. For anyone wanting to research the method further I recommend Yvonne Adair's *Music Through the Percussion Band.* (Adair, 1952)

Early work incorporating percussion instruments in class music activities was undertaken by Marie Salt (Salt, 1912) who outlined her aims and procedures in an Appendix entitled *Music and the Young Child* in a larger work by Macpherson and Read *Aural Culture based on Musical Appreciation* published in London in 1912. Salt gives the aim of musical training as enabling children to understand and appreciate music. She outlines a programme, experimentally begun in 1909 at Streatham Hill High School, that encouraged children to express their thoughts and feelings freely in movement which consisted of band playing and dancing. The advantages of such activity were seen as threefold: firstly, by projecting themselves into music children would develop a more sympathetic relationship with the music, secondly, the children's interest and pleasure in music would be heightened by this active, rather than passive, participation and, thirdly, by this active participation children would come to a complete understanding and deeper knowledge of music. This programme was seen as only an initial stage in music education however it is possible to see in these ideas the germ of the later, fully fledged, Percussion Band.

Salt's work is briefly mentioned by Sylvia Currey in a footnote in *The Child's Training in Rhythm.* (Currey, 1918) Salt's work is more fully acknowledged by Lilian Bucke in *Music in the Kindergarten and Lower Forms* (Bucke, 1922) which was intended as a preceding volume to the three volumes of *Aural Culture based on Musical Appreciation.* (Macpherson & Read, 1912) Bucke referring to Salt's work states,

> this foreword would not be complete without mention of the able work in connection with the 'Kindergarten Band' done by Miss Salt herself, and ever since developed by her successor, Miss Elsie Murray. (Bucke,

> 1922) Bucke continues to detail the aims of a music programme and explains how each of the elements of music may be taught via movement, singing and the 'toy band'. (Bucke, 1922)

The Percussion Band per se was recognised twelve years later in the work of Louie de Rusette, initially in *The Children's Band* published in 1923 (Rusette, 1923) which concluded with the belief that the Percussion Band belonged to the early childhood of both children and music. Rusette suggested that in the childhood of music the first musical instrument was the human voice. Other instruments gradually evolved but many of these were at first capable of producing only one note, which limited the possibilities of music to rhythmic effects. Melody was perceived as a later development - the natural outcome of rhythm. The percussion instruments were intended to satisfy the musical needs of children just as they satisfied the musical needs of 'primitive men in the childhood of the race' (Rusette 1923).

These views owe much to the theories of Johann Herbart, a German philosopher of the 18th and 19th centuries. In particular his Theory of Recapitulation was influential in educational circles. The Theory suggests that a child is born into this world in a primitive state and must then be led through the various stages of humanity's development from the prehistoric to the present. (Glenn and Turrentine, 1968)

> It was his [Herbart's] assumption that the psychological development of each individual paralleled that of the race ... Each individual thus "recapitulated" or lived through the same periods by which the race had slowly evolved. (Cole, 1960)

Satis Coleman, the American music educator early acknowledged this theory when she stated that,

> the natural evolution of music shall be my guide in leading the child from the simple to the complex, and we with guidance, may probably often discover and cover in one lesson things that required generations for man, without guidance to learn. (Coleman, 1928)

Rusette agreed with this premise stating that the Percussion Band both satisfies the active nature of the child and will 'develop the children's musical life in accordance with the growth of music itself.' (Rusette, 1923) Even more graphically she stated that,

> Percussion was the first form of instrumental music-making; it is but natural that it meets and satisfies the musical needs of the present-day human being in early childhood. Primitive man had his knuckles and Mother Earth, then his drums of varying form and structure according to his environment. (Rusette, 1935)

This then common view is earlier stated in very similar terms in *A History of Music.* (Forsyth & Stanford, 1917)

> The first and lowest type of music is the purely rhythmical. So far as we can tell from records and from the study of savage races it underlies and precedes every other sort of music. It needs no instrument beyond the two knuckles *of a man* and a square of 'black mother earth'. (Forsyth and Stanford, 1917)

James Blades stated that,

> We are also reminded in the Old Testament history of man's earliest rhythmic efforts: "because thou hast clapped thine hands and stamped with the feet and rejoiced in the heart" (Ezekiel XXV: 6). (Blades, 1970)

Charles Bavin in *The Percussion Band from A to Z* (1939) made the link even more clearly, again mentioning biblical precedents,

> Percussion bands can be traced back through history to the very earliest days of mankind ... The ancient Egyptians, Assyrians, the Hebrews, all had their bands. King David played tambourines and cymbals as he danced before the Ark. (Bavin, 1939)

Clearly the Percussion Band method had imposing support for its inclusion in the education of children, particularly the very young.

An even earlier author, Eugene Veron, writing on aesthetics made the link between language and music via rhythm.

> A very important characteristic of ancient languages was rhythm. The more or less regular recurrences ... constitute for children and savages the most agreeable form of music. The more the rhythm is accentuated the better they are pleased ... Savages ... find a peculiar charm in the rude rhythm of the cymbal and the big drum. (Veron, 1879)

These ideas were referred to by John Stainer in *The Music of the Bible* (1882) and the biblical precedents for percussion work were often cited.

Yvonne Adair was another advocate of the Percussion Band. She wrote several texts outlining principles and practices. In *The Percussion Band* (Adair, 1933) she stated that the purpose of the Percussion Band is twofold - educational and musical.
Educationally the Percussion Band develops control, concentration, is a means of self expression and constitutes excellent teamwork. It gives a sense of responsibility, of leadership and of initiative, especially when children conduct the Band. (Adair, 1933) A later writer, Campbell-Egan (undated) went further in listing educational benefits. He suggested that,

> Rhythmic band training will work wonders unthought of. The training received in attack and release, in physical control, in precision, in mental concentration and in "team" work, will at this age have a most salutary influence on the child and will, in no small way, play a part in the development of character. (Campbell-Egan, undated)

The stressing of the word "training" is indicative - self expression seems to have been lost as the method became more prescriptive in the hands of some educators.

The notion that music, particularly practical music making, is a means of strengthening social cohesion and inculcating moral values is an idea that has underscored educational practice in music since the earliest pedagogical texts. Educational theorists such as Pestalozzi and Froebel clearly prepared the way for and influenced the Percussion Band advocates. Music was seen to foster community spirit and ideals of teamwork, encouraging via song texts moral virtues and patriotic beliefs and could serve as a means of self expression for the developing individual. (Southcott, 1983)

Pestalozzi and Froebel also began their suggested music curricula with rhythm. Pestalozzi believed that all knowledge gained by man comes as number, form and language (in that order). This was developed into an educational approach in which children were taught on the threefold principles of counting, measuring and naming. (Pollard, 1956) The application of these principles to the teaching of music emphasised rhythm as the basis of the curriculum. Pestalozzi's somewhat unspecific ideas were practically applied to music by Pfeiffer whose experimental work was compiled for publication by Naegeli in 1809.

Froebel also stressed the importance of number work in early education, and in the text accompanying one of the songs in *Mother's Songs, Games and Stories* first published in English translation in 1888 he emphasised,

> the importance and meaning of counting in Melody and Song, and in a double relation as a measure of Number, and of Height and Depth; in the one case as ordering the tune, in the other as ordering the law of motion, and above all, that organisation of motion which is called Measure. (Froebel, 1888)

It is clear that in both the idea of music as a moral force and in the early emphasis of rhythm work the Percussion Band had formidable arguments to cite.

Many advocates also focussed on the need of young children to be active. Shaw stated that the Percussion Band provides an opportunity for vigorous but disciplined activity. (Shaw, 1952) Stated another way the Percussion Band provides an active 'outlet for excess child-energy'. (Taylor, 1925). The Percussion Band is also a popular and enjoyable activity that instantly captures the interest of the child (Adair, 1952).

The Band method also aimed at immediate expression and present achievement - the present is seen as all important to young children and the early stages of the Percussion Band allowed for early participation and success rather than isolated skill development for later use. (Rusette, 1935) Rusette stated that,

> The child while still an individualist needs ... to learn to share with others. In the present day this need is more than ever apparent, there are so many only children who require the fellowship of others for their social development. The band satisfies both the smaller and the larger self ... The spirit of sharing permeates the whole. (Rusette, 1935)

Notes of warning were sounded by the advocates however. Adair (1933) stated that the Percussion Band should be taken up with a definite purpose, not used as an amusement or an impressive stunt. She also stressed that the Percussion Band is a means to an end not an end in itself. (Adair, 1952)

The musical purposes of the Percussion Band range from the specific to the general.

Adair suggested that firstly, the Band develops the feeling for:

(a) the regular pulse or beat, which is the foundation of rhythm and without which music is lifeless;
(b) phrase, without which music is meaningless;
(c) pitch (to a certain extent);
(d) accent and time. (Adair, 1933)

The Band also provides useful practice in sight reading. In a later publication Adair also stated that the purposes of the Band should be,

1. To help the children to get to know and appreciate a great deal of music which many of them may never be able to play in any other way.
2. To enable them through training in listening and reading, to gain this appreciation, and so build a foundation for other and wider musical activities. (Adair, 1952)

Adair continued to emphasise listening as the basis of musical activity.
However children must acquire the right attitude for listening - this attitude should be one of eager anticipation 'rather like a dog with its ears cocked'. (Adair, 1952)

This, she feels, is really a habit that must be acquired via practice, and the earlier a habit is established the better so that the Band approach should be included from the beginning of

schooling with five year old children. There is another reason given for this early beginning - there is apparently a natural rhythm inherent in the young child, which, if not cultivated, is apt to disappear altogether.

The benefits of Percussion Band work, even at this early stage are perceived as extensive - development of a sense of pulse, aural awareness and training, memory development, reading skills and musical familiarity and appreciation.

The Board of Education, in its *Handbook of Suggestions for Teachers* (1937) noted that,

> More enlightened teachers, however, have seen in the percussion Band a means of introducing young children to the first steps of rhythmic reading in staff notation. This is achieved by the use of charts, and, later, of individual parts which are written out in the same way as those from which the percussion player in an orchestra would play. (Moore, 1959)

Angela Diller and Kate Stearns Page devised material for the Percussion Band method for use in American schools. They listed the aims of the Band as fourfold,

1. To develop the child's musical taste at an early age, through his taking part in the performance of music of real and permanent value.
2. To develop his sense of rhythm.
3. To teach him concentration.
4. To awaken his sense of group consciousness. (Diller & Page, 1928).

Again the aims included both the general and the music educational. The teaching of concentration to a degree equates with Adair's notions of attitude and memory. Group consciousness is stressed by all the advocates of percussion ensemble playing and the development of musical taste and appreciation is another common thread.
Davies pragmatically introduces the Percussion Band with,

> To the uninitiated, the Percussion Band seems to be a necessary evil connected with musical training in an Infant school ... To children themselves, band-play is sheer delight, a time in school when grown-ups for once seem sensible enough to realise a child's right to make a big noise. The psychologist recognises in it a chance for the sublimation of a child's instinctive urge for noise-making, though he may be very vague as to how it should be done. But to the really initiated teacher, a child-lover, psychologist and musician in one, the Percussion Band is seen to be a magnificent means of useful musical training (a) in rhythm, (b) in interpretation of music by conducting, (c) in a study of form by the analysis of simple orchestration. If the Percussion Band is considered from these three aspects, Rhythm, Interpretation and Orchestration, it will easily provide useful work for children of three to ten years of age. (Davies, 1934)

Adair (1952) stressed that Percussion Band training should be systematic and progressive. It is also important that children should understand what they are doing. Explanations should be clearly given, sometimes by analogy with young children. Children should be questioned to demonstrate understanding.

> Good music should always be used. The average child will appreciate a poor tune just as much as a good one, for with the very young it is the idea behind the tune that chiefly appeals. It is therefore necessary for the teacher to see that good music is always chosen. Nursery rhymes and folk-tunes are most useful in the early stages, and in the later stages, folk-tunes again, some classics and some modern pieces. For tests and exercises improvisation is of value, for it keeps the class alert and always

> listening for something new. If the teacher cannot improvise, it is wise to use a wide selection of rhythmic exercises so that the children do not always associate one particular tune with one particular thing. (Adair, 1933)

A warning note was sounded by many advocates. Diller and Page put it quite tactfully,

> A Percussion Band many easily degenerate into mere rhythmic noise, unless teacher and children are very watchful that softness and delicacy be observed when demanded by the music. (Diller & Page, 1928)

Adair is more direct, 'at no time should the Band be mere noise'. (Adair, 1933) The instruments should be of good quality and the size of the Band should be limited. Adair suggested that,

> Twenty children is a good average; ten is an ideal number. It is rare that a band of fifty can give a really musical performance, but this depends largely upon the quality of the instruments and on the room or hall in which they are played. A band of fifty children might sound quite well in a large hall, but should be quite overwhelming in an ordinary class-room. (Adair, 1933)

Adair also suggested that order and discipline must be observed - disorderly and noisy preparation results in an untidy performance - some things don't change!

One important element in the Percussion Band method was that of the child conductor. This was also one of the most criticised features of the method. Davies stated that, 'from the very beginning of band work a child should be a conductor'. (Davies, 1934) The first activities focussed on developing a sense of pulse - Adair avowed, 'it is one of the best methods of cultivating a sense of rhythm'. (Adair, 1952) The whole class should learn to conduct, every child having the opportunity to lead the band. The child should be permitted to really be the conductor, rather than just following the piano accompaniment given by the teacher. The teacher should, in this instance, follow the child.

Rusette suggests that conducting is a subtle form of leadership in which there are two aspects to be considered, interpretation and technique, referred to as Free Movement and Beating Time. In Beating Time there is an element of drill as there are formalised beat patterns to learn. Response to the beat comes first. During this period beating time consists of a series of downward movements. The next stage is reached when the child demonstrated the accent of the meter by a longer sweeping movement for the first count followed by shorter movements for the subsequent beats in the bar. By the age of six the children are considered ready for the "grown-up" way of beating time. (Rusette, 1937) Children are then expected to maintain the beat pattern and use the left hand in the Free Movement style to bring sections in. First exercises in this interpretative style were referred to as 'singing with their hands'. (Rusette, 1937) 'Skill and interplay of hands is soon gained, both in formal and free movements. Some children show marked powers of leadership'. (Rusette, 1937)

Rusette went even further by suggesting that,

> It is noticeable that the intellectual type of child instinctively goes towards the more formal mode of conducting, while the child with the emotional temperament develops along the more imaginative side with free movement. (Rusette, 1937)

Hardly a delineation I would be comfortable to suggest. Shaw suggested that,

> In a class of twenty there should be not one but twenty conductors: all the children should know something about it. You want them to get into the 'feel' of a piece of music: there should be a proper musical beat going. (Shaw, 1939)

Again Rusette took it further suggesting that,

> Conducting has a wonderful power of drawing out, of revealing and developing personality in each child when the necessary freedom is given. (Rusette, 1937)

She gives brief case studies of the development of 'Personality' (with a capital "P") via conducting.

> Take the case of Victor - a small boy in every way. He was undersized and pasty faced, and had a serious look which was almost too intent to be natural. But in the band, where his favourite song was "I hear Thunder", his wielding of the baton was magnetic. His phrasing and interpretation were so good that there was a feeling of certainty that all would go well directly he took leadership. He seemed to grow in stature and I am sure he did so inwardly. Another child, Maisie, a round-about rollicking little girl, here, there and everywhere, soon began to show possibilities of self control. She too was a born leader, and her conducting was full of emotional power and her beaming face while conducting was a joy to behold. Peter was always a power. He could be an absolute imp and sometimes was, but the band got hold of him, and his manliness asserted itself in a very helpful way. His conducting was controlled, yet sturdy, and he had a strong, steadying influence upon the instrumentalists. (Rusette, 1935)

This is certainly an enthusiastic, if not evangelical, recommendation.

Another application of the Percussion Band method was with disabled children, particularly those termed in 1925 as 'mentally defective'. At that time the use of the band was still in an exploratory stage requiring advocacy.

> We all realise the educational value of handwork for the child - that hand-dexterity promotes mental alertness; but up to the present this has been mainly confined to working with textiles, making something tangible. Music has not come under the category of 'hand-work'; yet in the band the children very definitely are making music with their hands. (Rusette, 1925)

The band was perceived as having use in ear and eye training and in bringing joy to the children. Ten years later Rusette was able to confidently state that,

> Percussion Bands have now become a recognised part of the training of the mentally deficient boy and girl, both in special schools and in occupation centres. (Rusette, 1935)

Again Rusette gave individualised case studies of the power of band activity and of conducting in particular, which is, again, thrilling material.

The pre World War II advocates of the Percussion Band, Marie Salt, Louie de Rusette and Yvonne Adair in particular, saw the culmination of their advocacy in the establishment of the Percussion Band Association which held its first Annual General Meeting on February 23rd, 1939. The meeting was held at the Royal Academy of Music with Sir Percy Buck as the inaugural President. The Band had definitely arrived! Dr Geoffrey Shaw gave the inaugural address suggesting that,

> The ideal Percussion Band should lead on to something even finer and better; it should be aiming at musicianship. (Seeker, 1939)

Yvonne Adair stated refreshingly that,

> she felt as though she had attended the christening of a rather important infant with an extraordinarily large number of godfathers. (Seeker, 1939)

Louie de Rusette was elected first honorary Secretary.

The War intervened but before I continue to the post war developments the Band did have its prewar critics. The advocates themselves were not unaware of the possible problems in the Band approach. Two comments by Adair demonstrate this.

> The Band can easily become a "stunt", and if the work is to be of a real benefit, teachers should emphasise great care and discrimination. (Adair, 1933)
> Too often the Band is of little benefit to the children just because it lacks definite purpose, and is done more or less at random. (Adair, 1952)

There were independent critics from the first. In 1926 Chamberlain stated that,

> Excellent as the Percussion Band is from several points of view, I am inclined to think that there is a very real danger in its use if the teacher does not regard it merely as a means to an end. (Chamberlain, 1926)

Band advocates always stated that the band was a medium not an end in itself. Chamberlain went on to suggest that,

> Every teacher who uses or intends to use the Percussion Band ... should have a clear idea of the extent of its value - an estimation formed in the quietude of the study, and one not to be shaken by the beating drum and clashing cymbal. (Chamberlain, 1926)

The writer acknowledged the appropriateness of the band for the earliest musical expression of the child, corresponding it with the historical beginnings of music and humanity. However she suggested that for normal children the band should be a first stepping stone in musical training to be left as soon as possible and even with subnormal children it should not be prolonged beyond its usefulness. Chamberlain had witnessed an unimpressive performance with a child conductor following the piano and performers rather than vice versa. The noise produced, earnestly she avows, appeared to hinder musical progress rather than encourage it.

A slightly later critique of Rusette's *Children's Percussion Bands* (evidently an early edition) in the School Music Review in 1929 was even more scathing,

> Some people have the gift of making a little go a long way, and this is as true in the making of books as of anything else. A little knowledge or sparse subject-matter skilfully handled may fill many pages. This is no doubt of use in the daily press, but is not exactly wanted in a book presumably for teachers who, having little time to spare, cannot wade through pages of indefinite matter in order to get at what they are seeking, even though the book may be the outcome of much ingenuity and experience.
>
> In "Children's Percussion Bands" the writer has certainly some ingenious ideas for her band, but she places its value too high. She says, for instance, that the band plays an important part in the musical development of the children, and that it is music-making in the real sense. Music, as we know, is built on a chordal foundation, with flowing melodies, while percussion bands are at rock - bottom simply an interesting way of inculcating a sense of rhythm, although with a fertile-brained authoress there are many pretty frills and embroideries. Miss de Rusette is withal at

> times rather vague. It is stated that 'each may have a bell, and one more if any are left over'. Surely a teacher would be definite in the number given out.
>
> Also in introducing compound time, a dotted crotchet is said to be a *little* longer than an undotted crotchet. Children of the age referred to should be told definitely the time-value of a dotted note. Then again in conducting it is generally taken for granted that this is a definite arm movement on the part of the conductor, to give the required beat and to keep the tempo, but Miss de Rusette lets her four-year-olds mix up 'expression' with conducting; whereas this needs much experience, and is generally taken to be the criterion of a good adult conductor. (C., 1929)

Admittedly Rusette's writing does have a rather evangelical tone (Adair is less effusive) but several of these criticisms seem to be some what petty. However the unknown critic (just identified by the initials L.E.C.) may have valid concerns regarding the role of the child conductor - it could be questioned whether a child at a young age can really lead the ensemble rather than follow the teacher.

Another criticism leveled was regarding repertoire. It was felt that music should be specifically written for the ensemble rather than existing works adapted.

> Thus, instead of providing its own music, repertoire, effects and idiom, the percussion band became a kind of musical parasite, or like a cuckoo stealing some other bird's nest. Especially it committed an act of discourtesy in gate-crashing into our beautiful old nursery rhymes and in grafting tambourines, drums, cymbals and triangles on to classic minuets, bourrees and gavottes. (Brown, 1938)

After the War the Percussion Band movement gained momentum. In 1947 Stewart Macpherson stated that,

> The Percussion Band, in the hands of a musical enthusiast, can be an important factor in the steady growth of a child's musical life. (Macpherson, 1947)

In 1947 Edmund Priestley and J.H. Grayson published A *Music Guide for Schools* which was a revision of a prewar text. In it they acknowledged rather cursorily the early days of the Percussion Band.

> The introduction of percussion playing into schools dates back to the closing years of the last century, and in the period following the last war it gained a considerable measure of popularity in infant schools. ... The band was usually equipped with toy instruments, and the teaching was in most cases the imitation and memorizing by the children of the rhythm of tunes played by the teacher on the pianoforte. (Priestley and Grayson, 1947)

The authors continued to sound a more encouraging note suggesting that as a means to an end the Percussion Band can be a potent factor in the musical education of the average child. (Priestley and Grayson, 1947)

In 1949 Marjorie Greenfield published a revised edition of *Drums and Triangles* and in 1952 Yvonne Adair published her extended text *Music Through the Percussion Band.*

In 1954 Helen Roberts published *Music for Infants* in which she outlined the aims and methods of Percussion Band work. Clearly an experienced teacher she included many practical suggestions however it is particularly reassuring to read her advice concerning music reading. Earlier advocates had stressed the use of the Percussion Band as a device to teach music notation reading however Roberts stated that,

> For children under eight, where experience is the main issue, the introduction of symbols and analysis of note values should only come after two of more years of playing by rote ... Too early an introduction of charts also discourages initiative. (Roberts, 1954)

The Percussion Band was mentioned in several overview publications. In 1952 H. Watkins Shaw published *Music in the Primary School* in which he very briefly outlined the method then noted several reservations, firstly he suggested that the separation of rhythm and melody was inappropriate and that the Band never gave the opportunity to combine the two. Shaw also felt that it was not advisable to adapt a work composed for one medium to another. Music specifically composed for the Percussion Band was acceptable but adaptations of the 'classics' were a kind of 'applique' that the composer never intended.

Shaw (1952) suggested combining the Band with melodic instruments. Several solutions to this lack of pitched instruments had already been offered by various writers Rusette (1934) suggested the inclusion of dulcimers, Garnett (1929) suggested kazoos and tissue paper and Blocksidge (1950) suggested violins in 1950. Earlier Kathleen Blocksidge had published an article in *Music in Schools* entitled "Percussion and Pipe Bands: Why Not Combine Them?" (Blocksidge, 1939) which included both rationale and practical suggestions. Later the then recently revived recorder became an established adjunct to the Percussion Band (Bergmann, 1950).

Bernarr Rainbow in another overview book *Music in the Classroom* stated that,

> Young children need to be active, and the percussion band provides an opportunity for vigorous but disciplined activity. In percussion work children grow familiar with music which is uncomplicated by changes of pitch. (Rainbow, 1956)

He then continued to give practical suggestions for the implementation of the Percussion Band in the classroom. Discussion had begun on the possibility of extending the band approach to the junior levels of the secondary school. Rainbow saw no particular difficulty - some of the music available was quite demanding and band playing could be added to gramophone recordings as well as piano accompaniments which definitely extended the possibilities.

In 1962 Brian Brocklehurst published *Music in Schools* (Brocklehurst, 1962) in which he briefly described the inclusion of percussion bands in the primary and more recently secondary schools. He noted its social, mental and physical value and pragmatically the relative cheapness of the instruments. He cited the courses designed by both Stephen Moore and Yvonne Adair. Brocklehurst continued to list the values of Percussion Band in the lower secondary school - particularly noting its applicability to adolescent boys for whom singing might have a limited appeal. Moore also suggested that the method was an appropriate way for adults to approach music via classes held in Women's Institutes, Evening Education Classes, Clubs and Borstals. (Moore, 1959) Bavin wrote enthusiastically about Percussion Band work in Women's Institutes.

> For the past three years I have been advocating the adoption of the percussion band by Women's Institutes as a means whereby their members can take part in music-making. It may be objected that any person who is over eight or nine years old should make music by singing or by playing orchestral instruments. I grant that if age were synonymous with musicianly capability, people of advanced years ought to be blowing French horns and trombones, but if they cannot play these instruments I can never see why they should not be given a drum of triangle. It is only by playing the works of the great masters that a really true appreciation of them can be gained and to play a Mozart symphony on a triangle is infinitely better than merely Listening to it. (Bavin, 1939)

There were dissenting views concerning the inclusion of the Percussion Band method in secondary schools. In 1943 William Johnson in an article in *Music in Schools* noted that the Percussion Bands 'have stood the test of time and have won a permanent place in our system of musical education'. (Johnson, 1943) He gave the musical values of band work stating, 'it is an established fact that pupils of any age who take part in percussion band playing usually improve their musicianship'. (Johnson, 1943) However he doubted that the band method developed musical appreciation despite hearing an advocate at a conference. Johnson felt that whilst playing a part the performer cannot perceive the musical whole and that the music is not necessarily more memorable or enjoyable because the student has played a percussion part in it. At the end of the lesson some children will have enjoyed the music, some will have merely accepted it and some will have been unimpressed. (Johnson, 1943) Whilst avowing the value of the percussion band, he does not want it to replace music appreciation lessons involving listening to complete, often prerecorded, works.
Shaw was more direct, 'I see no place whatever for the percussion band in secondary education'. (Shaw, 1961)

I have only briefly mentioned Stephen Moore. He published extensively on the Percussion Band and as the organiser of the Worcestershire Association of Musical Societies, made it "his special task to spread the idea" (Board of Education, 1933) Moore was a staunch advocate of the method arguing its value in both the primary and secondary school. In the latter it can be used to teach musical appreciation through performance. (Moore, 1959) Moore cited,

> A rather striking illustration of the value of percussion playing as a means of encouraging a higher standard of listening to good music occurred at an orchestral concert in a provincial city. Two parties of children were present. The first party came from a school where two out of three symphonies being played had been taken in the percussion playing lesson; the other children had done no percussion playing. An observer noticed with interest the great contrast between the intense concentration and enjoyment by the children who had played the works, and the obvious lack of interest by the others. Moreover the children who knew the works quickly spotted a wrong entry make by the first violins in the slow movement of one of the symphonies, and were able to refer to the part afterwards by singing it. (Moore, 1959).

Moore gave the benefits of percussion playing as true appreciation of time and rhythm, sight reading fluency, team spirit, self discipline, part playing ability, enthusiasm which would hopefully lead to an orchestral instrument and the ability to listen to music intelligently. (Moore, 1959). Moore was critical of the early history of the method,

> In the early days of this century percussion playing appeared in schools, but the playing was of a crude nature. Poor instruments were used and there were no written arrangements or opportunities to read from parts. The teacher played the piano and the children were either directed when to play or came in as they felt like playing. This kind of playing demanded no concentration and resulted in discordant noise in which the melody was entirely lost. The treatment of instruments in this way served no useful purpose musically, and was harmful to the musical training of the child. Moreover, the work of the rest of the school was often dislocated. (Moore, 1959)

Moore gave no credit to the early advocates of the Percussion Band who carefully argued their ideas and who developed a method that had many beneficial components when well implemented. He made no mention of Rusette or Adair who had both published widely.

The educational curricula in Australia and the other ex-colonies had followed fairly closely the British model. In fact Adair's *Music through the Percussion Band* was listed as the sole reference book in the Chapter on the Percussion Band in the *Course of Study for Primary Schools* published by the Education Department of Victoria, Australia, in 1956. Interestingly vestiges of Herbart's Theory of Recapitulation appear in the introduction to the Chapter.

> The history of music tells us that primitive man made use of percussion instruments for more than one purpose. He sent messages in the form of rhythm patterns, and excited emotions at tribal ceremonies by means of his tom-toms or other percussion instruments. These customs still persist in many parts of the world, and the simple instruments of wood, skin and metal used by early man have not changed basically in the course of time. In the school-room of today one of the most enjoyable ways of making music together is through the medium of the percussion band. (Education Department of Victoria, 1956)

I am not sure what we are being encouraged to do - perform tribal ceremonies or send messages from class to class. However the Chapter continued to list the benefits of percussion band - ensemble playing, developing a sense of rhythm, concentration, control and a sense of responsibility. Leadership was developed via conducting, notation reading skills introduced and possibly most importantly the child was introduced to the 'literature of music'. (Education Department of Victoria, 1956) There followed a detailed and practical outline of the method for use throughout the primary school. In the same year the *Course of Instruction for Primary Schools* (1956) in South Australia included the Percussion Band approach for the first time, outlining briefly aims and stages and giving a selected list of appropriate texts. The aims of the 'Rhythm Band' were identified as both educational and musical and given as,

> to cultivate the rhythmic sense,
> to teach reading of rhythm from staff notation symbols,
> to provide another opportunity for communal music activity, and
> eventually
> to bring the child through active participation to an understanding of music which he may never be able to play in any other way. (Education Department of South Australia, 1956)

In another Australian model *The Music Curriculum for Primary Schools* published by the New South Wales Department of Education in 1963 included percussion band activities and materials in their recommended syllabi.

> Instrumental music should be introduced in all schools as a gateway to a world of new and exciting musical experiences. (Department of Education, New South Wales, 1963)

Adair's *Music through the Percussion Band* was again included in the recommended references, as were many classroom arrangements. Clearly, the Percussion Band approach was gaining wide acceptance.

It is interesting to note that the school syllabus published in Cape Town (Ulster, ?1959) also included the Percussion Band in the primary years - identified as Sub Standard A and B and Standards I - V.

> In addition to the enjoyment value of the Percussion Band it also has educative values. It does good service in giving the children a chance to make use of what they have learnt in Notation classes ... it borders as close to the actual orchestra reading as could be wished. (Ulster, ?1959)

One of the noted shortcomings of the method was the emphasis on rhythm and the relative omission of pitch. Brocklehurst noted in 1962 the recent introduction to Britain of the

melodic percussion instruments devised by Carl Orff. The first two volumes of the English translation by Margaret Murray of Orff and Keetman's *Schulwerk* had just been published.

The Percussion Band had been established in the British schools for approximately forty years before the introduction of the Orff methods and materials. Clearly the education curricula in Australia and the other colonies had followed fairly closely the British model. The combination of methods created a rich source for classroom music making. Elements of the Percussion Band approach can still be seen in current Australian documents such as the recent *Music Through Playing* published by the Ministry of Education (Schools Division), Victoria (1987).

I feel it is important for us to acknowledge our debt to the advocates of the Percussion Band method. They created a wealth of materials and practices that continue to benefit us all. The Percussion Band method was well founded on contemporary educational theory. The musical aims of the Percussion Band may be summarised as:

By active participation as instrumentalists and conductors children will develop understanding of some of the important components of music - rhythm (pulse, accent and meter), form (phrasing and structure), pitch (to a limited extent), and that collection of ideas often referred to commonly as style and expression (tempo, dynamics, timbre and so forth). The children will develop skills in instrumental technique, notation and sight reading and particularly in listening which is recognised as underpinning all music education. Listening is identified as attentive and focused and is expected to enhance concentration and memory. As Rusette said,

> Final thoughts, after dwelling upon musical awakening and its early stages of development, can bring no real sense of conclusion. They lead rather to the realisation of beginnings and the wonder of what is likely to follow. (Rusette, 1935)

References:

Adair, Y. (1952) *Music through the Percussion Band.* London: Boosey & Hawkes.

Adair, Y. (1933) *The Percussion Band - A Guide for Teachers.* London: Novello & Co. Ltd.

Bavin, C. (1939) *The Percussion Band from A to Z* London: Evans Bros. Ltd.

Bergmann, W.G. (undated ?1950) 'The Recorder'. In *Practical Music for All - A Symposium* London: Hinrichsen Editions Ltd., pp 33 - 39.

Blades, J. (1970) *Percussion Instruments and Their History.* London: Faber & Faber

Blocksidge, K. (1939) 'Percussion and Pipe Bands: Why Not Combine Them?' *Music in Schools,* Vol. 2 No. 23 January, pp 336 - 337.

Blocksidge, K. (undated ?1950) 'Percussion Bands'. In *Practical Music for All - A Symposium* London: Hinrichsen Editions Ltd., pp 13 - 20

Board of Education (1933) 'Recent Developments in School Music'. *Board of Education Pamphlets* No. 95 London: Board of Education

Brocklehurst, J.B. (1962) *Music in Schools.* London: Routledge & Kegan Paul

Brown, J.H. (1938) *Instrumental Music in Schools.* London: Pitman & Sons

Bucke, L.E. (1922) *Music in the Kindergarten and Lower Forms.* London: Joseph Williams Ltd.

C., L.E. (1929) 'Review of "Children's Percussion Bands"'. *School Music Review.* No. 445 Vol. 38, June 15, p 24

Chamberlain, M. (1926) 'Music in the Infants' School. The Percussion Band.' *School Music Review* No. 407 Vol. 34 April 15, p 380

Charlton, K. (1973) 'The Contribution of History to the Study of the Curriculum'. In John F. Kerr (Ed) *Changing the Curriculum London:* University of London Press, pp 64 - 77

Cole, L. (1960) *A History of Education.* New York: Holt, Rinehart & Winston

Coleman, S.N. (1917) 'Children and Music - A Heretic's View on the Present System of Teaching. *The Musical Observer* September

Coleman, S.N. (1928) *Creative Music for Children.* New York: G.P. Putnam's Sons

Currey, S.E. (1918) *The Child's Training in Rhythm*. London: Joseph Williams Ltd.
Curriculum Branch (1987) *Music Through Playing*. Victoria, Australia: Ministry of Education (Schools Division)
Davies, M.G. (1934) *Music Making - The Complete Musical Education of School Children from Three to Eleven Years of Age*. London: University of London Press
Diller, A. and Page, K.S. (1928) *Rhythmic Ensemble Band Books for Children - The Schubert Book*. New York: G. Shirmer, Inc.
Education Department of South Australia (1956) *Course of Instruction for Primary Schools*. Adelaide, Australia: Education Department of South Australia
Education Department of Victoria (1956) *Course of Study for Primary Schools*. Victoria, Australia: Education Department of Victoria
Forsyth, C. and Stanford, C.V. (1917) *A History of Music*. New York: The Macmillan Company
Froebel, F. (1888) *Mother's Songs, Games and Stories*. Translated by Frances and Emily Lord London: William Rice
Garnett, G. (1929) 'Correspondence re Children's Percussion Bands'. *School Music Review* No. 446 Vol. 38, July 15, p 60
Glenn, N.E. and Turrentine, E.M. (1968) *Introduction to advanced study in music education*. U.S.A.: William C. Brown
Greenfield, M.H. (1949) *Drums and Triangles - A Practical Guide to Percussion Work*. London: J. Curwen & Sons Ltd.
Johnson, W.W. (1943) 'Percussion Bands and the Senior School' *Music in Schools* Vol. 6 Nos. 70 and 71 February, pp 532 - 533
Macpherson, S. Cited in Rusette, L.E. de and Welton, J. (1947)*The Percussion Band, Its Organisation, Development and Purpose*. London: Joseph Williams
Moore, S.S. (1959) *Percussion Playing*. London: Paxton
Naegeli, H.G. (1809) *The Pestalozzian Method of Teaching Music as contrived by Pfeiffer*. No publisher acknowledged
New South Wales Department of Education (1963) *Curriculum for Primary Schools - Music*.. New South Wales: Department of Education
Orff, C. and Keetman, G. (1957) *Orff Schulwerk - Music for Children*. English version by Margaret Murray London: Schott
Pollard, H.M. (1956) *Pioneers of Popular Education 1760 - 1850*. London: John Murray
Priestley, E. and Grayson, J.H. (1947) *A Musical Guide for Schools*. Great Britain: Thomas Nelson & Sons Ltd.
Rainbow, B. (1956) *Music in the Classroom*. London: William Heinemann Ltd.
Roberts, H. (1954) *Music for Infants*. London: Boosey & Hawkes
Rusette, L.E. de (1923) *The Children's Band* London: J. Curwen & Sons Ltd.
Rusette, L.E. de (1935) *Children's Percussion Bands*. London: Kegan Paul, Trench, Trubner & Co. Ltd.
Rusette, L.E. de (1934) *Dulcimer Playing for Children*. London: J.B. Cramer & Co. Ltd.
Rusette, L.E. de (1925) 'Mentally Defective Children and Percussion Bands'. *School Music Review* No. 403 Vol. 34 December 15, pp 218 - 220
Rusette, L.E. de (1937) 'Music in the Kindergarten Part 2: Conducting the Percussion Band'. *Music in Schools* Vol. 1 No. 2, April, pp 42 - 43
Salt, M. (1912) 'Music and the Young Child - The Realization and Expression of Movement through Movement '. Appendix in Macpherson, S. and Read, E. *Aural Culture Based on Musical Appreciation*. London: Joseph Williams Ltd.
Seeker (1939) 'Percussion Band Association First Annual General Meeting Report' *Music in Schools* Vol. 3 No. 26, April, p 53
Shaw, H.W. (1952) *Music in the Primary School*. London: Dennis Dobson Ltd.
Shaw, H.W. (1961) *Music in the Secondary School*. London: Dennis Dobson Ltd.
Simon, B. (1966) 'The History of Education'. In J.W. Tibble (Ed) *The Study of Education*. London: Routledge & Kegan Paul
Southcott, J.E. (1983) *The Lineage of Current Ideas*. London: Unpublished Thesis, M.A., London University
Stainer, J. (1882) *The Music of the Bible*. London: Cassell, Peter, Galpin & Co.
Taylor, L.A. (1923) 'Music in the Infants' School - A Percussion Band for the Tinies *School Music Review* No. 393 Vol. 33 February 15, pp 270 - 217

Ulster, D.R. (?1959) *The Teaching of Music in Primary Schools*. Cape Town: Maskew Miller Ltd.
Veron, E. (1879) *Aesthetics*. Translated by W.H. Armstrong London: Chapman & Hall

DIFFICULT BUT SENSITIVE; PARTICIPANT OBSERVATION RESEARCH IN MUSIC EDUCATION

Roland Bannister
Charles Sturt University, Riverina

Introduction

Qualitative research has yet to make a real impact in the field of music education (Kreuger, 1987) despite its wide acceptance in the cognate disciplines of the sociology of music, ethnomusicology and general education. Similarly, Carlsen's (1989) analysis of research reports published in the *International Journal of Music Education* and the *Journal of Research in Music Education* shows that there has been a dearth of research into 'socio-musical' topics (pp.11-12) despite the burgeoning interest in music in its social context. This interest has been better served in the *British Journal of Music Education* and other British, Australian and Canadian music education and social science literature. Here the publication of a series of articles on controversial attempts to introduce alternative music curricular with their roots in 'the new sociology of education' had a long run in the late 1970's and early 1980's. Nevertheless, in their summary of the debate, Vulliamy and Shepherd (1984) conclude that systematic and theoretically informed fieldwork on the introduction of new curricular 'has hardly begun'. (p.264)

The present paper argues that there is a need for qualitative research into 'sociomusical' problems and that the participant observation techniques used by ethnographers working in the interpretive traditions of anthropology and sociology are appropriate for research this work. The paper demonstrates that research in music education has been mainly experimental in design and that its topics have been mostly in the 'psychomusical' arena. It traces the development of music education research, documents recent calls for qualitative studies, cites some notable ethnographies in other fields, places ethnographic inquiry in the spectrum of research methods and traces some of the philosophical roots of ethnographic research. In doing so it examines Swanwick's (1984) assertion that participant observation research is so difficult and sensitive that it is 'almost impossible' (p.202) and concludes that the value of participant observation work lies in its very sensitivity. This paper shows that the inherent strengths and weaknesses of participant observation research and have been recognized by ethnographers. They, in turn, have developed strategies for the management of the method's difficulties and the exploitation of the positive attributes.

Clarification of Terms

Some terms used in this paper have imprecise and overlapping meanings. *Qualitative research* is a term used by social scientists to refer to the search for an understanding of phenomena which are not usefully quantifiable. *Interpretive research* is that which seeks to understand the world of human activity as it is understood by the participants themselves. *Ethnography* is the practice of the direct observation of people in their social settings. All three refer to the study of human activity in its natural social context. *Participant observation* and *ethnographic interviewing* are techniques employed in ethnographic research.

Background

While formal research in music education has a history which can be traced back to the early years of this century it is only since the late 1960's that it has been generally characterized by systematic approaches to methodology. Horner (1965) and Farnsworth (1969) offer comprehensive summaries of the history of music education research from World War One. Horner lists the kinds of topics which were studied:

> ...the nature of musical abilities, curriculum planning, the music curriculum of primary and secondary schools, measurement and prognosis in music education, general learning problems, special music techniques, equipment and facilities for music education and the problems of the general and the specialist teacher of music. (pp.1-2)

He characterizes a great deal of research before the late 60's as merely '...opinions based on cumulative experience, rather than evidence based on systematic and controlled research.' (pp.3-4). Freeman (1952, in Horner, 1965, p.4) lamented the preponderance of 'arm chair' research in music education and Leonhard, (1958, in Horner, 1965, p.4) described research to the end of the 1940's as mostly simple description. The better research cited by both Horner and Farnsworth is psychological in orientation.

Farnsworth (1969), despite the title of his book, *The Social Psychology of Music,* makes a comprehensive survey of research in music education and the psychology of music and argues that greater attention to the nature of music as a social phenomenon is now needed. Farnsworth shows that of the body of acceptable research in the area, most has centred on the psychology of the individual, even though many researchers have sought to learn something of the affective dimensions of the teaching and learning of music which, he argues, have more to do with social than psychological contexts. He contends that psychologists had concerned themselves with biological determinants and, to their discredit, had ignored cultural determinants. Farnsworth defined music as '...patterns of sound acceptable to the people of some subculture,' (p.17) thus making the important distinction between music as a cultural artifact and music simply as an acoustic phenomenon. Farnsworth's central argument is clear

> A major thesis developed in this book is the notion that music must look for its explanations far more in the social sciences than to the sciences. (p.226)

Since Horner and Farnsworth wrote, music education research, as well as that in the sociology of music and ethnomusicology, has become increasingly concerned with music making and teaching and learning in social contexts; all three disciplines are responding to a world wide recognition of the value that all musics have in the context of peoples' lives. For example, the Tanglewood Symposium of the Music Educators' National Conference recognized in *The Tanglewood Declaration* (Choate, 1968) that any music which is valued by some people is worthy of study. The Symposium concluded that 'Music of all periods, styles, forms, and cultures belongs in the curriculum'. (pp.139) Twenty years later this new direction has consolidated and is reflected in the International Society for Music Education's choice of the theme 'A World View of Music Education' for it's XVIII International Conference in 1988. Dobbs (1988), in reviewing the Conference says that music educators in the late 1980's recognize the importance of all the world's musics. While music education research continues to be almost exclusively psychological and experimental - there is also some historical research being done - this concern for the study of music in its social context has brought with it an interest in the quality of affective experience and a recent concomitant focus on qualitative methods. This has been enhanced as social scientists working in the interpretive tradition argue that the ethnographic method makes a more congruent match for the problems which arise in the study of human activity in social contexts. If the essentially sociological nature of music making is to be understood, we need to explore the nature of musical experience in the everyday lives of people. Indeed, ethnomusicologists have long subscribed to the view that it is axiomatic that no music has

value except in a social context of some sort. (see, for instance, Seeger in Merriam, 1964, pp.6-7)

Taylor (1987) recognizes the value of qualitative research in music education. He echoes, two decades later, the observations of Horner (1965) and Farnsworth (1969); most music education research, he says, is still psychological in nature.

> Unfortunately, the [qualitative] approach has been used very little in music research, and I suspect this has happened because in our single-minded quest to learn everything we can about the music-person interaction we have ignored the fact that music is, after all, a social phenomenon - one that is an inextricable part of the individual's culture. (p.68)

While the Research Commission of the ISME began life in a seminar on experimental research, and has largely retained this focus for the two decades of its existence, in it Call for Papers for the 1990 XIX International Conference ISME's president (Anthony Kemp) writes that the Commission '...has explicitly invited research reports reflecting observational, descriptive, clinical and ethnographic approaches in addition to experimental designs.' (Kemp, 1989, p.62)

While music educators have a considerable body of statistically measured evidence about some aspects of the ways in which people (children especially) accomplish certain musical tasks, or develop musical taste, we have really only been able to measure the measurable. In the end, however, music education is about the essentially unmeasurable. We need to study music in its social context, to consider the nuances and inflections of musical sharing, the shaping of musical values and the nurturing of musical attitudes and the nature of the experience which attends the practice and performance of music. We need to be able to systematically harvest the rich data that are present in all music making and learning contexts. I suggest that the naturalistic ethnographic research methodology holds the promise of a way in which this data may be collected, analysed and interpreted and presented to colleagues in the profession.
At this point it will be instructive to refer to some ethnographies in music and in other disciplines which will serve as successful examples of the observational method.

Some Model Ethnographies

It is axiomatic that the ethnographer searches for the remarkable in the commonplace and the commonplace in the remarkable in order to shed new light on those everyday activities which we take for granted. For instance, all music educators are familiar with the ordinary, routine process of 'tuning up' but a sensitive ethnographer would show the routine for what it is; a highly specialized, extra-ordinarily complex, and perhaps quite bizarre ritual carried out by a group whose mysterious world is closed to other people. But then, our same ethnographer would reveal the strange wonders of the seemingly unremarkable events in the lives of any group of people. Classic examples include those of Spradley (in Spradley, 1979 and Spradley, 1980) who explored the world of the men who live on skid row, Becker (1951), who looked at the lives of dance band musicians, and Wolcott (1973) who reported on the very special quality of existence of *The Man in the Principal's Office*. Willis (1977) used ethnographic method to explore 'how working class kids get working class jobs.'
Other, more recent, outstanding ethnographies are those of Heath (1983) and Charlesworth, Farrell, Stokes and Turnbull (1989). Heath's work, *Ways with Words*, begins with a perceptive and detailed qualitative analysis of the way in which people in two lower class urban communities - one white and one black - use literacy skills and pass them on to their children. Her observations about her subjects' lives and the values they attach to the written word and to literacy skills in their children are described. Heath then describes the formation of a network of teachers to devise and implement curricula based on her findings. These curricula improved the teaching of literacy in schools by using strategies congruent with the modes of literacy usage and learning patterns the children had experienced in their homes.
Charlesworth et. al. explore *Life Among the Scientists* in their ethnography of the

professional immunologists at Melbourne's Walter and Eliza Hall Institute. They describe and analyse the social dimensions of the scientific community but, in this case, they draw short of making recommendations for change. While Heath's work lent itself to direct application in school literacy programs Charlesworth and his colleagues leave theirs for the readers - and the readers may well be the scientists themselves - to make what they will of it. Heath, as a professional educator, was in a position to call for change in literacy programs in schools while Charlesworth, a social scientist, explains that it would have been impertinent for him to have told the immunologists how to go about their work.

Kreuger's (1985, in Kreuger, 1987) research on the '...alternation and maintenance of beginning music teachers actions, beliefs and perspectives...during the process of student teaching' and L'Roy's (1983, in Kreuger, 1987) study of 'The development and acceptance of occupational identity in undergraduate music education majors', are both doctoral dissertations which use an ethnographic methodology.

Before proceeding to describe some philosophical bases for ethnographic research the methodological options open to music educators will be examined.

Choosing a Research Method

Research is carried out in order to solve problems. The researcher begins with a problem, selects the method best suited to the resolution of the problem, develops a research design, implements it and then writes up the results.

The matching of research method to the problem is of critical importance. I believe, however, that there are two more matches that have to be made and that both of these - and the first in particular - are not given enough prominence. These are the match of *method and researcher* and *method and potential reader*. If there is a good match between method and the interests, skills and aptitudes of the researcher then the risk of poorly executed research is reduced. The third match - that between research method and reader - is more difficult to make as the reader is generally unknown to the researcher. It is, however, my conviction that the necessity of negotiating a series of statistical analyses is a process which the music educator is often not prepared to undertake and one which, I suggest, is alien to the musical ethos. Swanwick's (1984) warnings about the mismatching of experimental designs, in particular, to research problems signals not only a trap into which researchers might fall but it is also an indication of the shortfall which readers might bring with them. If researchers are prone to misunderstandings about the uses of statistics then so too will be readers. In both cases the research will be dismissed. Music educators without specialist research training will find the language of ethnographic reporting easier to understand and to use.

Kinds of Research

It is useful to survey the research methods available to the music educator and to show the place of ethnography in the broad spectrum of educational research. Swanick (1984) offers a list of procedures on a continuum which is particularly pertinent because it ranges from those in which the researcher is remote from the data to those in which the researcher is closest to the data. Swanwick divides his list into 'Traditional Methodologies' and 'Ethnographic Methodologies'. (p.202) We may be surprised by the fact that Swanick recognizes the newness of the ethnographic methodologies in our field. Surprised, because the discipline of music education is concerned largely with the quality of people's lives, yet the research paradigms most often used are those in which the researcher remains most isolated from the subjects.

Swanwick's (1984) list of research methods appropriate to music education and a brief summary of his comments on the uses and misuses of each are summarized below. His comments on the potential pitfalls of participant observation research are examined in the course of the paper.

Traditional Methodologies

Conceptual clarification - here 'reasoned and structured' deductive argument is used to try to answer questions like 'what does it mean to be musically educated?' and 'is music education aesthetic education?'. In this difficult kind of work there is an ever present danger for the researcher to indulge in metaphysical speculation.

Historical research - documentary data are analysed for evidence about the past in order to provide a perspective from which to view contemporary practice.
Experimental research - the research tradition which has become accepted as the dominant method in the social sciences in general and particularly in music education. Here hypotheses are formulated, variables, as far as possible, are isolated, controlled and then tested. The results are quantified and validated, usually in statistical terms. The main problem with experimental research has been that it has been employed to examine problems which it cannot fully answer.

Survey techniques - these enable a large population to be questioned about attitudes toward people, institutions, curricula and so on. As the researcher is remote from the subjects the survey cannot be expected to be a very sensitive instrument and there is a danger that respondents will answer in a way designed to please (or perhaps to mislead) the researcher or to minister to their own self-concept.

Product evaluation - musical performances, transcripts of conversations, or other products of human endeavour are analysed. The researcher's subjectivity in assessing the product is a danger that needs to be controlled.

Ethnographic Methodologies

Systematic observation - here the incidence of selected behaviours is systematically measured. The researcher typically uses a graph on which one axis is a time line divided into intervals, and the other is a list of behaviours. The researcher records the behaviours under scrutiny by recording their occurrences on the graph. Systematic observation research often focuses on a small number of subjects in a group.

Case studies - here the researcher examines the profile of either an individual or an institution (usually an individual) from a particular point of view. It is difficult for the researcher to avoid letting unwitting subjectivity colour the findings. Case studies often offer little more than description.

Ethnographic participant observation - Swanwick (1984) says that, while participant observation research does bring the researcher close to the data, to be an active participant and at the same time to make structured description and evaluation is '...the most difficult and sensitive of tasks.' Objective reporting is almost impossible, and validity is almost nil, he says. (p.202)

While Swanwick's comments do summarize the potential weaknesses of ethnographic participant observation, they do not acknowledge its proven strengths. In this paper I argue for the technique by citing fine ethnographies and by referring to literature which shows how anthropologists have traditionally used it and how their data collection and analysis procedures have been developed to meet potential flaws.
In addition to Swanicks' taxonomy, I would argue that *ethnographic interviewing* (Spradley, 1979) ought to be included as it is an important research technique and, as it is typically employed in conjunction with participant observation, it needs to be noted here. Ethnographic interviews are of two kinds, the structured - which is not much other than a more sensitive version of the survey questionnaire, and the unstructured which allows an open-ended and sensitive exploration of matters of concern to the interviewee, rather than to the interviewer. Ethnographic researchers are keen to know what the subject's concerns are;

the unstructured interview and participant observation are the strategies which allow us to best identify and explore these.

Ethnography is often used to examine the nature of human activity, rather than as a basis for change, though some ethnographers (see, for instance, Heath 1983; and Willis 1977) use ethnographies as the basis of proposals for new curricula or for modifications to social structures. Zimmerman (1982, in Kreuger 1987) contends that ethnography is well-suited to classroom enquiry as it '...allows for the discovery of unanticipated questions and the observation of a wide variety of events.' (p.1)

In participant observation work the researcher follows the anthropological practice of joining the community being studied in order to experience and understand the world of the subjects through working, socializing and living with them while striving to ensure that researcher-related disruptions to the natural setting is minimized.

The researcher searches for the interpretations the participants themselves give their world. 'By taking the role of his subjects he recreates in his own imagination and experience the thought and feelings which are in the minds of those he studies.' (Bruyn 1966, in Wilson, 1977, p.9)

Participant observation researchers record their observations in the form of fieldnotes. These, and transcriptions of ethnographic interviews, are analysed according to principles established in the ethnographic literature. (see for instance Battersby, 1981; Spradley 1980; Spradley 1979; and Glaser and Strauss, 1967)

Qualitative, and interpretive research seeks to understand the world as it is understood by individuals and groups of people in particular social contexts. 'Interpretive research endeavours to examine the empirical world as it naturally exists, rather than as the researcher imagines or hopes that it will be.' (Watkins, 1983, p.1)

Philosophical Bases

Interpretive research finds its philosophical roots in streams of thought which study the commonsense understandings of everyday life of ordinary people. Of these, two - *Verstehen*, and its modern manifestation in *phenomenology* (Abercrombie, Hill and Turner, 1988 p.284) - have been particularly influential in the development of qualitative research. The German Verstehen ('understanding') tradition proposes that social science should try to understand human action and experience from 'the inside'. Scholars should seek to know the experience of participants in the world as the participants themselves experience it. The researcher here becomes a participant in the world of the subjects of the study and seeks to understand their actions, the meanings they attach to their actions and the ends those actions serve. Verstehen had its origins in the work of theological hermeneutics which was the study of religious texts based on the view that the meaning of written texts can only be understood in their historical and social contexts. Social theorists and historians saw a parallel between social phenomena and written texts and so began to develop research methods which sought to place human activities and experience in their social context. (Outhwaite, 1975, p.103) This concept of 'understanding' and the potential for using it as a research strategy has remained at the centre of a debate in the social sciences since at least the 1870's. (Outhwaite, 1975, pp.7-11) The proponents and opponents of qualitative research continue to debate the value of their respective methods.

Phenomenology proposes that the social world is moulded by the participants themselves as they make the myriad daily decisions about ordinary activities. Phenomenology, unlike the structural-functionalism theories of the immediate post World War II period, does not seek unseen causes, or invisible social forces, for explanations of human behaviour. (Abercrombie, Hill and Turner, 1988, p.284) It seeks to study human action in its natural setting. Verstehen and phenomenology provide philosophical bases for research methods which describe the qualitative domains of social life. These methods have an important role

to play in understanding the expressive, intuitive and affective dimensions of human experience. They have earned an important place in the social sciences where the researcher '...tries to convey the quality or richness of the social world.' (McPherson, 1983, p.13) They have been adopted and used extensively in sociology and anthropology. From these disciplines they have been brought into ethnomusicology and the sociology of music. As yet they have had little impact in music education.

The Potential of Ethnographic Research for Music Education

The ethnographic strategies of participant observation and ethnographic interviewing offer the potential for the exploration of people's musical worlds. What is going on is this setting? is a question music educators need to ask and one which both strategies are well-suited to address. Only after some kind of explanation of the nature of musical experience - as perceived by the subjects themselves, rather than by the researcher alone - can we usefully ask How can things be improved here? More specifically, we need to explore questions like: How do events in this musical setting shape the lives of the musicians? How do the activities of musicians shape this social setting? What is the nature of children's experience in music classrooms? What and how do events in a young person's life determine the nature of their musical profile? What are the characteristics of formal and informal music learning processes in specific music ensembles?

Yet despite Farnsworth's (1969) call for the study of music education in its social context and the post-*Tanglewood Declaration* (Choate, 1968) development of research into and interest in music of all cultures, the acceptance of qualitative research methods in education, the appropriateness of qualitative research to the exploration of problems concerning music in its social context, the use of accessible language in ethnographic reports; and the wealth of data available in all music teaching and performance contexts, music educators continue to remark on the paucity of qualitative research in music education. (Kemp, 1989; Dobbs, 1988; Taylor, 1987) Some reasons for our reluctance to use participant observation research to explore music education in its social context were identified by Swanwick. (1984) In this paper I have tried to show that in spite of Swanwick's misgivings, the most natural (and therefore the most hazardous, in his terms) of qualitative research methods has been recognized widely by researchers working in the anthropological tradition and that their literature shows that the rigorous application of the qualitative research paradigm not only refutes Swanwick's critique but offers an opportunity for the much-needed enhancement of our understanding of music education in its social context.

A Sensitive Task?

Participant observation research is, as Swanwick says, a sensitive task, but that very sensitivity is, ethnographers argue, the method's strength. Musicians and music educators 'know' more about music teaching and learning than anybody else. They practise it every working day. It is a sensitive task indeed to distil from this experiential knowledge the essence of each practitioner's experience so that it might be pooled with that of others in a way that allows generalizations to be made. It is the task of the researcher, who, working as a participant observer, and trained in ethnographic skills, helps educators to see the processes they use everyday in a new light. While we know now much more about those aspects of music education listed by Horner (1965) and cited at the beginning of this paper, we have little understanding of music as a social activity in our own society; the nature of musical experience in the contexts of those structures within which music educator's work and, indeed, construct for themselves. What do musicians actually do each day, each week, each year? What kinds of interactions do musicians value and what is the nature of these interactions? How do the institutional structures, routines and activities of an ensemble, a classroom, a band, a school, a community or even a country affect the nature of musical experience?
Experimental and survey research can provide only partial answers to these questions as they do not bring the researcher into close contact with the subjects. They are not sensitive enough to enable fine assessments of the qualitative aspects of social life to be made. The

participant observer lives with the community being studied and is able to focus on the commonplace, everyday activities of people and their feelings, attitudes and values.

A Difficult Task?

Swanwick's (1984) argument that participant observation work is a difficult task is acknowledged. However it can be argued that any worthwhile research method has its inherent difficulties but that these methods should not be ignored. Rather there has been a preference among researchers for the use of experimental designs to facilitate the completion of research projects, whether or not the design matched the problem, but because these methods are perceived to be 'easier', safer and of course more acceptable in the research establishment which favours measurement as a mode of validation of knowledge.

Swanwick's (1984) concern for validity in research is shared by ethnographers. This concern, and the development of philosophical and empirical solutions to the problems raised, is a persistent theme in the participant observation literature. Osborne (1987) contends that the careful description of the techniques employed is of particular importance in the establishment of validity in ethnographic work. Glaser and Strauss (1967) champion a system of data collection and analysis which addresses questions of both internal and external validity in their seminal book *Discovering Grounded Theory*. Emerson (1981) reviews the literature on validity in participant observation research and concludes that internal validity is one of the strengths of the method.

There is a considerable body of literature (see, for instance West, 1987; Peshkin, 1984; Spradley 1979; Spradley 1980; Sanday, 1979; Simons, 1977; Douglas, 1976 in Peshkin 1984; and Freilich, 1970 in Peshkin 1984) which describes the methodological and ethical problems attendant upon the exploitation of personal relationships for research purposes - and ethnographers are quick to recognize that these are the sensitivities and difficulties which characterize their work - and which show how ethnographers manage these problems. In addition there is the problem of the substantial length of time required for data collection and analysis, a problem which seems particularly pertinent to those who wish to undertake ethnographic research and continue to pursue a career in music teaching. Naturalistic fieldwork '...implies long term residency...' (Stenhouse, 1987, p.3) and '...prolonged fieldwork...' (Owens, 1987, p.3) Heath (1983) spent ten years on her study of the literacy development of two adjacent, underprivileged communities in the United States. Charlesworth et al. (1989) took five years for their study of a community of research scientists while Battersby (1981) spent one school year in the field as he studied the socialization of neophyte teachers. Rist (1980) laments attempts to carry out participant observation work with inadequately short periods of fieldwork. Long-term fieldwork and the continuous, circular character of data collection and analysis together tend to make time scales difficult to prescribe.

Naturalistic participant observation projects are well suited to educators undertaking full-time post-graduate studies and to those who are able to take extended periods of leave for research purposes. With a sufficient allocation of time and the rigorous application of ethnographic method the call of music educators from the 60's to the late 80's for qualitative studies of sociomusical questions can be met.

Note:

A draft of this paper was read by Dr John Retallick, Senior Lecturer in Education at Charles Sturt University-Riverina, whose suggestions led to considerable improvements. The author thanks Dr. Retallick for his assistance.

References:

Abercrombie, N., Hill, S., & Turner, B. (1988)*The Penguin Dictionary of Sociology*. Harmondsworth: Penguin Books.

Battersby, D. (1981) 'Developing theory from qualitative data: a case study'. *Rescent*, **5** 2, pp 14-29.

Becker, H. S. (1951), 'The professional dance musician and his audience'. *American Journal of Sociology*. pp 136-144.

Carlsen, J. C. (1989) 'An up-to-date approach to some issues of the ISME research seminars'. In *Canadian Music Educator*, Research Edition, **30**, pp 7-13.

Charlesworth, M., Farrell, L., Stokes, T. & Turnbull, D. (1989) *Life Among the Scientists*. Australia: Oxford University Press.

Choate (Ed) (1968) *Documentary Report of The Tanglewood Symposium*. Washington: Music Educators National Conference.

Dobbs, J. (Ed) (1988) 'A world view of music education'. In the *International Society for Music Education Yearbook*. Canberra: Papers from the XV111 International Conference.

Emerson, R. M. (1981) 'Observational field work'. In R. H. Turner & J. F. Short Jnr, (Eds) *Annual Review of Sociology*, **7**, pp 351-378.

Farnsworth, P. G. (1969) *The Social Psychology of Music*. Ames: Iowa State University Press.

Glaser, B., & Strauss, A. (1967) *The Discovery of Grounded Theory: Strategies for Qualitative Research*. New York: Aldine Publishing Co.

Heath, B. S. (1983)*Ways with Words*. Cambridge: Cambridge University Press.

Horner, V. (1965) *Music Education: The Background of Research and Opinion*. Australia: Australian Council for Educational Research.

Kemp, (Ed) (undated) *Research in Music Education: a Festschrift for Arnold Bentley*. ISME Research Commission.

Krueger, P.J. (1987). 'Ethnographic research methodology in music education', *Journal of Research in Music Education*, **35**, 2, pp 69-77.

McPherson, R. (Ed) (1987)*Ways and Meanings of Research*. University of New England Teaching Monograph, **5**. Armidale: University of New England.

Merriam, A. P. (1964)*The Anthropology of Music*. Northwest University, Evanston University.

Osborne, B. (1987) 'The search for a paradigm to inform cross-cultural classroom research'. In *Australian Journal of Education*, **31**, 2, pp 99-128.

Outhwaite, W. (1975) *Understanding Social Life: The Method Called Verstehen*. London: George Allen and Unwin.

Owens, R. G. (1982) 'Methodological rigor in naturalistic inquiry: some issues and answers'. *Educational Administration Quarterly*, **18**, 2, pp 1-21.

Peshkin, A. (1984) 'Odd man out; the participant observer in an absolutist setting'. *Sociology of Education*, **57**, pp 254-264.

Rist, R. C. (1980) 'Blitzkrieg ethnography: on the transformation of a method into a movement'. *Educational Researcher*, **9**, pp 8-10.

Sanday, P.R. (1979) 'The ethnographic paradigm(s)'. *Administration Science Quarterly*, **24**, pp 527-538.

Simons, H. (1977) 'Conversation piece; the practice of interviewing in case study research'. In N. Norris (Ed) *SAFARI, Theory and Practice*, papers two. University of East Anglia: Centre For Applied Research, pp 110-135.

Spradley, P. (1979) *The Ethnographic Interview*. New York: Holt, Rinehart & Winston.

Spradley, P. (1980) *Participant Observation*. New York: Holt, Rinehart and Winston.

Stenhouse, L. (1987) 'Gathering evidence by interviews'. In *Case Study Approaches*, Geelong: Deakin University.

Swanwick, K. (1984) 'Some observations on research and music education'. *British Journal of Music Education*, **1**, 3, pp 195-204.

Taylor, J. (1972) 'Forum'. In *Journal of Research in Music Education*, **35**, 2, p 68.

Vulliamy, G., and Shepherd, J.C. (1984) 'The application of a critical sociology to music education'. In *British Journal of Music Education*, **1**, 3, pp 247-266.

Watkins, P. (1983) 'Interpretive research,'. *Educational Enquiry: Approaches to Research*, Geelong: Deakin University.
West, P. (1987) 'Investigating the politics of education'. In McPherson, R., (Ed), *Ways and Meanings of Research*, University of New England Teaching Monograph, **5**, Armidale: University of New England.
Wilson, M. (1979) *Social and Educational Research in Action*. London: Longmans.
Willis, P. (1977) *Learning to Labour*. New York: Columbia University Press.
Wolcott, H. (1973) *The Man in the Principal's Office: An Ethnography*. New York: Holt, Rinehart & Winston, Inc.

PRACTICUM ANGELUS

OR

AN ALTERNATIVE PRACTICUM IN MUSIC AT VICTORIA COLLEGE - AN INNOVATION

Belle Farmer, Department of Music
Victoria College, Burwood Campus

Introduction

Imagine, if you will, the following scene: a group of fourteen third year music majors in the Diploma of Teaching Course burst into a college classroom. There is a lot of laughter, and friendly banter between them. To the lecturer, waiting for them, it seems as if there is a powerful, common bond behind the excited chatter and reparteé. To her, there is no doubting the atmosphere - these are the responses of people who have 'climbed Mt Everest' and returned to tell the tale.

Most students are pleased to exchange 'notes' on return to College from a teaching round. Certainly, it would be easy to explain the 'charged-with-excitement' atmosphere to this fact alone. And to a point, we'd be right. However, the return of these students from their field experience on this occasion is different. Ten of these fourteen students have returned from a practicum with a difference - a practicum where, with a partner, they taught music to a whole school for three weeks.

The purpose of this paper is to describe an alternative practicum offered to third year music majors in the Diploma of Teaching at Victoria College and to raise some fundamental questions relating to the involvement of college staff, students and the schools.

Background of the Alternative Practicum Project

We, as music educators, have many things in common, not the least of which is the fact that we all strive to make the link between 'theory' and 'practice' of teaching as powerful and as relevant as possible. It is both inevitable and desirable that we anticipate this link will occur, in its most meaningful way, through the scheduled practica.

Music educators are probably no different to their colleagues from other disciplines when asked for suggestions about how the theory of teaching and actual teaching may be better linked; the answer is most frequently that the number of days on field experience ought to be increased. Not surprisingly, this view is supported by students who 'generally view the time they spend in schools as the most valuable component of their professional training'. (Chiota, 1989, p1) Zeichner (1986), however, rejects the notion of extended time in school experience, claiming that the quality of the experience rather than the quantity should be the major concern, 'one should not assume that experience equals educative experience and that the more experience, the better'. (p12)

During recent years, individual staff have, from time to time, identified areas of omission or weakness in the linkages to the extent that they sought solutions of quite an innovative nature. Thus, a number of ad hoc and diverse alternative practica were already in place by the beginning of the 1989 academic year.

In 1989, encouraged by the success of these programs and by relevant reports in the literature, the Practicum Committee within the School of Primary Teacher Education made a formal commitment to making stronger links between the practicum and the college academic program. An Alternative Practicum Project Committee was established and a Project Officer

employed. Aims were set, guidelines established and proposals called for from interested staff and/or departments.

Existing Arrangements for Field Experience

The practicum in teacher education courses varies from institution to institution and encompasses several different models, ranging from single days, block periods, internships and various combinations of these. Nevertheless, nowhere in the literature is there any clear evidence 'of the superiority of one model over another'. (Chiota, p10). A combination of single days and block rounds is thought, however, to be the most useful model for permitting a closer link between the theory and practice of teaching. (Jacka in Chiota, 1989, p13) Other writers, such as Popkewitz(1979) have argued that pre-service teachers need a learning environment that provides 'conditions for critical debate which will lead students to re-conceptualising and transforming their understandings of taken-for-granted practice' (in Chiota, 1989, p15).

In recent years, students in the Diploma of Teaching at Victoria College have been required to complete one hundred days of practical teaching in 'block' school placements. Students are generally placed in specific classes from two to four weeks in duration, with the final round in third year, normally being four weeks.

The call for the submission of proposals for alternative practica contained a detailed brief for the planning of proposals and it should be recorded that staff were given very little time (seven days) in which to submit these very detailed proposals. Is innovation always born out of deadlines? Further, one wonders, rather cynically, whether the project would have received as much official support if the fiscal environment had been healthier!

How did the Music Department Respond and Why?

The Department of Music submitted three proposals:

1. Music-Theatre for Primary Schools
2. Primary Music Teaching
3. Kodaly Music Program

The first one did not eventuate due to the staff member concerned transferring to another institution. The remaining two were approved and have operated during 1990. Both projects, both successful, differ markedly. This paper is concerned with the second proposal - 'Primary Music Teaching'.

The Music Department became involved for a number of reasons, but mostly because of our concerns in regard to

- the quality of the linkage between the college-based Competence and Methodology in Music and the teaching rounds. Staff have found it increasingly difficult, for a variety of reasons, to implement and assess appropriate music teaching tasks on teaching rounds.
- the lack of modelling available to our students. Students continually complain that they rarely observe specialists or classroom teachers teaching music.
- the increasing number of our Diploma of Teaching graduates employed as music specialists or shared specialists as first year teachers.

Details of the Practicum: Primary Music Teaching

Frankly, we have been concerned about, and frustrated by, the absence and/or low quality of music teaching by primary school teachers and were searching for ways to change the status quo. We wanted our students to have more opportunities to teach music and to show schools the effect of a music program on the learning environment. Most importantly, we wanted the students to become confident about teaching music, to take risks, and to develop new insights into the art of teaching that are generally not possible for pre-service students to

acquire. For students to achieve these qualities requires a strong sense of security, and this is supported by writers such as Fuller (1969), McIntyre (1983) and Zahorik (1986). (in Chiota, 1989, p13)

The objectives of the Primary Music Project were quite simple:

To provide selected students with the opportunity to

- teach a music program in a primary school for a minimum of 3 weeks duration;
- demonstrate to the primary school community the benefit of an active music program in the school curriculum.

It was proposed that students, in pairs, would teach twenty four thirty-minute sessions per week; that is, each of eight classes would receive three lessons per week. This involved considerable re-organisation within the school. An important feature was that students should work in pairs and this was to have important outcomes.

Students were expected, as a team, to:

- analyse the school environment
- plan - short and broad term goals for the three weeks
- plan - a 2 months 'follow-up' program to leave on completion of practicum
- teach music
- self-evaluate each day as a team (training was given)
- negotiate with school staff. eg time table
- problem solve - relating to curriculum issues, difficult staff etc.
- develop motivational skills
- adapt to the environment: different class levels, teachers, varying discipline approaches, no specific class teacher as 'boss', and so on
- assume lunch-time commitments
- maintain physical health - stamina, care of the voice etc.
- write an evaluation report for the school
- write a detailed evaluation report for the lecturer

Selection criteria for student participation in the project were clearly identified. The practicum was made available to students with extensive music background as well as to those with low-level music entry skills.

It was decided that students selected will:

- demonstrate a commitment to, and excitement in music, as reflected in personal involvement and initiative in class (college) music and the ability to share music ideas and events
- can play a school song fluently on a melody instrument or sing in tune and accompany themselves on the guitar
- demonstrate sound teaching skills, as observed in peer-group teaching and in previous Field Experience Reports
- demonstrate an understanding of the elements of music, as observed in class exercises, music performances, sight-reading and compositional activities
- be proven independent thinkers and workers, as reflected in supporting statements from at least two other academic departments, as well as support from the student's Competence and Methodology Music lecturer

Selection of Schools

Although the original intention was to select schools by general advertisement, the reality was that the implementation time was too limited to allow for this process to take place. Accordingly, students were invited to approach schools where they had a contact or the co-ordinator extended a written invitation to schools in particular districts to participate. The participating schools were offered a lump-sum financial payment rather than individual

payments to teachers. The desire was expressed to schools that the lump-sum would be used to facilitate the music program.

Pre-Practicum Preparation

Students participated in two two-hour orientation sessions, including practical application, prior to the practicum:

Session One focussed on: Making Contact with Schools

- meet teachers
- gather information about resources
- " " about teachers:

  - What are they currently doing in their music program?
  - Which aspects do they feel most comfortable about?
  - How often do the children sing during the day? What songs do they know?
  - Attitudes to music -the teacher, the principal.
  - Teachers' skills in music

Students were required to:

- summarise information about:
  - attitude of principal
  - information sheet for each grade - name of teacher, number of children, known, songs etc.
- read the Arts Framework.
- write a paragraph about the importance of music in the school curriculum.

Session Two involved the students in a comprehensive planning workshop, commencing with a full group discussion and gradually breaking down into smaller working sub-groups until they were with just their own partner.

What Happened?

Nine of the ten third year students who participated in the Practicum entered the music major program in 1988 with impoverished music backgrounds, and I think this to be of particular interest to this study.

Students Views: As Contained in their Evaluation Reports

1. Increase in self-image as teachers of music.

   > I am more confident of teaching music as a specialist or normal classroom teacher. My confidence has grown as the children's reactions and enthusiasm has become more and more apparent.. (Elizabeth)

2. Seemingly a new commitment to music.

   > I saw how music really does develop the children's ability in all areas of the curriculum, as well as the children's appreciation of music for music's sake. (Susie)

3. Recognition by students for need for flexibility, planning and management.

   > I thought I was going to teach music - but I found I needed to learn about management first!! (Kim - on video).

My teaching ability has been enhanced primarily in having to be adaptable... (Allison)

4. Deeper understanding of communication as a very complex skill.

   Perhaps if the teachers jotted down their expectations, and possible music content covered in the classroom before the round started, it may prevent overlapping. (Cathie)

5. Students welcomed constructive help with one exception.

6. Personal reports indicated that the practical experience of teaching music helped develop their music skills and understandings.

   Having to teach music has made me become more aware of my own musical skills and competencies. It has also shown me that perhaps I was better at some aspects of music than perhaps I previously gave myself credit for. I also discovered that I'm not always as competent as I once might once have thought. I developed a greater awareness of my own skills and knowledge ... (Margaret)

7. Team teaching emerged as a more important aspect than was intended. Students spoke of trust and support, as well as learning from one another.

   I team-taught for the first time in my life, and contrary to what I thought that I would think -I loved it. (Susie)

   This practicum has clearly demonstrated that team teaching can be a positive influence and how well it can work when the two people understand each other and can relate to each other. (Joanna and Elizabeth)

8. Students agreed that they had developed new understandings about child development. Indeed, they seemed to have a less parochial view about education - a more global awareness.

9. Students learned to negotiate with staff eg. timetables, staff participation in lessons etc.

Teachers' Views

All schools thought that it had been a worthwhile project. Three of the five schools were very enthusiastic. The students at these schools experienced very successful learning outcomes and proved to be very good teachers. The other two schools were less impressed - and these students performed less well. The response by one of the schools highlighted a communication problem of some magnitude - students and lecturer; lecturer and school, principal and school staff, students and school staff. The second school had a principal who had some difficulty in understanding the philosophical basis of the the preparation and evaluation time allocated to the students. However it must be mentioned that all ten students felt very positive about their experiences.

All principals thought that the children had had positive musical experiences and that the children seemed more excited by music as a result.

The Students Understanding of Music Concepts and Curriculum

The students' notes/lessons indicate that they have a basic understanding of most music concepts - beat, rhythm, pitch, form, harmony. However, the translation of this understanding into meaningful and useful teaching strategies that reflect the concept accurately may still be a problem for some students. eg. clapping the 'rest' instead of putting it on shoulders.

Students were encouraged to plan on the basis of 'listening', 'composing' and 'performing' as outlined in the Arts Frameworks, (Ministry of Education, Victoria, 1988) but most students used this in conjunction with a conceptual approach to their planning. Student notes reveal that most tried to plan concisely, with objectives. There was a deliberate attempt to strive for simple things and do them well.

Example 1: Goals for the Three Weeks

1. To have the whole school enjoy their time in the music room, to encourage a positive attitude to the whole program, and in particular, to music generally;

2. To have the whole school participate in music.

3. To have the whole school experience performing their music, in some way or other;

4. For the whole school, we wanted to give them the opportunity to create their own music;

5. To improve the standard of pitch for every child in the school;

6. To improve the standard of beat and rhythm work in each individual child;

7. And finally, we wanted to develop the children's sense of style and expression of music. This was aimed at developing children's skills of listening and interpreting the music..... (Susie and Allison)

Example 2: Goals for Three Weeks

1. To foster a positive attitude towards music;

2. To provide opportunities for children to perform music, listen to music, and to compose music;

3. To introduce and re-inforce the basic elements of music. (Kim and Peter)

Considering that these students have had little sequential planning training and planning opportunities, they coped remarkably well. Two students chose to produce their Song Plays written earlier in the year and this was their curriculum for the three weeks, culminating in a performance for the parents, the local Nursing Home residents and attended by the the local press.

The most successful students were those who were aware of the school as a whole and yet paid attention to the curriculum activities of each classroom and tried to adapt, musically, to those differing environments.

How were the Students Assessed?

Each class teacher supervised their own lessons, writing a critique based on the response of the children to the music. The college lecturer also visited and was involved in the ranking. The principals were asked to fill in the standard third year report form, plus answer some extra questions about the students.
Self assessment by students was a prescribed requirement and was given a specific time allocation. daily. The importance of the self-evaluation process is in line with the notion of accepting responsibility for one's own learning and was strongly emphasised by the music project co-ordinator.

Concerns Arising from the Alternative Practicum

1. **Communication**
   As mentioned earlier in this paper, both the students, schools and lecturers gained new insights into the nature of communication as a complex skill and force.

2. **Selection of Students**
   The selection of students requires careful screening. All but one of the students were temperamentally and professionally suited to the nature of this practicum. However, two other students appeared more superficial in their approach to their planning and teaching. It is interesting, however, that both these students wrote about new insights into their music and teaching competencies.

3. **Selection of Schools**
   The few problems that arose were due either to the teachers' inexperience in working with students or to a fundamental philosophical difference between the school staff and the nature of the alternative practicum.

4. **Supervision by Lecturers**
   The students clearly appreciated being supervised by music staff on the practicum. However, staff were only able to supervise one half day per week for each pair of students. Ideally, it would be useful for staff to have a further half-day for workshops with the students in the schools.

5. **Single days and 'Block' Round**
   Two students (a team) who were very diligent with their pre-practicum activities felt that they did not know the 'dynamics' of each class, only their musical abilities. Similarly, several students expressed concern about the follow-up program after they left the school. In line with the literature on field experience, it is recommended that, in future, the students make several single-day visits before and after the Practicum 'block'.

6. **Sequential Planning Skills**
   Most students commented on the challenge of sequential planning and the need for this to be addressed more rigourously in their pre-service course.

Conclusion

> Turnley et al argue that the practicum needs to provide multiple opportunities for students to learn how to function in three domains: within the classroom, within the school, and within the community. (in Chiota, p.31)

This practicum gave the students involved the opportunity to function in these three domains, and the students, to a greater or lesser extent, achieved that state.

Some issues remain unresolved, however,

1. What is the relationship between the students level of commitment and enthusiasm and their music understandings? How do we achieve the right balance? Is it responsible of us to expect that music majors with low entry experience should be able to catch up all those years of neglect? What is the bottom line of music knowledge and skills for classroom teachers and for specialists?

2. Our brief in a Diploma of Teaching is not to produce specialists, but class teachers. Is this sort of practicum relevant and/or reasonable?

3. How can we provide more musically relevant practicum experiences for the non-music majors?

There can be no doubt that this alternative practicum was a powerful experience for the participants - students, children and teachers. One team wrote:

"All music majors should do this practicum to
(a) develop personal teaching strategies in music;
(b) find out what specialist teaching is all about for future knowledge;
(c) develop professional qualities in negotiation, flexibility and communication skills with the whole school/staff."

Best of all, I like the inscription that one student wrote to her partner in the front of a small photographic collection of the practicum's activities:

"With thanks to P....., My Teacher, My Pupil, My Colleague. My Friend.....
It was a Teaching Round I shall never forget!"

References

Boyce, M. et al (1990) 'Grass Roots Conceptions for Re-structuring Field Experience: The Practicum Alternative Project'. Paper presented at the *20th Annual National Conference of the Australian Teacher Education Association*, Adelaide, July, 1990.

Chiota, P. (1989) 'Practicum Alternative Project', *First Report*, Faculty of Teacher Education, School of Teacher Ed. (Prim).

Ministry of Education, Victoria (1988) *Arts Framework*. Victoria: Ministry of Education.

Zeichner, K. (1986) 'The Practicum as an occasion for learning to teach'. *The South Pacific Journal of Teacher Education*, **14**, 2, pp 11-27.

MUSICAL APPRECIATION AND THE EMOTIONS

William Smith
University of Melbourne

To appreciate music is to know its value: that is a truism. But like many truisms, such a statement is not as clear as we would like it to be. What do we mean when we speak of the value of music? In an educational context we should have in mind the value, if there is one, that only music can provide. For some this unique value of music - its aesthetic value - comes from its ability to express emotions. Perhaps one of the most influential writers here is Deryck Cooke. For him, music is 'a language of the emotions' and 'the supreme expression of universal emotions'. (Cooke, 1959, p 33) Like Cooke, many take it for granted that music has something to do with the emotions. The link can be traced back at least as far as Plato and Aristotle. Plato, in *The Republic* (398d) assumed that music could help to bring about emotional states and even moral dispositions: he believed that musical works should be encouraged or prohibited according to the moral value of their effects. These effects are produced by 'imitation' which takes place at two levels. First, those who listen to 'slothful' music tend to become slothful themselves. Secondly, music is 'slothful' when it imitates the characteristics of slothful people. Now the points of immediate interest are that certain music is thought to arouse emotional and other states in people and that music can be judged to be good or bad in virtue of such effects.

These points are relevant to our pursuit of the nature of aesthetic value in music, and were considered in detail by the Viennese musician and critic Eduard Hanslick (1825-1904). Mention the name of Hanslick today and the experts will tell you that he was the inspiration for the character Beckmesser in Wagner's opera 'The Mastersingers". For Wagner and many others Beckmesser stands for all that is objectionable in music critics.

One of the the main reasons for their antagonism was the question now concerning us: What is the nature of musical beauty? According to Wagner, music reached its highest aesthetic value when it successfully expressed human emotions:

> What music expresses, is eternal, infinite and ideal; it does not express the passion, love or longing of such-and-such an individual on such-and-such an occasion, but passion, love or longing in itself, and this it presents in that unlimited variety of motivations, which is the exclusive and particular characteristic of music, foreign and inexpressible to any other language. (Wagner, 1841 in Langer, 1942, pp 221-222)

Against this, Hanslick argued that the aesthetic value of music could not lie in its power to express emotion, since such a power does not exist.

Hanslick's arguments are to be found in his book *The Beautiful in Music* (Hanslick, 1885, translated Cohen, 1974). Here he tries to answer the central question of musical aesthetics: What is it about all beautiful music, that makes it beautiful? In other words, what is the meaning of the expression 'beautiful' and its equivalents - 'aesthetically valuable', 'great' and so on. It is important to understand the kind of question being posed here. Hanslick is not seeking the causes of good and bad music. The cause of anything is to be distinguished from its nature. The causes of the common cold, to take an example, - standing in a draught, getting wet feet and the rest - are not what we mean by the words ' common cold'. Similarly we might say that a certain composer's sonata is bad because, e.g., he did not pay enough attention to detail or could not hear inwardly what he was writing. That these features are common among the causes of bad music is not denied, and their presence are common among the causes of bad music is not denied, and their presence in certain cases can be discovered by observation. But as distinct from this approach, Hanslick is asking for the

meaning of the words 'good music' and their equivalent in other languages. In other words, what is the nature of 'the beautiful' in music?

He argued that it was a mistake to attempt to analyse the notion of musical beauty in terms of emotions - either their arousal or their expression. Such a procedure wrongly placed the value of music and into the realm of its effects or results. For Hanslick the true view was that any aesthetic value that music may have lies solely in the music itself. It consisted, so he thought, in the music's beautiful sound forms, these being apprehended by 'the imagination' (which he called 'the organ of pure contemplation'). (Hanslick, 1974, p 20) These sound forms are beautiful in virtue of their internal structure and not because of any supposed connexion with the emotions.

Here it is interesting to contrast Hanslick's belief with those of two philosophers whose works he would have known: David Hume (1711-1776) and Immanuel Kant (1724-1804). In his essay 'The Sceptic' Hume argues that beauty is a matter of personal preference.

> You will never convince a man, who is not accustomed to Italian music, and has not an ear to follow its intricacies, that a Scots tune is not preferable.any single argument beyond your own taste, which you can employ in your behalf; and to your protagonist his particular taste will always appear a more convincing argument to the contrary. If you be wise, each of you will allow that the other may be right; and having many instances of this diversity of taste, you will both confess, that beauty and worth are merely of a relative nature, and consist in an agreeable sentiment, produced by an object in a particular mind, according to the peculiar structure and constitution of that mind. (Hume, 1956, p 123)

While Kant would have disagreed with Hume on the matter of moral worth, their views on the value of music are similar. According to Kant,

> [Music] is certainly, however, more a matter of enjoyment than a culture... and it possesses less worth in the eye of reason than any other of the fine arts. (Kant, 1978, p 194)

Thus in his belief concerning the beauty of music, Hanslick went against Hume and Kant in two ways. The first consisted in placing the aesthetic value of music within music itself. This has been called 'the autonomy of musical beauty' (Gay, 1978, pp 270-271) by which is meant that the aesthetic value of musical compositions has nothing to do with their effects or other accompaniments, but lies in their intrinsic properties alone. The second way, being a consequence of the first, was that the emotions were irrelevant to an analysis of musical beauty.

So there are two aspects - one positive and the other negative - to Hanslick's discussion of musical beauty. On the positive side, he argues that the beauty of a piece of music lies in what constitutes it as music and nowhere else. The negative aspect is that music's beauty cannot consist in a power either to express or evoke emotions.

In what follows I shall discuss Hanslick's rejection of the tradition that connects musical value with the emotions - specifically, his rejection of the view that the beauty of music lies in its power to express emotions.

As a preliminary we should make clear the distinction between expressing and arousing (evoking) an emotion. The latter is concerned mainly with causes and their effects. Thus an instance of cruelty may produce in me, or evoke, the emotion of anger. There is no doubt

As a preliminary we should make clear the distinction between expressing and arousing (evoking) an emotion. The latter is concerned mainly with causes and their effects. Thus an instance of cruelty may produce in me, or evoke, the emotion of anger. There is no doubt then, that music can evoke emotions: a performance of Beethoven's *Pastoral Symphony* may make me happy, or sad, or angry or even bored. Moreover, the same work may evoke different emotions indifferent people, or in the same person at different times. *Elizabethan Serenade* may have pleased me once but not now. But to produce, or evoke, an emotion is not the same thing as to express it. Thus in the previous example, my shouting expresses my anger; the cruelty evokes it. And according to Hanslick, music cannot express emotions; therefore, the beauty of music cannot lie in its power to do so, since this power does not exist.

How does he reach this conclusion? To investigate whether music can express emotions, Hanslick raises two further questions.

(a) What is required for music to express anything?
(b) What is an emotion?

1. We express thoughts, beliefs, desires, fears but not colds or broken legs. It would seem that expression has to do with mental or emotional states. When we express our thoughts in words we use a language. This is a symbol system based on conventions - agreement that certain marks or sounds will work in specified ways. Some will stand for classes of occurrence - e.g. 'chair', triangle', 'taller than'. Others will help us to express out thoughts about the former - e.g. 'if... then...', 'and', 'or'. Naturally, we can express our emotions in a language. But there are other means. A raised fist and an outburst of laughter might express someone's anger or happiness, respectively. They express emotions by being signs of them. A sign is an occurrence which enables someone to infer the presence of what it signifies. Can music express emotions in this way?

   It will be remembered that Wagner, against whom Hanslick was arguing, claimed that music does not express particular instances of an emotion, in the way that my shouting expressed a particular instance of anger. Rather it expresses anger (or any other emotion) 'in itself' - the concept of anger. But in cases of expressing an emotion by signs - tears, laughter, etc. - the signs and what they signify are particular occurrences: they occur at a specified place and time. Jones's laughter on a particular occasion expresses not happiness 'in itself' but a particular occasion of happiness. So this kind of non-linguistic expression is, therefore, not available for the kind of work Wagner wants music to do, and that is presumably why Hanslick does not consider it in his argument.

   Let us look at this question of expression, but in a slightly different way. First, what do we mean by 'expressing' a concept? Does the word 'cat' express the concept of a cat? In a way it does, if we mean that the word is correctly applied, in English, to just those things that are cats. The word, then, is a linguistic symbol of a concept. Can a piece of music be a linguistic symbol of a concept? There is no reason why not, provided that this sort of use is agreed to, just as it was agreed within certain circles to use morse code, or the so-called sign language. There would be a dictionary, of course, so that we could look up what emotion concept was being referred to by a certain musical passage.
   Such a state of affairs, needless to say, does not exist, nor is such a thought in the minds of those who see music as expressing emotional concepts. What they have in mind is that by inspecting - in this case hearing - the music we can tell straight off that it expresses certain emotions, in much the same way that we can tell just from seeing a painting what it is a painting of. How can we do this? With the painting there must be a relevant resemblance to its subject. The painting represents its subject, and this

But even representation must be to some extent specific. Wagner speaks of expressing an emotion concept rather than an instance of that concept, to which Hanslick replies that only a specific emotion concept - anger, fear, happiness etc. - can be represented, and not just the concept of emotion in general. This means, according to Hanslick, that whatever represents a given emotion concept must represent that which distinguishes it from any other emotion concept. What is this? We are now brought to the second of the two questions raised above. In order for us to represent what is essential to an emotion, we have to know what sort of thing an emotion is.

2. According to Hanslick, every emotion (and here he means 'emotion concept') has a cognitive element and an affective element. The affective element is either a desire or an aversion, and so emotions are

distinguished from one another mainly by their cognitive elements - the characteristics beliefs, or thoughts, which are an essential part of each emotion. For example,

> The feeling of hope is inseparable from the conception of a happier state that is to come, and which we compare with the actual state. The feeling of sadness involves the notion of a past state of happiness. These are perfectly definite ideas or conceptions, and in default of them - the apparatus of thought, as it were - no feeling can be classed 'hope' or 'sadness', for through them alone can a feeling assume a definite character. (Hanslick, p 34)

This way of thinking about emotions is not confined to Hanslick, and can probably be traced back to Aristotle (323-384 B.C.):

> Anger may be defined as an impulse accompanied by pain, to a conspicuous revenge for a conspicuous slight directed without justification towards what concerns oneself or towards what concerns one's friends. If this is a proper definition of anger, it must always be felt towards some particular individual e.g. Cleon, and not 'man' in general. Fear may be defined as a pain or disturbance due to a mental picture of some destructive or painful evil in the future. (Aristotle, Rhetoric, Book 2)

Now as I have said, Hanslick believed that if music is to express an emotion it must express the belief, or thought, which distinguishes the emotion from any other. And since the listener must know what is being expressed without having learnt a set of conventions, as in learning a language, it follows, according to Hanslick, that music must express through representing or depicting emotions rather than symbolising them. So in order to express a given emotion, music must represent that emotion's characteristic belief. But music cannot represent any belief whatever. This is because representation, in Hanslick's view, involves resemblance, and music, being limited to sound, cannot be made to resemble non-auditory states in anything, but the most general way. A comparison with painting will help here. It is possible for a painting to represent the emotion of fear. Fear, according to Artistotle, is distinguished by a mental picture, or belief, that something harmful is about to happen. This harmful event can be depicted, and so the emotion is to some extent expressed.

But the closest that music can come to represent anything is by analogy. Those who move quickly cover a large distance in a short time; analogously a quick piece of music is one in which a large number of notes are played in a short time. Thus a quick piece of music may represent someone moving quickly. But as such movement may occur in the manifestation

But the closest that music can come to represent anything is by analogy. Those who move quickly cover a large distance in a short time; analogously a quick piece of music is one in which a large number of notes are played in a short time. Thus a quick piece of music may represent someone moving quickly. But as such movement may occur in the manifestation of many emotional states (happiness, anger, excitement, fear to name a few) it cannot be used to represent a given emotional state. Furthermore, this is the case with all emotions: just as there is no physical feature peculiar to a given emotion, so in music there is no unique set of 'dynamic properties' (i.e. degree of speed, pitch of loudness) which can serve as the analogue of that emotion, and thus express it. Therefore the beauty of any music cannot consist in its expression of an emotion.

Hanslick supplements the foregoing with the argument that even if expression of emotion were possible, this cannot be the feature in virtue of which beautiful music is beautiful. This is because expression of emotion is neither necessary not sufficient for musical beauty. It is not necessary, since some beautiful compositions (e.g. Bach's Preludes and Fugues) do not express emotions. And it is not sufficient in that recitative which aims above all other musical forms to enhance the emotional states represented by the words, is regarded as having the least musical beauty.

Here one might be tempted to object that Hanslick is begging the question: he is presuming the truth of his own theory of aesthetic value in order to pronounce in favour of Bach and against recitative. To this he would probably reply that he was assuming not a rival theory but a consensus among the musical public. He is assuming, then, that most of us agree on which pieces are beautiful and which are ugly. Hanslick's task is to try to give a rational account of this agreement, and as a preliminary he has to refute what he sees as a false account: that music's beauty consists in its power to express emotions.

Having discussed Hanslick's arguments on the expression of emotion, I shall now set out what he has to say on their arousal. Not the least value of this is the understanding it gives us of his presuppositions concerning aesthetic beauty of music. His argument are in the form of a *reductio ad absurdum*. That is, if a valid conclusion is deduced, and this turns out to be adsurd, then at least one of the premisses from which it is deduced must likewise be absurd.

He argues that if the beauty of music were to consist solely in its power to evoke definite emotions, then it follows that anything else that evoked those emotions would likewise be beautiful. But since this conclusion is false - perhaps even absurd - then at least one of the premisses from which it was deduced must also be false or absurd. And the culprit here can only be the belief that a piece of music is beautiful in virtue of the fact that it evokes an emotion.

> Far be it from us to underrate the deep emotions which music awakens ... It is only the unscientific procedure of deducing aesthetic principles from such facts against which we protest. Music may, undoubtedly, awaken feelings of great or intense sorrow; but might not the same or a still greater effect be produced by the news that we have won the first prize in the lottery, or by the dangerous illness of a friend. So long as we refuse to include lottery tickets among symphonies, or medical bulletins among overtures, we must refrain from treating the emotions as an aesthetic monopoly of music in particular. (Hanslick, pp 26-27)

This is Hanslick's main argument against the arousal-of-emotions theory, but it is worth looking briefly at the subsidiary ones. Our feelings, he says, can never become the basis of aesthetic laws, because

3. Different feelings may be aroused by the same works in different ages, and in the same person at different times. The connexion between musical works and certain states of mind (i.e. feeling) is 'transient'.

These points are summed up as follows:

> It is manifest, therefore, that the effect of music on the emotions does not possess the attributes of inevitableness, exclusiveness, and uniformity that a phenomenon from which aesthetic principles are to be deduced ought to have.

Now why should these arguments count against the view that the emotions are an element in the aesthetic value of music? In answering this question we see the reverse side of the coin - that is, Hanslick's assumptions (some of them unstated) regarding the positive aspect of musical aesthetics. They are:

1. If a piece of music is correctly regarded at a particular place and time as being beautiful, then he same piece, unaltered in any way pertaining to its musical qualities, will be beautiful at another place or time. But if the beauty of a piece of music depended on the arousal of emotions, then the fact that different emotions are aroused in different people (or even in the same person at different times) by the same music, would mean that the same piece could be both beautiful and not beautiful, which contradicts the above assumption.

2. The beauty of a piece of music is a property of the music alone, and is independent of its relation to anything else. But if musical beauty depends on the arousal of emotions then it depends on the existence of sentient beings (human or otherwise) in whom these emotions are aroused. Thus the arousal of emotions theory contradicts the second assumption.

Assumptions 1 and 2 together make up what is known as an objective theory of aesthetic value, and Hanslick's view that the beauty of a particular composition lies exclusively in its formal properties is such a theory.

In conclusion, I wish to discuss some objections to Hanslick's arguments. The first comes from Eric Sams:

> In his aesthetic credo (On the Beautiful in Music) he gives 12 bars of the Che Faro from Orfeo and then quotes with relish a contemporary comment that the music might as well express happiness as grief. But that assumes that music can be expressive; one might as sensibly refute the unluckiness of 13 by claiming that it can sometimes be lucky. Indeed Hanslick went on to complain that music has far apter means of sorrowful expression than those used by Gluck. (Sams, 1975, p 867)

That is, for Hanslick to say that a piece of music could equally well express happiness as it could grief, is to say that music is capable of expressing those emotions. But this would be for him to deny his main argument - that music cannot express emotions. Hanslick's conclusions appear to be inconsistent. Two comments can be made here.

First, if two beliefs are inconsistent with each other then at least one of them must be false. But from this alone we cannot pick the culprit; therefore Sams cannot conclude that Hanslick

is mistaken in saying that music cannot express emotions. Secondly, the statement that Gluck's music expresses happiness and grief equally well is consistent with the view that it expresses neither of these emotions. Now if we remember that for Hanslick 'expresses rage', 'expresses love' etc. can have meaning only in a figurative sense we shall avoid the trap that has claimed Eric Sams. The figurative sense refers only to the 'dynamic' properties of the music.

> In reality, however, music ... cannot reproduce the feeling of love, but only the element of motion, and this may occur in any other feeling just as well as in love, and no case is it the distinctive feature ... This is the element which music has in common with our emotions, and which, with creative power, it contrives to exhibit in an endless variety of forms and contrasts. (Hanslick, pp 37-38)

Therefore Hanslick is not conceding that music 'can be expressive' in a sense that contradicts his argument.

Secondly, Peter Kivy (Kivy, 1980, ch.2) advances an argument that could be used against Hanslick. He admits that music cannot express a particular instance of an emotion, since in order to do this it would have to suffer the emotion it expressed, and it is absurd to think of music as being literally sad, happy etc. So he distinguishes between expressing an emotion (which can be done only by beings capable of experiencing that emotion) and being expressive of an emotion (which does not require that relevant experience). In his example, his dog's face is expressive of sadness, and yet his dog is not permanently sad. Music, then, does not express emotions but is expressive of them. But this will not allow Kivy to escape from Hanslick's arguments. For if music is to be expressive of an emotion, then it must be expressive of a particular emotion. This means that it must be expressive of the belief which distinguishes that emotion from all others. Now while we might allow the distinction between expressing an emotion and being expressive of it, the analogous distinction concerning belief will not help Kivy. In order to express a belief you must have that belief. But a sentence may be expressive of a belief in the sense that a belief could be expressed in this way. The sentence 'The world will end in 1998' could be said to be expressive of a belief even though no-one has held or will hold the belief in question; it is expressive in the sense that such a belief could be held. Nevertheless, it would seem that, as Hanslick's arguments concern the inability of music to represent the content of a belief, they apply equally well against the view that music can be expressive of a belief. And if these argument are valid, they show that music cannot be expressive of an emotion.

References

Aristotle *Rhetoric* Book 2, 1378a.

Cooke, D. (1959) *The Language of Music* Oxford: Oxford University Press.

Gay, P. (1978 *Freud, Jews and other Germans.* London: Oxford University Press.

Hanslick, E. (1885) *The Beautiful in Music* Translated from the 7th Edition (Leipzig, 1885) by Gustav Cohen. Reprinted New York: Da Capo Press.

Hume, D. (1885) 'The Sceptic'. In X. Lenz (Ed) *of the Standard of Taste and Other Essays*, Indianapolis: Liberal Arts Press.

Kant, I. (1978) *The Critique of Judgement*. Translated by James C. Meredith London: Oxford University Press.

Kivy, P. (1980) *The Corded Shell* USA: Princeton University Press.

Sams, E. (1975) 'Edward Hanslick 1825-1904: the perfect anti-Wagnerite'. *Musical Times* 116, pp 867f.

Wagner, R. (1841) 'A Happy Evening'. Quoted in Langer, S. (1980) *Philosophy in a New key*, Cambridge, Massachusetts: Harvard University Press.

WHAT DO YOU MEAN: A 'TRADITIONAL' APPROACH?

Michael Giddens and Richard Owen

This century has witnessed the origin and development of several unique approaches to music education. Among these may be cited the Eurhythmics of Emile Jaques-Dalcroze, the Schulwerk of Carl Orff, the Hungarian music programme inspired by Zoltán Kodály, and the Talent Education Method created by Shinichi Suzuki.

It is commonplace to relegate the approaches of Dalcroze, Orff and Kodály to the classroom, while Suzuki slots neatly into the domain of the instrumental studio. In fact, all of these so-called 'methods' are relevant to instrumental and vocal teaching, because each method aims to achieve a consummate musicianship. It is often forgotten that Dalcroze devised his varied strategies for music learning, in response to the musical shortcomings which he observed amongst instrumentalists and vocalists at the Geneva Conservatoire. Students strove to obtain a brilliant finger technique, but this manual virtuosity was rarely mirrored by rhythmic vigour or an inner understanding the music. The statements which Dalcroze addressed to music teachers have much in common with the philosophy advocated by Shinicki Suzuki. Both educators stress:

- The role of the parent and the influence of the environment.
- The innate musicality of children.
- The concept of the 'mother - tongue'.
- The fundamental importance of developing a musical ear
- The need to commence musical training in infancy

Richard and I both conduct private piano studios and, jointly, we cater to the musical needs of some fifty children. Richard's background centres upon Suzuki training, while my own musical education has been influenced by the ideas of Jaques-Dalcroze. Emphatically, we do not call ourselves either Suzuki or Dalcroze teachers. We are, quite simply, music teachers.

In the latest edition of the Orff Schulwerk Newsletter, Heather McLaughlin has provided an interesting discussion entitled *Traditional Music Teaching Compared with Newer Approaches*. (McLaughlin, 1990) While Richard and I agree wholeheartedly with many of the ideas and insights presented by Heather, there are several aspects of the article which we believe warrant further discussion.

The term 'traditional' teacher has the power to conjure up often quite nightmarish images. As McLaughlin writes in relation to her own musical training:

The particular nun I had for some years for piano lessons would call me names till I cried..."You lazy little monkey!" "You brazen little hussy!" "How dare you come to me with a piece in that state!" You've as much music in you as the cat!" Then I was fair game for being slapped on the hands, thumped on the back, hit across the knuckles with the big wooden pointer, and on occasion caned. I became so conditioned into getting my hands out of the way that into my 20's I still would flick my whole hand off the keyboard if I made a mistake at the piano. (McLaughlin, 1990)

In retrospect, such anecdotes provide humorous reading. Although Richard and I were fortunate to avoid such harsh and irresponsible treatment, we naturally have our own stories to tell. One incident which stands out vividly in my own mind, occurred when I was about ten years old. I had just passed fifth grade, and my teacher happily presented me with my new sixth grade book. Enthusiastically, I chose a study by Moscheles, which I took an immediate liking to and which fell very well under the fingers. By the following lesson, I was prepared to play the piece, both hands together, and entirely from memory. Following my performance, my teacher, whom I liked very much, looked at me quite angrily and declared, "Why did you learn the piece so quickly, you'll grow very tired of it by the end of the year!" Naturally, I was quite disillusioned by this totally unexpected and negative

response, and the ultimate consequence was a change of teacher. Nevertheless, we believe it would be extremely shortsighted to classify such teaching as indicative of a 'traditional' approach. Rather, these attitudes reflect bad teaching, and less than adequate teachers may be discovered within any method.

McLaughlin (1990) has compiled a useful classification contrasting the viewpoint of the 'traditional' teacher alongside that of teachers with a more enlightened outlook. Richard and I would like to comment upon some of these classifications and, in the process, share our own point of view.

1. **Traditional Approach**: Some children are just talented; musical ability is something you either have or don't have.

   New Approaches: Children have a range of inherited talent which can all be greatly enhanced by experience - all children can become musical.

   Dalcroze was amongst the first music educators to rebel against the notion of the 'born musician'. Indeed, when Dalcroze inaugurated aural-training lessons at the Geneva Conservatoire, fellow teachers argued that such studies would only succeed in making students acutely embarrassed by their musical shortcomings - not cure them. Today, more enlightened teachers recognize the importance of aural training. Frances Clark remarks:

   > Get the sound in the student's ear and show him how to make that sound before teaching reading. At one time in music there was a perception that you were either born with talent or you never had it. Now it's exciting to teaching the person who doesn't seem to have an ear for music to help him to develop it.

   Unfortunately, this point of view has not been accepted unanimously amongst the teaching fraternity. A few years ago, I gave a lecture to the Victorian Music Teacher's Association Summer School. During this session, I spoke at length on developing the musical ear and demonstrated several solfège exercises. Following the session, one teacher came to me and said, "I enjoyed your session, but do you really believe you can train the ear? I'm quite hopeless at the things you were discussing." Old beliefs die hard, as the saying goes.

   Richard and I teach children as young as three years old, and we are sometimes criticized for this. We would reply that for some three year old, playing the piano comes quite easily and naturally and quite rapid progress is made. Additionally, the ear is acutely sensitive to sounds at this age, and very young children really listen to the sounds which they make at the instrument. Many of our students have developed an absolute sense of pitch, and this is an ability which both Richard and I encourage. Dalcroze argued that absolute pitch was an acquired rather than inherited ability. Kodály agreed with this point of view:

   > Developing the ear is the most important thing of all. Concentrate first of all on recognising note and key. Try to determine the note of a bell, a pane of glass, a cuckoo, a motor car, etc. The myth of "perfect pitch"! It is not innate but a question of practice, just like measuring by eye. (Kodaly, 1964)

   Teachers have commented that there is insufficient time in instrumental lessons to practise ear training with their students. Time is a precious commodity. Nonetheless, even five minutes devoted to musical listening will help to cultivate the student's auditory facilities. Alongside this development, there will be a marked improvement in the child's musicianship and interpretive powers.

   Suzuki teachers often claim that, in contrast to 'traditional' instrumental methods, their approach directs itself immediately to the training of the ear. Nonetheless, it is

important for all music educators to recognize that ear training involves an interaction of various sub-processes. In an article entitled 'Teaching Inner Hearing', Richard Van Auken and Paul Larson highlight two of these sub-processes :

There are two kinds of hearing discussed in this article: external hearing - that is, hearing the sounds produced when a person plays - and inner hearing, which is, imagining the music as it should sound.

While the Suzuki approach is useful in helping the young child to develop the first of these process, i.e., providing a tonal image of the sound to be produced through daily listening to recordings, it is necessary to understand that the training of the musical ear involves skill development on numerous levels.

In New Zealand, Richard drew attention to the multi-faceted nature of the aural-training process. Many teachers had not seriously considered the need to supplement their teaching with additional sight-reading, listening and musicianship strategies. As one teacher exclaimed, 'I thought Suzuki was a method of training the ear!" Certainly, consistent listening to recordings will enhance the auditory faculties, but it is the teacher's skill in sequencing a programme of general musicianship will ultimately define the child's musicianship as distinct from his/her manual dexterity. As Dr. Mary Lou Sheil, the Australian Suzuki teacher and medical practitioner, has enquired:

> Should the eye be divorced from the ear in the early years of music training? The answer is 'Yes' - because you are in prime time for training the ear, but not in prime time for the eye. After all we speak long before we read books so why should we not play instruments as well as sing before we read music? (Sheil, 1985)

We should all be concerned to develop these auditory skills in the young child and not leave it to chance - we should be using auditory prime time. Fortunately, thanks to the work of many skilled educators, early music programmes are appearing everywhere, and we should be giving them all the support we can - whether they are based on Kodály, Carl Orff, Dalcroze, Suzuki or Yamaha. Each differs but has as its basis aim the training of musical skills in the young child.

Undoubtedly, with regular practice and perseverance, it is possible to develop both the child's, and your own, listening abilities. When difficulties arise, inspiration may be found in the advice given by John Curwen:

> The effect of tones on the mind is not always perceived and realised at once; if it were there would be no difficulty in striking them. The observing powers have to be awakened. It is essential that each pupil should make his own observation, however different it may be from the observation of others, for our own conception of a thing can help us to aim at it. (Curwen, 1879)

2. **Traditional Approach**: The end product - how beautiful the music sounds - is all-important.
Music education means learning an instrument - and doing enough theory to satisfy the instrumental examiners.

New Approaches: The product is less important than the general process of learning.
Mistakes' are met with encouragement and often learning builds on them.

Richard and I encourage our students to attain the highest level of perfection possible. This does not mean that we aim merely for a performance with all the correct notes, for one has only to listen to the performances of Horowitz and Rubenstein to understand that a few wrong notes (handfuls of wrong notes, in some instances) do not necessarily detract from a truly insightful and masterly interpretation. Rather, our

emphasis is compartmentalized, albeit rather artificially, into the technical and the more elusive expressive aspects of the child's musical interpretation.

With regard to practice, the children are encouraged, from the outset, to play the correct notes with the correct fingerings, to observe with care the phrasing and dynamic markings, to play with correct rhythm. Often, in taking on a student from another teacher, we discover that the learning process is hindered by a lack of certain for these matters. The child has learnt to practice unthikingly, and as a consequence, a great deal of re-learning is required in the initial stages to correct the 'learned' mistakes. Certainly, neither Richard nor I encourage or praise the child's mistakes, it takes far too much effort to get rid of them! Of course, our students do make mistakes, lots of them. The point is, they immediately attempt to correct these errors, thereby further polishing their performance of the work in hand.

Importantly, a great deal of our teaching takes place way from the keyboard. We conduct group musicianship classes where the children are introduced to musical aspects relating to pitch and rhythm, and this learning is later conveyed to the interpretation of specific compositions. Music, however, is a mysterious thing, for attention to correct notes, correct rhythm, correct phrasing and correct dynamics does not automatically ensure a sensitive, expressive and idiomatic performance. For example, it is quite possible to play a piece of music with a precise mathematical rhythm, and yet for the entire interpretation to be a-rhythmic. Similarly, a child may perform a Clementi Sonatina with an apparently faultless rendering of the notes, phrasing and dynamics, and yet the entire performance may seen rigid, dry impersonal and lifeless. As Dalcroze observed almost a century ago:

> Oh, the old-school nuances of musical interpretation! The crescendos, the ff's, the pp's executed to order, without a pupil knowing why, or feeling the slightest need for them...

From the earliest stages, Richard and I believe the child must learn to feel the rhythms muscularly, and to be able to sing the music they are learning to express at the keyboard. A child may play musical phrase in a most unmusical manner. If asked to sing the same phrase, a musical and sensitive performance often results. It is then quite easy to relate the vocal performance to the instrumental interpretation. Similarly, rhythm should not be addressed to the fingertips, but to the entire body. There is not much point practising the rhythmic variations of 'Twinkle Twinkle Little Star' if the child cannot march with ease to a crotchet beat. Yet how many teachers address themselves to such rhythmic inadequacies? Perhaps teachers might take greater heed of the view expressed by Roger Sessions in *The Musical Experiences of Composer, Performer, Listener:*

> Music is significant for us human beings principally because it embodies movement of a specifically human type that goes to the roots of our being and takes shape in the inner gestures which embody our deepest and most intimate responses. (Sessions, 1965, p 18)

In McLaughlin's classification, the 'traditional' approach is seen to emphasize the quality of the final product. In contrast, the more enlightened teacher focusses upon the teaching process itself. So, does our teaching fall into the 'traditional' or enlightened category? The answer is both. We hope that our students will strive to achieve the most beautiful interpretation of a piece as is within their technical and expressive capabilities. This goal directs the teaching process. Of course, the child's age and level of maturity will greatly effect the final product, and we do not expect a three or four year old child to perform a work by Mozart with the same insight as a twelve year old. But whatever age, the music must be suited to the character and expressive powers of the child concerned. As Arthur Rubenstein remarked: 'My long experience has taught me that your only way to success, young pianists, is to pour out your own deep emotion into the music you really love and understand.'

3. **Traditional**: In the effort to get as high marks as possible in the annual exam, only a small number of pieces are worked on - four main ones each year. Examinations and competitive performance are the way performance is judged. Children are in constant fear of failing - either at formal examinations, or in the eyes of their teachers.

New Approaches: A large number of pieces are learned each year. Examinations and competitions are not encouraged; or only used as excuses for performances to polish performances, in the context of much wider learning. "Failing" is an obsolete concept.

Richard and I do not perceive examination results as an indication of our own or the students success, nor do we aim for children to complete a specific number of pieces each term. Essentially, we strive for quality rather than quantity, and our students tend to take concerts, competitions and examinations in their stride. In fact, they look forward to performance opportunities with a great deal of pleasure and excitement. A particular benefit of competitions, is that the children hear a lot or repertoire, and will frequently ask to learn a piece played by another competitor. It is quite surprising how the technical and interpretive difficulties melt away, if the child is particularly keen to learn a particular piece.

Suzuki teachers often contrast their teaching with that of their 'traditiononalist' colleagues, regarding the use of a standardised repertoire. Morover, numerous exponents of the Suzuki approach argue that the alteration of this sequence of pieces, or its supplementation, is to invite pedagogical difficulties. This notion becomes insupportable when one considers the vast body of instrumental literature available, and the enormous diversity of repertoire and teaching sequences sequences employed by many fine teachers throughout the world. At the 1990 New Zealand Suzuki Institute Conference, Richard challenged the concept of an prescribed and inflexible repertoire, especially regarding the fact that the existing Suzuki books do not expose children to music of the 20th Century. Richard posed the following questions to the Suzuki teachers present:

(a) How much longer will Suzuki teachers slavishly adhere to 'the books', rather than their own knowledge and intuition?
(b) Three hundred years from now, will Suzuki teachers continue to concentrate exclusively on the music of the 18th and 19th centuries ?

Quite recently, I received an enquiry from the mother of a nine year old boy who, having studied piano for two years, is rapidly loosing interest. He has, for the past twelve months, been working on the same three preliminary pieces, and associated technical work. Upon questioning the mother, I was interested, although not surprised to learn, that the boy has not yet committed these three pieces from memory. Unfortunately, the mother's comment, "X is not good at learning by heart", says a great deal.

One aspect of our teaching which happily looks after itself, is the memorization of pieces. In essence, once the child has learnt a piece, it is memorized. In some cases, the composition is learned solely from listening to a taped performance, but the same approach to memorization applies to pieces studied from both tapes and score. But there is psychology in the process. For example, we would never say to a student, "Do you think you can memorize this piece for the concert, competition, or whatever. " Immediately, the child would view the memorization process as a difficult even onerous task, and from that point on, memorization will become a problem.

Our approach, or perhaps, non-approach to memorization, has been summed up by Lynn Olson and Marta Hilley:

> ...MEMORIZE AS YOU GO. Memory of a piece is not something that can only happen later on when you've supposedly 'learned' the piece. In

> fact, while you've been LEARNING what's really there, you've been MEMORIZING. These processes are part of each other... (Olson & Hilley)

This approach to memorization would seem to fit in nicely with Suzuki's 'mother tongue' concept. Daily listening to recordings allows children to be totally familiar with the music before study of the pieces is begun. Memorisation as such is an automatic process, begun before the children even learn to read the score. Nevertheless, there are Suzuki teachers who advocate a very different system of memorization. In a recent Suzuki Talent Education Newsletter, Janet Bogart tells us *How to Memorize:*

> ...With the music open, bite off a small section, probably one short phrase. Play the phrase 9 times...
>
> ...Now play the phrase away from the music. It should be memorized. If not, go to the spot you are having trouble with. Play that spot again nine times...then the phrase...up to tempo...
>
> Now move to the next phrase. After you have learned two phrases, play them together, etc., until you have completed a section. This is a surefire method. (Bogart, 1990)

From our personal observations, children do not instinctively memorize a piece in this so-called 'surefire' way. As indicated by Olson and Hilley, children naturally and easily absorb large sections of the music being studied, and show a remarkable ability to re-play this music, from memory, without the need for additional re-learning. It seems that only if you attempt to analyze and direct the memorization process, does musical memory becomes a difficulty for young children. Perhaps this is the reason why so many adult musicians recoil at the thought of performing, especially in front of others, without the music. We would advise teachers to think very carefully before implementing Bogart's 'surefire method'.

In conclusion, the definition of the 'traditional' teacher seems to be a somewhat nebulous concept. No matter what approach is taken, the ultimate goal is the production of a fine and enthusiastic musician, who loves and delights in the the music s/he plays. As Augustus Brathwaite states in his article, 'Suzuki Training: Musical Growth or Hindrance':

There need be no rigid distinction between Suzuki [students] and others taught traditionally. Both approaches share the same goal: to produce a performer who plays in tune with a rich and varied tone and gives stylistic, sensitive, and musically interesting interpretations of music. The student's sensibilities are enriched by the encounter with music, and he or she is able to share the joy of music making with other musicians, students, and members of the public. (Braithwaite, 1988)

References

Bogart, J. (1990) 'Listening'. *Newsletter of the Suzuki Talent Education Association of Australia*, **10**, 3, p 23.

Braithwaite, A. (1988) 'Suzuki Training, Musical Growth or Hindrance'. *Music Educators Journal*, p 45.

Curwen, J. (1879) *Musical Theory* , London: J. Curwen & Sons.

Giddens, M. (1984) *Freedom through Rhythm: Eurhythmics of Emile Jaques-Dalcroze* updated Master's Thesis, University of Melbourne.

Kodály, Z. (1964) 'Who is a Good Musician' in Ferenc Bónis, Ed., *The selected writings of Zoltán Kodály*. London: Boosey & Hawkes.

McLaughlin, H. (1990) 'Traditional Music Teaching compared with Newer Approaches. *Newsletter of the Orff Schulwerk Association of Victoria*, September/October, pp 7-9.

Olson, L. & Hilley, M. *Essential Keyboard Sonatinas* Alfred.

Sessions, R. (1965) *The Musical Experience of Composes, Performer and Listerner*. New York: Atheneum.

Sheil, M.L. (1985) 'Eye before Ear or Ear before Eye?' In Forsythe, J. (Ed) *AMEL Conference Paper*, pp 92-112.
Vandespar, E. *Quotations* unpublished mineograph.

THE SCHOOL RECORDER: STEPPING-STONE OR MILLSTONE?

Robert Erlich

The recorder is so familiar to us as a school instrument, that its roles outside the classroom, as a concert instrument and in adult amateur mausic making, are sometimes forgotten. In this talk I will try to present a more comprehensive picture. I will trace the recorder's principal musical and social roles from the sixteenth Century until the present day, concentrating on the interrelationships between its social history (who has played the recorder at various times in the past), musical application (what music these people have played) and technique (how they have played it). I will also trace the origins of the school recorder; and discuss the ways in which it is similar to and different from the concert instrument. The rise of the school recorder since 1945 has had a profound effect on what the man or woman in the street thinks a recorder is. "Recorder", in the public eye, now means "school recorder". People like me, who choose to play the instrument as their first or only concert instrument must therefore today work against the grain of an inaccurate public image.

Is the school recorder a stepping stone to musical literacy for many children and to serious instrumental playing for the more able, or has it become a millstone around our necks, dragging the recorder and all recorder players into disrepute?

Part One:

Walter van Hauwe, Professor of recorder at the Sweelinck Conservatory in Amsterdam, published a book in 1984 called 'The Modern Recorder Player'. In his introduction he writes:

> 'While there is already a basic knowledge, evolved over the generations, about how to play the violin, flute, piano, etc., a proper training system for the professional recorder player is missing.'
>
> 'I use the work 'professional' deliberately: it is assumed that teaching methods for violin players, even if meant for amateurs, are based on the expertise of professionals, and I see no reason why a recorder method should not be based upon a similar idea.'

Why do we lack this basic knowledge about recorder playing? The simple - though incomplete - answer is that, like the harpsichord, baroque flute and viola da gamba, the recorder suffered a 150-year break in performing tradition. To cut a complicated story down to its essential details, the recorder was virtually unplayed between roughly 1760 and 1900. Overtaken by the modern Boehm-system flute, it had no place in the classical and romantic orchestra, chamber salon or solo traditions. Consequently, there is no continuity of oral tradition; there are no pupils of pupils of the great masters to tell us how so-and so-practised articulation and how so-and-so rattled off the tricky bits in a Vivaldi concerto. We need to rediscover lost techniques, and much energy has been expended scouring those historical treatises which mention the recorder in an attempt to do so.

But there is more to the development of a 'proper training system for the professional recorder player' than the rediscovery of lost traditions of recorder technique. The basic knowledge we need today goes beyond the boundaries of the historical instrument. 'There is more modern recorder music than old recorder music' says van Hauwe - and he is right. Modern original recorder music is available in large, ever expanding quantities, and much of it is better than the general run of original pre-classical works. Every day, the recorder becomes, whether we like it or not, more a modern instrument, requiring a modern technique, than a 'historical instrument'. Do the technical discoveries of players enable composers to write experimental, stretching music - or do composers force performers to develop new techniques in order to cope with the difficulties in their scores? To ask which came first, the chicken or the egg, is to miss the point. The issue here is not whether one

supremely gifted individual can learn difficult modern pieces like Louis Andriessen's *Sweet* (1964) or Luciano Berio's *Gesti* (1966), but whether she or he has the technical vocabulary and grammar with which to train students to play these works, and equip them with the tool-kit they will need to tackle works as yet unwritten.

To summarize: not only is there no continuity of recorder-playing tradition from the past to the present day, but we must be honest about how much use even a study trip back to the past in a time machine could be. Even if we never play modern works our technique is inevitably modern because our attempts at 'authenticity' are wild shots in the dark. Our modern, rapid fire minds are trained for modern, rapid-fire results. We insist on playing music from more than one era, and more than one country, and seek to find appropriate styles for eveything. Our attempts at authenticity are in fact about as authentic as the drip-dry, easy-care, velcro-fastened polyester costumes for a television documentary about the Sun King.

This is still not the whole answer to the riddle of the missing language of recorder technique. However, van Hauwe writes about 'the expertise of professionals'. Well, who are these 'professional' recorder players? And what expertise is associated with their professional status?

Professional musicians have been playing the recorder since at least the start of the sixteenth century (with the exception, of course, of the instrument's hibernation between 1760 and 1900). The professional recorder players of today, however, are fundamentally different from those professional musicians who played the recorder in the past. In my opinion, all the available evidence suggests that they are doing something new, without historical precedent: playing the recorder as if it was a really serious musical instrument. I think that van Hauwe is talking about professional expertise developed only in the last thirty years.

Without getting too involved in the complicated issue of what a professional musician actually is and does, and what s/he has been and has done at different times in musical history, let me state my own crude working definition: a professional recorder player is someone who earns all or most of his or her living from playing and teaching the recorder. This definition cannot be carried too far. Before the Classical era, say before 1800, it was normal for musicians to play several instruments professionally. Typically someone might play the violin, and double upon the viola and possibly the cello if required. One of the clasic combinations in early eighteenth century England was the oboeist who could turn his or her hand to the recorder. The full-time professioanl player of a single instrument was a late eighteenth century invention.

Nevertheless, I want to stick by my crude definition in this talk because I think it gives a helpful insight into the relative importance of the various instruments played by our versatile ancestors. If we look right back to the sixteenth century, we can find evidence that a few professional musicians played the recorder as their first instrument. King Henry VIII imported a professional recorder consort from Italy, who earned their keep at court by playing the recorder. A treatise by Ganassi called La Fontegara (1535), and ricercate written later in the century by Virgiliano provide strong supplementary evidence for a tradition of virtuoso recorder playing of great technical refinement in sixteenth centruy Italy.

The music of Henry VIII's court, and the exciting repertory of sixteenth century ricercati and passagi are, however, footnotes to the old-music repertoire of modern professional players. We may play sixteenth century music, but it is hardly the cornerstone of our repertory: it is important to know about Ganassi, and study his treatise, but to claim this can be the practical foundation of a coherent, developed technique is naive, and to extrapolate from it an 'authentic' manner of playing music written in different times and places would be sheer dishonesty.

If we turn to the seventeenth and eighteenth centuries, to the rise of instrumental music from Frescobaldi to C.P.E. Bach, we find that the recorder was essentially an amateur musician's instrument, played by few accomplished professionals. The majority of those who we might consider as potential 'professional recorder players' in this period used the recorder as a

second, or even third instrument. To name these: Sammartini was an oboeist, as were Paisible and Barsanti. These musicians played the recorder when they got the chance, but earned most of their living playing the oboe. With a few exceptions, the seventeenth and eighteenth century recorder was (at best) an esoteric colour brought into the orchestra to illustrate birdsong or death and (more generally) a charming plaything. It was rarely played by people trained to bring out its subleties, and who had financial and peer-group support to practise it for its own sake. Bach didn't write recorder sonatas because it wouldn't have occured to him to do so: there wouldn't have been anybody to play them. His flute sonatas are dense, difficult, masterpieces exploring the limits of the traverso - a far cry from his generally conservative recorder writing.

Sir John Hawkins, writing in 1776, looks back at the 'golden age' of the recorder in England thus:

> 'a flute was the pocket companion of many who wished to be thought fine gentlemen. The use of it was to entertain ladies, and such as had a liking for no better music than a song-tune, or such little airs as were then composed for that instrument; and he that could play a solo of Schickhardt of Hamburg, or Robert Valentine of Rome, was held a complete master of the instrument . . .'

These fine gentlemen sought an instrument on which they could pick out the tunes of popular operas and songs without having to worry about developing an embrochure, bow hold or refined finger technique. They created a substantial demand for sheet music. In early 1700's London one could buy 'the complete Handel operas arranged for recorder'. These were the recorder players for whom Corelli's violin sonatas were arranged, for whom Handel's sonatas were published. They were also the recorder players for whom Bressan and the Stanesbys made their instruments - according to most authorities some of the finest Baroque recorders ever made. The golden age of the recorder in England was a golden age of amateur playing.

There are, of course, exceptions to the general rule. The sonatas and concerti by Vivaldi and Teleman are familiar examples - there is also difficult baroque recorder music by oboeist-cum-violinist-cum-recorder-players like Barsanti, Paisible, Mercy, Sammartini and so forth. But this is the extent of the 'original' baroque repertoire: the Hotteterre, Castello, Bach and Telemann works which crop up regularly in recital programs these days are mostly stolen from other instruments which had more highly developed techniques and traditions of interpretation. Stolen, perhaps, on the composer's authority, but nevertheless appropriated from other instruments like the flute or violin.

People who are really serious today about learning the recorder as a true concert instrument are therefore doing something new, for which there is little or no precedent. They play the recorder as a first study: treat it as a versatile tool with which to interpret the music of many eras. This demands a flexible, fluent technique, a modern Conservatory Method technique, which is as far removed from the recorder's dilletante traditions as the technique of the modern violin is from that of the ukelele.

How come so many people are taking the recorder so seriously these days, when there are so few historical precedents for its use as a first-study instrument? All the signs are that recorder fever is at boiling point: there are currently over two hundred full-time first-study recorder students at Dutch conservatories. Last time I looked, Tower Records in London stocked recorder recitals by Frans Bruggen, Walter van Hauwe, Conrad Steinmann, David Munrow, Michala Petri, Piers Adams, Hans Martin Linde, Michael Schneider, the Dolmetsch family, Peter Holstlag, Philip Pickett and Marion Verbruggen.

The recorder has come a long way since the modern revival started at the end of the last century. Despite partial accounts in books by Edgar Hunt, Hildemarie Peter and, most recently, Eve O'Kelly, there has, extraordinarily, been almost no attempt to explain the emergence of professional first-study recorder playing, or, since Hildemarie Peter's doctoral

thesis on 'The recorder, its traditions and its tasks' in 1953, to make a critical assessment of the current social and musical status of the recorder.

What follows is my own partial account, deliberately provocative and opinionated, of the three branches of the twentieth century recorder tree: the 'amateur recorder', the 'school recorder' and the 'professional recorder'. I am not trying to give an authoritative account; rather I hope to stimulate discussion about where these three instruments, with their distinct repertories and techniques, came from; and what the effect of each kind of recorder and player is upon the others.

1. Amateur

At first, the twentieth centruy recorder revival followed seventeenth and eighteenth Century historical precedent. Until the 1930s the recorder mainly found favour in the home, in the German hausmusik, (domestic music) movement for example, or among eccentric English gentlemen and ladies - the Dolmetsch coterie, the William Morrises and Ezra Pounds and hundreds of less famous folk, who took pleasure in rediscovering early music and instruments for a variety of reasons, not least the return to a simple, pre-modern lifestyle - often including, for example, vegetarianism and sandal wearing. Kingsley Amis' recorder playing history professor, Welch, in *Lucky Jim* is a sharp, witty and accurate cariacature of the type. Although the Dolmetsches also fostered viola da gamba, harpsichord, clavichord and fortpiano playing, the recorder appealed in particular because it was cheap, easy to play after a fashion and, to many, a magical passport to the sounds of a lost age.

The English amateur players inspired by Dolmetsch recognised the recorder's potential for music-making on a human scale. Although early music was then still a decidedly eccentric taste, you had the considerable satisfaction of joining a small club of cogniscenti. An important part of the appeal was that you could be ravished in private, in chamber, far from the matey, public atmosphere of the Town choral society or municipal band.

In 1930s Germany, however, the recorder took on a new and unprecedented role: descant recorders were mass-produced for use in recorder bands in the German Youth Movements, the Wandervogel and so forth. Initially 'back to nature' movements in boisterous public contrast to the sandal-wearing, vegetarian men and women who hiked across the southern English countryside to commune with the Dolmetsch family in Haslemere, during the 1930s the German youth movements were hi-jacked and transformed into the Hitler Youth. Their music became overt propaganda for the Nazi cause. Various German publishers, which had exploited the market for recorder sheet music created by the hausmusik movement, started publishing scores explicitly advertised as being suitable for the Hitler Youth. One could even buy a recorder arrangement of the Horst-Wessel Lied. In 1936, the infamous Berlin Olympic Games opened with a concert of music by Carl Orff played by an orchestra of around 6000 children playing simple percussion instruments and recorders.

Had it not been for this startling new use of the recorder, our instrument might have remained an obscure taste, as familiar or unfamiliar in the home or the concert hall, as for example, the viola da gamba. When the war was over, however, descant recorders rose again, in far greater numbers, like the culled broomsticks in *The Sorcerer's Apprentice*, to become a principal tool for elementary mass musical education on both sides of the North Sea, and eventually, all over the world.

2. School

The descant recorder is now perhaps the most widely played musical instrument within the sphere of influence of Western art music. A basic tool for elementary musical instruction in primary schools throughout Western Europe and in parts of Asia, Australasia and the Americas, it has been mass-produced in industrialised countries, notably Germany, Japan and Britain, since the early 1940s. Due to high turnover in

shops, producers' economies of scale, and the low cost of distributing small, resilient instruments, a descant recorder can be bought today in virtually any music shop in Western Europe for approximately £4.00, less than the cost of a hamburger meal at a McDonalds restaurant. The choice of the descant as the principal size for educational use is a logical one, since it is small enough to be played by young children. Before the modern revival, however, it was one of the rarer kinds of recorder and it consequently has a tiny original seventeenth and eighteenth century repertoire, even when compared to other unusual sizes, such as the sixth flute or sopranino. The descant's familiarity today is therefore wholly the result of its modern use in schools.

Since the late 1970s, Japanese manufacturers have come to dominate many Western markets for mass-produced recorders. The standardisation of design and strict quality control which have enabled Japanes firms to capture large shares of Western piano, car and electronics markets from local producers since the 1960s have, in the recorder's case, ensured reliable uniformity of response and tuning between instruments. Since groups of recorders produce strong 'beats' and different tones when played out of tune, this uniformity is clearly of great importance for class teaching, when large numbers of recorders are played together. Indeed, such is the quality of some Japanese plastic recorders, that they are used as practice instruments by many conservatory students.

Before the discipline imposed upon the market by cheap and excellent Japanese imports, however, standards of design and construction among mass-produced recorders were generally low. Hermann Moeck, a leading German manufacturer, has conceded that - I quote

> 'until the 1960s, no acceptable machine-made . . recorders were on the market.'

In Britain concern about the poor quality of many school recorders led the British Standards Institution to publish recommended minimum standards for the design and constructions of recorders in 1964. This was not wholly successful, however: I own two school recorders made to the British Standard in the late 1960s, with usable ranges of only d"-a"', in contrast to the descant recorders's full range of c"- d"" or even higher. Poor design and quality control also undermined uniformity of response and tuning among different instruments from the same factory. The problems of tuning that this lack of uniformity caused in class teaching were exacerbated by a proliferation of makers and designs. In his 1962 book 'The recorder and its music', Edgar Hunt included a photograph of 21 different kinds of descant recorder, of which 20 were instruments in mass-production only a selection from those available in Britain in the early 1960s.

Until at least the middle of the 1970s, the wide dissemination of instruments with so-called 'German fingering' acted as yet another constraint upon the school recorder's musical potential. This crudely simplified fingering system was particularly common in countries with close trading and cultural ties to Germany, such as the domestic Japanese market, established in the 1930s and 1940s. The virtual impossibility of playing a chromatic scale in tune on a German fingered recorder limited its potential to playing simple non-modulating melodies. Together, poor standards of construction and German fingering ensured that, in many countries, the typical school recorder was little more than a toy, bearing little resemblance to the concert instrument, and wholly inappropriate for almost all the recorder's concert repertoire.

The school recorder's inherent limitations are frequently exacerbated by the class environment into which it is usually introduced and the methods by which it is taught. Typically, children learn the recorder in primary schools from the age of about seven, in groups or their normal full classes, from non-specialist teachers. It is widely accepted that other instruments taught to primary school groups, such as the violin and guitar, need professional instruction. The recorder, however, is often taught by class music teachers, who are sometimes by their own admission only 'one page ahead' (in

an instruction book) of the children they are teaching. Although increasingly class recorder teachers have rather more expertise than that, the generally unattractive noises inevitably produced by groups of beginners on most instruments are, in the case of the school recorder, only exceptionally placed in the context of really skilled playing by their teacher. Please don't misunderstand me: I am not criticising school teachers or trying to devalue their educational skills - I am describing the consequences of a particularly haphazard classroom method, which I personally believe to be wrong.

In school class recorder teaching, however, fingering is usually taught without reference to posture or hand position, leading to the development of bad habits which in turn create intractable technical problems for a future teacher to solve. This lack of attention to the most elementary details of recorder technique promotes the belief that technique is unnecessary; that the recorder is the 'easiest' of all musical instruments to play. In contrast to the 'difficult', respected, expensive, unfamiliar, fragile school violin, the school recorder is 'easy', disrespected, cheap, ubiquitous, and resilient. Even so, it is surprising that school recorders should routinely be bitten, smashed, mutilated and allowed to accumulate deposits of dirt which render the instrument unplayable: that this is widely tolerated by adults further illustrates the recorder's low cultural status in the typical school environment.

There is, of course, no reason why the recorder should not be taught in schools as a legitimate musical instrument; in small groups or by individual instruction - indeed, there are many examples of this being done with great success. If we ask what is typical, however, we still find that the recorder is taught in classes and perceived as a 'child's instrument'.

It would be surprising if this unattractive, schools-bound image did not have a detrimental effect upon the cultural status of the concert instrument; acting as a disincentive to serious study, and encouraging children demonstrating talent upon the recorder to switch to an instrument with higher staus, such as the flute. Although adequate testing of this hypothesis would require far more extensive empirical research than has yet been conducted, there are indications in existing studies that the patterns of use established for the recorder in primary schools persist at least as far as secondary level music education. A study in 1983, for example, of the musical activity of approximately 1,400 German children with an average age of fourteen, found that while 41% of the children 'played the recorder' (the next most widely played instrument was the guitar, with 27%), under a third (30%) of these said they 'had a teacher'. Only 3% of the recorder players said they did not want to play any other instrument (compared to 45% of other woodwind players). The low proportion of 'recorder players' receiving tuition, and the extremely low percentage reporting absolute satisfaction with the instrument, suggest that the recorder is perceived as an unrewarding, transient, essentially casual study within this group.

Further evidence of a predominantly casual attitude to the recorder by German children and their educators, comes in the 1987 annual report of the Association of German Music Schools. Since these institutions are the principal source of professional musical instruction for German children in secondary level education and adult amateurs, some 400,000 students in 1987, the detailed statistical information in this report may be taken as an accurate representation of the German public's demand for instrumental tuition. It shows that 23% studied recorder as their first study, compared to 5% (flute), 1.1% (saxophone) and 7.3% (violin). However, only 17.6% of the recorder students received individual tuition, compared to 71.7% (flute), 74.8% (saxophone) and 78.9% (violin). Therefore, although more students received individual instruction on the recorder (16,343) than on the flute (14,492), this is only one aspect of a much larger picture, in which the recorder is predominantly taught to groups and classes: to 82.4% (76,612 students) of those German 'recorder players' registered at a music school.

This strongly suggests that the recorder is regarded in West Germany as a casual recreational pastime, rather than an intensive study in its own right, to a much greater

extent than the flute or the violin. Familiarity has undoubtedly bred contempt. It has also, however, provided the most immense pool of potential recorder talent: when so many people play the school recorder, it would be surprising if some did not turn out to have real talent and seek good training. This is the 'stepping-stone' argument: an optimist would say the school recorder can act as an introduction to instrumental playing, a stepping-stone to an orchestral instrument, or even the concert recorder. Personally, for the reasons I have outlined, I am more inclined to pessimism: I see the school recorder less as a stepping-stone, more as a mill-stone around the necks of serious amateur and professional recorder players.

Ask the man or woman in the street what a recorder is, and they will think of the school recorder. In Victorian England, the piano came to symbolise respectability: no decent home was complete without an upright piano in the parlour, no woman was considered well-brought-up unless she could play a few short pieces. In our time the recorder has come to symbolise the school room. The typical eighteenth century image of the recorder as gentleman's companion, an easy key to the world of music for adult amateurs, has been replaced with something less sedate and, in my opinion, considerably less attractive: a picture of a class of wailing descants playing the over-familiar tunes of childhood: *London's Burning, Frere Jacques, Au Claire de la Lune.* This is, I believe, the direct cause of much of the prejudice directed against the recorder and recorder players by other musicians, the music business and the musical and general public.

This prejudice has some amusing consequences - one recorder player announces himself to strangers as working 'for Olivetti computers', to avoid the inevitable struggle: 'you do WHAT?' 'Oh, but what is your real job?'

I speak of a well-respected professional player, winner of a prize at an important competition, who holds a desirable Conservatory job in Holland. Others are less amusing: reading a recent *Financial Times* survey of the recording industry the other week, I was charmed to learn that a major German record label 'recently decided not to sign a talented young recorder player because of the instrument's unfortunate image'. It seems that the old viola player joke would now be better directed at us:

> 'What is the definition of a gentleman?'
> 'I don't know, what IS the definition of a gentleman?'
> 'Someone who can play the recorder, but doesn't!'

3. Professional

I have discussed amateur playing in the modern revival, and gone into some detail about the consequences for the recorders's social status of the recent popularity of the school instrument. Now I want to turn to professional playing, and suggest some explanations for the rise of the modern professional recorder player.

Aside from Carl Dolmetsch, who was a unique case because of his integration within the Dolmetsch family, until the 1960s the recorder was mainly played by professional flautists (Linde, Scheck, Hunt, Conrad), oboeists (Piguet) or clarinettists (Otten). Some of these players were, and indeed still are, eminent recorder players, but they were trained in the technique of another instrument and earned their living substantially by playing that instrument, at least until after professional recorder playing (i.e. earning your living mainly from the recorder) had become frimly established by others. The English player Edgar Hunt wrote in 1962:

> 'From the moment I frist tried to play the recorder, I looked on it as complimentary to my flute. The flute offered greater mechanical possibilities, but demanded greater skill in certain directions, the recorder gave immediate response and seemed altogether more natural.'

To these players there could be no such thing as a specialised recorder technique - true body of knowledge about how to study and play the recorder. Why on earth bother with such a thing? The recorder was a cheap, novel, limited, easy instrument, the runt of the woodwind family.

Or was it?

In 1934 Frans Brüggen was born, a Dutchman, and the father of the first truly systematic approach to recorder technique for at least 400 years, if not the first ever. He was introduced to the recorder at the age of six, during the Nazi occupation of Holland. Schools were closed and all nine Brüggen children had to spend their days at home. The eldest boy, an oboeist, charged with looking after Frans, gave him elementary lessons on a German fatory-built treble recorder. Frans practised hard('I spent the whole war playing the recorder'), and clearly felt he had found his natural instrument: in his early teens, he told his father 'I want to play the recorder as my profession'. His father consulted the director of the Amsterdam Conservatory. The reply was predictable - Mr Brüggen was told that his son should learn the transverse flute.

So in 1949, when Brüggen was 15, he entered the Muzieklyceum in Amsterdam to study the flute, and took the opportunity to have recorder lessons with the clarinettist Kees Otten. Like Edgar Hunt at Trinity College of Music, London, Otten had succeeded in establishing the recorder's presence in a conservatory as a subsidiary study. Brüggen was, however, the first student in Holland to take an official diploma upon the recorder, even though he was not permitted to register recorder as his principal subject. His wish to study the recorder for a diploma was challenged even by Otten, who cautioned him against putting the recorder before the flute, on career grounds. He persevered nevertheless, and graduated, in recorder, in 1952.

In 1953, Brüggen joined Otten on the staff of the Muzieklyceum: as a recorder teacher, to teach first study recorder pupils. In 1962, he was appointed professor of recorder at the prestigious Royal Conservatory in The Hague. This was the first recorder class in the world to be taught by a virtuoso with an international reputation, within a comprehensive system of state support for both student and professional musicians. In my opinion, this marked the start of the recorder's full assimilation as a serious first study in the music conservatories of Western Europe.

Once recorder was officially accepted as a legitimate first study within the Dutch conservatory system the proudly lavish state provision for education and the arts in 1960s Holland was extended to the training and protection of professional recorder players. Generous grants for extended courses (up to 6 or 7 years) became freely available to Dutch nationals displaying sufficient talent, and shorter-term scholarships were awarded to foreigners. Thus aspiring recorder players from all over the world- the USA, Brazil, Japan, Europe, Australia - were positivley encouraged to come to study the recorder 'professionally' in Holland. Selected Dutch musicians, including many recorder players, were promoted abroad by the state impressariat - for example, in the period from 1960 to 1976 Brüggen and his pupils gave sixteen separate concerts in London promoted by the Dutch government. A government-funded publishing house, Donemus, promoted the work of modern Dutch composers - including the recorder music they were encouraged to write by the rising generation of professional recorder players. Like other citizens with professional qualifications, Dutch recorder players with diplomas were guaranteed generous enemployment benefits through the uikering system. Furthermore, the recorder's acceptance in leading conservatories led secondary institutions throughout Holland to appoint recorder teachers, leading to a temporary shortage of teachers with professional qualififcations which was not fully met until the early 1970s.

When Brüggen started teaching at the Muzieklyceum in Amsterdam in 1953, he had few students, and even fewer of outstanding talent. By the mid-1960s he was to be overwhelmed by the sheer number of applicants. State financial support for students

and the emergence of a job market for professional recorder players were undoubtedly important, but the marketing of Brüggen as a superstar musician by his record company, Telefunken, played the key.

Brüggen is, of course, a great musician, by world atandards, the standards of Casals, Toscanini, Leonhardt or Bernstein. Great musicians don't just appear out of nowhere, though, they are sold and marketed like soap powder. If the soap powder isn't any good, no amount of marketing can shift it. But when the soap powder is revolutionary, and sexy to boot ....

In 1962, Brüggen started recording for Telefunken (now Teldec). Around 1965, a decision appears to have been taken to build Brüggen's image as a star. The success of this exercise is indicated by the fact that when he stopped recording for Telefunken, settling with RCA in 1979 after releases for EMI and Philips, his image as a glamorous star performer was sufficiently secure for RCA to include Brüggen next to Domingo, Galway, Horowitz and Artur Rubinstein, in their Label der Stars advertisement.

Pictures were a particularly important element in Telefunken's marketing strategy, fetishising three images by their constant repetition: Brüggens physical appearance, his association with unusually large, rare or beautiful recorders, and his name itself. The design of the 1972 boxed set Frans Brüggen spielt 17 Blockflöten is typical. In its front cover picture Brüggen is artificially elevated against a Dutch skyline, uncharacteristically casually dressed, and carefully lit to suggest masterly authority offset by a sporty cheerfulness. His left hand grasps an antique recorder, evident phallic symbolism, echoed by the out-of-focus bell-tower behind. Suspended above his head, glowing halo-like in a striking pink, are the only words on the front cover apart from the name of the record company: 'Frans Brüggen'. Some photographs were probably intended, and were undoubtedly widely used, as pin-ups, including the two-tone portrait included with the boxed set Frans Brüggen 2 and a 60 cm2 poster (four times the size of an LP sleeve) which was reprinted at least three times.

As a case history in marketing, none of this is in itself surprising, since many artists of comparable stature were being promoted by their record companies in similar ways at this time. Wofgang Mohr, Artists and Repertory manager at Teldec, who worked on the marketing side of the company during the late 1960s, told me that Brüggen did not receive unusually strong promotion for a Telefunken solo artist at the time. What was remarkable, however, and without precedent, was that the artist being marketed was a recorder player. The novelty of this was acknowledged in Telefunken's promotional texts, even as they draw extravagant comparisons between his lifestyle and instruments and those of a star violinist:

> '...a recorder virtuoso is by no means overshadowed by more popular soloists like violinists, pianists or cellists. "Financially certainly not. I earn more money than I can spend." '
>
> 'from his writing-desk he produces an ebony instrument about a metre long with ivory rings on it every ten centimetres. "Stainsby (sic) (50) London, 1730, the best of the best, the Stradivari of recorders," is his brief but pithy comment. Its value? "About 10,000 German marks." '

Telefunken's marketing had two effects crucial to BrUuggen success in attracting students. Firstly, texts such as those quoted above promoted the idea that a successful, even glamorous, career could be made as a recorder player. Secondly, Brüggen became an idol for young recorder players. In 1989, I asked a range of recorder students and teachers at Dutch conservatories for their personal thoughts about Brüggen. A selection of replies: 'a genius' (male, age 40), 'my idol: but at least I was not in love with him!' (male, age 32), 'an incredibly great musician' (male, age 25), 'I think he is the most beautiful man' (female, age 23), 'I used to have his posters on my wall' (female, age 27). Others told me they felt spiritually close to Brüggen

through his recordings, that particular ornaments or timbres had become 'the only way to hear' a particular phrase: 'I could imitate his recordings very well'.

My own encounters with Brüggen, attending several concerts and playing in one masterclass (Amsterdam, October 1988), make me wary of trying to explain his 'aura' or 'presence' in rational terms alone. Despite his introverted physical bearing, people quite literally fall back when he enters a room. The 1988 Amsterdam International Week of Twentieth Century Recorder Music provided many chances to observe this. The venue was so crowded that lectures and concerts had to be relayed live on a video link to those unable to squeeze into the concert hall, yet people made space for him to pass as might disciples of a religious leader.

As I have already mentioned, few of Brüggen's early students were exceptionally talented, and few went on to make successful careers, even in the short term. As Brüggen's reputation as a successful recording and concert artist grew during the 1960s, however, he started to attract an increasing proportion of students who wanted to play the instrument professionally. The recorder was starting to be seen as an astute career choice: take Thera de Clarck, now a professor of recorder at Rotterdam Conservatory for example. She was a first-study pianist in the late 1960s, but was advised by her teacher to study the recorder instead. The recorder was an instrument with a bright future upon which, it was thought, she could make a successful career with comparatively little competition. While this transformation in the recorder's vocational status must partly have been the result of the demand for teachers to fill posts in Dutch conservatories and music schools, aspirations to emulate Brüggen's glamorous solo career probably played the major role in drawing some outstandingly talented students into his class towards the end of the decade.

The period from about 1968 to 1974 saw a particularly high level of talent in Brüggen's class at The Hague conservatory. In 1969, for example Kees Boeke and Walter van Hauwe, his favourite students and later colleagues in the ensemble 'Sour Cream". graduated summa cum laude. Marion Verbruggen and Riccardo Kanji, still studying that year, have also enjoyed particularly successful careers. In 1969, The Times noted:

> 'many excellent [recorder] players either come from Holland or have studied there. For several years Dutch conservatories have accepted the recorder as a performing instrument with its own rights...'.

Such international recognition naturally increased the numbers of foreign students applying for admission, and Brüggen's class became oversubscribed. In 1973, when the number of recorder students at the conservatory reached 50, even gifted students were unable to study with Brüggen himself.

Michael Barker, for example, now a professor of recorder at Thge Hague conservatory, came from the United States hoping to study with Brüggen, but found instead that he had first to climb several rungs of assistant teachers of assistant teachers:

'There was Frans [Brüggen], and if you couldn't study with Frans you studied with Walter [van Hauwe] or Kees [Boeke], that was for a few years second best, but OK it was a sort of way to work up, and ...if you couldn't study with ... Walter of Kees, then you studied with Riccardo [Kanji], Jeanett van Wingerden or Bruce Haynes.'

The recorder had arrived as a professional study ... and in Brüggen's class a radically new attitude became evident: true respect for the recorder, on its own terms, not merely as the poor relation of the transverse flute. According to Walter van Hauwe: Brüggen founded '...not so much a recorder school as a mentality ...you learned to love the instrument so much it became part of yourself: your raison d'être'.

Michael Barker alos describes Brüggen's teaching as fostering a recorder 'mentality'. He had trained as a trumpet player in the United States before coming to Holland, and was

'surprised ...when I came [to The Hague] that something about the relationship between the player and the instrument was totally different ...[from the systematic teaching of brass instruments in the USA] ... a mor or less subservient role of the player to the instrument, much more one of exploration: what does this thing "want" to do, before the question"how can I get this or that out of it?" '

> This 'recorder mentality', fostered in Brüggen's class was the essential foundation for a clear-headed reappraisal of recorder technique from first principles: professional principles. Brüggen himself left much of this research to his students, in particular Kees Boeke and Walter van Hauwe. Their achievement in the succeeding two decades has been to develop a sturdy, basic tool-kit for the training of recorder players; a presentation of the basic body of knowledge about recorder technique which, once we assimilate it, seems so obvious that it appears incredible we didn't know these things all along.

These, then, are the three branches of the twentieth century recorder tree: amateur, school and professional. The first is centuries-old, the latter two are relatively young, yet have grown so fast that they now overshadow the original stock.

I hope this talk will stimulate further discussion about how each of these traditions can learn from the successes and failures of the others. Let me finish with one example of how this might work in practice. We have yet to see the basic technical information developed over the past thirty-five years by Boeke and van Hauwe assimilated and introduced into school recorder teaching. Undoubtedly, even at the level of how to hold the recorder, much of this 'professional' expertise is potentially valuable in the classroom. First of all, however, I think that school recorder teachers, children and their parents, all have to be convinced that recorder technique exists, and that it matters, even for beginners. Without such a change in the recorder's status in the school environment, I believe little can be achieved.

References

No list supplied.

CONFERENCE PARTICIPANTS

Roland Bannister	Charles Sturt University, Riverina.
Margaret Barrett	Tasmania State Institute of Technology, Launceston.
Jenny Bryce	Wedderburn High School, Victoria.
Christine Duffy	St. Kilda Primary School, Victoria.
Peter Donlen	Victoria College
Barbara van Ernst	Victoria College
Belle Farmer	Victoria College
Micheal Giddens	University of Melbourne
Robbie Greig	Victoria College
Max Reeder	Charles Sturt University, Mitchell.
David Reid	South Australian College of Advanced Education, Magill Campus.
Elizabeth Silsbury	South Australian College of Advanced Education, Sturt Campus.
William Smith	University of Melbourne.
Jane Southcott	Monash University College Gippsland
Robin Stevens	Deakin University
Warren Tiller	Ballarat College of Advanced Education
Vanda Weidenbach	University of Western Sydney, NSW.
Amanda Wojtowicz	Tasmanian University