MUSIC
IN EDUCATION

International Conference
on the Role and Place of Music
in the Education of Youth and Adults
Brussels, 29 June to 9 July 1953

UNESCO

MUSIC IN EDUCATION

First published in May 1955 by the United Nations
Educational, Scientific and Cultural Organization
19 avenue Kléber, Paris-16e
2nd impression January 1956
Printed by Gassmann S.A., Soleure (Switzerland)

© Unesco 1956
Printed in Switzerland
CUA. 55 D. 15 Aa

CONTENTS

Introduction 9
Text of the *Canticle to Hope*, Paul Claudel 15

I. GENERAL EXPOSÉS

The philosophy of music education, by Georges Duhamel . 23
Music and international understanding, by Domingo Santa Cruz 34
Music education within the reach of all, by Dragotin Čvetko 41
The role of folk music in education, by Sir Steuart Wilson . 46
The present state of music education in the occidental world, by Leo Kestenberg 52
Music education in Europe, by Eberhard Preussner. . . . 58
Music education on the American continent, by Arnold Walter 65
The present state of music education in the Asiatic continent: India, by V. Raghavan 72
New trends in music education, by Vanett Lawler 87

II. MUSIC EDUCATION IN THE CURRICULUM

A. *Primary and Secondary Schools*
Music in rural schools in Scotland, by A. McShields . . 97
Music in rural schools in England and Wales, by H. Watkins Shaw 99
The teaching of singing in rural schools of Yugoslavia, by Miodrag A. Vasiljevič. 103
Music in the elementary school in Sweden, by Yngve Hären . 106
Music in the elementary schools of the United States, by Marjorie J. Malone 110
School music education in Germany, by Egon Kraus . . 112
School music education in Yugoslavia, by Truda Reich-Grbec 115
School music education in Japan, by Tomojiro Ikenouchi . 118

School music education in Italy, by Virgilio Mortari . . 122
School music education in Norway, by Ingeborg Kindem . 124
School music education in Denmark, by Willum Hansen and Rudolf Grytter 128
School music education in Peru, by Maria Ureta del Solar . 130
School music education in England, by J. W. Horton . . 136

B. *Higher Education*
Music education in the colleges and universities of America, by Carl Parrish 140
Music education in the universities of Europe, by Valentin Denis 144
Music education in the universities of the Scandinavian countries, by Eino Roiha 148

C. *Popular Music Schools*
Rural music schools in England, by Mary Ibberson . . 151
A people's school of music in the Netherlands, by G. J. Th. Lohmann 154

D. *Individual and Private Music Instruction*
Individual and private music instruction in Japan, by Naohiro Fukui 157
Individual and private music instruction in England and Wales, by I. R. Walters 158
Individual and private music instruction in the Philippines, by Lucrecia R. Kasilag 161

III. MUSIC EDUCATION IN SOCIETY

The training of the listener in music appreciation, by Marcel Andries 169
The role of music in general education, by L. Gelber . . 174
The importance of audience participation in singing, by Margarita Menéndez, García y Beltran 180
The importance of audience participation in dancing, by Douglas Kennedy 183
Music education and folk music, by Halil Bedi Yönetken . 187
Folk music as a social binding force, by Maud Karpeles . . 189
Music in industry: functional music, by Josephine McVeigh . 192
Music in the workers' leisure time, by Jef Poels . . . 195

The curative powers of music, by Christine Hendrickx-Duchaine 200
Music in prisons and reformatories in England and Wales, by Charles Cape 205
The great public music libraries, by Vladimir Fédorov . . 207
The role of popular libraries in music education, by Alfons Ott 212
The libraries of the conservatories, by Guy Ferchault . . 215
Sound libraries and their role in music education, by Roger Dévigne 220

IV. METHODS AND AIDS IN MUSIC EDUCATION

Eurhythmics: the Jaques-Dalcroze method, by Frank Martin. 225
The Martenot method, by Maurice Martenot 232
The Orff-Bergese method, by Egon Kraus and Wilhelm Twittenhoff 241
Music education by the Ward method, by Joseph Lennaerds . 244
A means of education: the making of musical instruments by children and adolescents, by Heinrich M. Sambeth . 247
A new method of instrumental instruction: the film as a means of music education, by Louta Nouneberg 248
The radio as a means of music education in Canada, by Geoffrey Waddington 252
The gramophone record, an aid in music education, by A. Cherbuliez de Sprecher 255
A history of music recorded for educational purposes, by Fred Hamel 260

V. THE TRAINING OF THE TEACHER

Music education, by the specialist or the general teacher?, by André Henry 267
Musical training of rural school teachers in France, by Emile Damais 270
The training of teachers for music in the rural schools of the U.S.A., by Harry R. Wilson 275
The training of music teachers in Germany, by Dietrich Stoverock 279
The training of specialist teachers of music in the University of Reading, in England, by Arnold Bentley 282

The training of music teachers in the Netherlands, by Henri Geraedts 284
The training of music teachers in France, by Blanche Souriac 286
The music specialist in the schools of England, by J. W. Horton 291

VI. THE CONTRIBUTION OF THE PROFESSIONAL TO MUSIC EDUCATION

The composer's point of view, by Federico Ghedini . . . 297
The performer's point of view, by Marsi Paribatra 300
The educator's point of view, by Bengt Franzen 303
The publisher's point of view, by Pietro Montani 307

VII. APPENDIXES

A. Report presented by the Rapporteur-general of the International Conference on the Role and Place of Music in the Education of Youth and Adults, by Arnold Walter . . 313
B. Resolutions and recommendations 320
C. A proposal to found an International Society for Music Education, by Charles Seeger 325
D. List of participants 331

INTRODUCTION

The International Conference on the Role and Place of Music in the Education of Youth and Adults, held in Brussels from 29 June to 9 July 1953, was the result of close collaboration between Unesco, which was responsible for its organization, and the International Music Council, which drew up its plan of work. It forms part of an extensive programme undertaken from 1949 onwards, in order to determine the place of the arts in general education and their importance in the formation of personality. For that purpose, Unesco organized in 1951 at Bristol (U.K.) a seminar on the teaching of the plastic arts, and helped the International Theatre Institute to prepare the programme of two international conferences on the theatre and youth which were held in Paris in 1951 and at The Hague in 1953. The Brussels Conference on music education completed this cycle of work dealing with the teaching of the arts in schools and in the community.

The aim of this conference was to study in their entirety problems connected with non-specialized music education, the purpose of which is not to form professional musicians, but to develop the appreciation, taste and critical judgment of the listener from his earliest youth, so as to train him and enable him to appreciate the beauty and wealth of musical masterpieces.

The conference also set out to define the methods best suited to school education, adult education, and the training of music teachers.

International exchanges of information, persons and teaching material; the activities of national or international governmental institutions, and the role of music education as a means to international understanding, were also the subject of special study.

Another very important purpose of the conference was to bring together for the first time, at least in such large numbers, specialists in music education, composers, music teachers, students and performers; in short, representatives of all branches of musical activity, drawn from all parts of the world. The conference hoped to provide these

different specialists with an opportunity to exchange their ideas on certain questions and to attempt a comparison of the experience acquired in their respective domains.

The aim of the meeting was twofold: first, to determine the position of music teaching throughout the world, and secondly, to discover methods of raising the standard in regions where music education has not yet been fully developed.

The work of the Brussels Conference was continued at the International Congress on the Professional Training of Musicians, which was held, partly at Bad Aussee and partly at Salzburg, from 5 to 25 July 1953. The object of this congress, which took place under the auspices of Unesco, was to complete the study of music education undertaken by the Brussels Conference.

In anticipation of the Brussels Conference, the International Music Council set up a preparatory commission, consisting of Messrs. Bernard Shore (United Kingdom), Arnold Walter (Canada), Marcel Cuvelier (Belgium), Miss Vanett Lawler (United States), Messrs. Raymond Loucheur (France), Charles Seeger (United States), Reinhold Schmid (Austria) and Eberhard Preussner (Austria). This commission met four times between 1951 and 1953 to draw up the programme of the conference, its rules of procedure, the list of the distinguished persons to be invited, and also the list of various specialized international organizations which were to be asked to send representatives.

The Belgian Government, having been approached by Unesco, agreed to receive the conference at Brussels and generously offered its financial assistance.

The number of delegates and representatives of international organizations exceeded the expectations of the organizers; 314 people took part in the work at Brussels: 84 delegates appointed by 29 Member States,[1] 189 individual participants coming from these same States as well as from other countries,[2] delegates from 19 non-governmental organizations,[3] 27 music groups coming from Germany, Belgium,

1. Australia, Austria, Belgium, Canada, Cuba, Denmark, Dominican Republic, France, German Federal Republic, India, Iran, Italy, Japan, Korea, Laos, Luxembourg, Mexico, Netherlands, New Zealand, Nicaragua, Norway, Peru, Philippines, Sweden, Switzerland, Turkey, United Kingdom, United States of America, Yugoslavia.
2. Brazil, Greece, Haiti, Spain, Thailand, Union of South Africa; and certain non-member States of Unesco, i.e. Chile, Finland, Iceland, Republic of San Marino.
3. International Association of Music Libraries, International Association of University Professors and Lecturers, International Committee for the Standardization of Instrumental Music, International Confederation of Popular Music Societies, International Council of Women, International Federation for Documentation, International Fede-

Canada, the United States, France and the United Kingdom,[1] as well as the International Orchestra of Musical Youth, specially assembled for this occasion and consisting of 105 performers from 10 different countries.

The work of the conference was carried out either in plenary sessions, or at the meetings of three working commissions, each of which had its clearly defined field of study. Detailed information about this work will be found in the report of the rapporteur-general (page 313).

The evenings were devoted to concerts which were to a certain extent a practical sequel to the discussions: indeed, in the course of these demonstrations, which were sometimes of a very high standard, it was possible to illustrate by performance the theories advanced, and to show the value of certain systems of teaching. Many musical groups from Europe and America, from the humble choral society of village schoolchildren to the most accomplished amateur ensemble, bore testimony to the progress achieved in the field of music education.

The conference ended its work with a grand concert honoured by the presence of H.M. Queen Elisabeth of Belgium. It was divided into two parts, the first of which was devoted to the performance of symphonic works by young composers sponsored by Unesco, with the aid of grants from the International Music Fund. With Franz André as conductor, performances were given of works by Bernard Schule (Switzerland), Gino Marinuzzi, Jr. (Italy), Sandor Veress (Hungary), and Antoni Szalowski (Poland). In the second part, the audience heard the first world performance of the *Canticle to Hope*, a symphonic and choral work composed by Paul Hindemith to a poem by Paul Claudel. This

ration of Musical Youth, International Federation of the Phonographic Industry, International Folk Music Council, International Music Council, International Publishers Congress, International Society for Contemporary Music, International Theatre Institute, Joint Committee of International Teachers' Federations, League of Red Cross Societies, New Education Fellowship, World Federation of United Nations Associations, World Organization for Early Childhood Education, World Organization of the Teaching Profession.

1. A Capella Koor Termuren, Les Armaillis, Athénée Royal de Malmédy, Berliner Motettenchor, Blundell's School Motet Club, Cantores Bruges, La Chanterie de Bruxelles, Chorale de l'Amitié du Peuple: Pâturages, Chorale mixte des écoles primaires 9 et 10 de Bruxelles, Chorale Universitaire de Louvain, Chorale des Cadets de la Croix-Rouge, Cleveland Heights School Choir, Columbia University Group, École Provinciale pour Institutrices de Jodoigne, École Normale Emile-André, Ensemble Ukrainien de Liège, Fanfare Paul Gilson, London Girls' Choir, Maîtrise de la Radiodiffusion Française, Les Ménestrels, Norddeutscher Singkreis, Les Petits Chanteurs de Koekelberg, Purdue University Choir, Singgemeinschaft Bergisch Gladbach, State Teachers College, Temple University Choir.

work, specially written for the conference, was performed by the International Orchestra of Musical Youth, an international mixed choir, a fanfare of brasses, and a soloist, under the conductorship of the composer. The audience took part in the performance by joining in the choruses of the final parts. The conference thus closed in an atmosphere of enthusiasm in which all shared, difficult to imagine for those who were not present, but giving proof of the confidence both of participants and public in the results achieved.

This book contains the principal speeches made at the conference and also a selection of the addresses delivered during the course of it. Except for slight modifications in presentation, the texts are reproduced here in their original form, with the consent and on the responsibility of their respective authors.

Representatives of all branches of musical activity, educators, composers, music teachers, students and performers of music met together at the Brussels Conference to exchange ideas and attempt to compare the experience gained in their particular fields. One of the first results of the work of this meeting was to give as broad a picture as possible of the state of music education throughout the world.

The Brussels Conference did not confine itself, however, to stating the facts and looking for causes and effects. Faced with the variety of musical doctrines and the diversity of teaching systems, it endeavoured first and foremost to discover problems common to teachers and to emphasize the essential requirements of music teaching. Hence the conference was able—and this is what constitutes its value—to advocate specific solutions for most of the problems raised; these solutions are given in the form of recommendations at the end of this book. If they are put into effect by the responsible authorities, they will undoubtedly bring about considerable changes in the present state of music education in a great many countries.

Perfect uniformity, however, was not compatible with the differences in the artistic traditions and the variety of cultural levels of the countries represented at the conference. Divergent, and indeed contradictory, points of view were as inevitable as they were necessary. These differences were revealed, not only between regions far apart from one another, but also within a single continent, Europe for example, where one would perhaps have expected to find a homogeneous picture of music education. Care has been taken to ensure that this book, which could offer only a selection of the speeches and addresses delivered at the conference, should nevertheless reproduce the diversity of opinions expressed during the course of the discussions.

The spirit of friendly frankness which presided over these discussions deserves notice. This first experiment in international collaboration in a sphere where individuals and their work had up to that time remained fairly isolated, was marked by a cordiality which will not be forgotten by those who took part in it, and since the Brussels Conference Unesco has received constant and moving evidence of this.

It is for the International Society for Music Education, set up by the conference, to strengthen the bonds thus formed, and to carry out a task that should render very great service to the teaching of music throughout the world.

CANTICLE TO HOPE

(First world performance 9 July 1953 at the Palais des Beaux Arts, Brussels, during the concluding Gala Concert of the International Conference on the Role and Place of Music in the Education of Youth and Adults.)

I. CHORUS (*Ite, angeli veloces*, after Isaiah 18)

Away, away, wings, moving swiftly, away, angels, go to those people engulfed and torn and discouraged in a malevolent hibernation—away, hasten!—with their longings and their tortures—away, hasten!—to the groans, suppressed, forlorn, the wailing laments of humankind surging up from hideous depths. And suck from their lips, while it is night, mouth on mouth, the faint whisper of their breath and bring it here to me, the whisper, the whisper of their breath—away, hasten!—and bring it here to me!

II. CHORUS

I was presented some bitter bread to eat.
It has to be chewed with persistence to the very end.
And the wine they brought and offered me for drink—
[will you join?
Come here, let me suggest that you taste it with me, that
[we may together frankly share a bit of this meal.
This wine is inebriating, comrades, a wine profound.
It is distilled from boiling blood and from tears aptly
[fermented.
They, by tomorrow, will be wrenching my soul from
[my flesh.
Since already they took my body, why not my soul?
And they will put another in its place.
And tomorrow is the operation
My feet are tied to the ground, so that it be more
[convenient.
Wait one more day when it'll be your own turn.

III. ORCHESTRAL PIECE (*Solo voice*)

What stupidity!
What horror, what spiteful, senseless stupidity, which [has the most force and thus is pretending seriousness!

IV. SONG (*Solo voice*)

There is an angel deep in my bosom who will never [yield, who fights desperately to resist.
And what are you asking of me, Oh nonsensical star [up above—looking at me, overshining the roof?
There is a hole in the roof.
And there is a star, seen through the hole.
There shines through the hole in the roof one stupid star that is jeering at me!

V. ORCHESTRAL PIECE (*Chorus*)

You men below, to falsehood married,
Citizens below who suffered that defeat,
The worst may not always happen.

(*Solo voice*)

There is a hole in the roof.
On the wall a reflection of light.
And within I feel as if stung:
The silly star calling: It's me!
An apparition there in the sky!

VI. CHORUS AND CROWD

Daughter of eternal truth,
Noble Hope, you have not perished.
Where there's Hope nothing will be stronger
—Although her wings have been torn out!
From those lofty infinite cohorts
Which are sown all across the heaven.
Lo, behold, how she approaches
—Although her wings have been torn out,

Coming undraped and unescorted
—Although her wings have been torn out.
As a sacred chalice which is offered you
—Although her wings have been torn out.
A friendly sister's admonition
—Although her wings have been torn out!
As a priest's kind admonition
—Although her wings have been torn out!
As an angel's kind admonition
—Although her wings have been torn out!

VII. CHORUS AND CROWD

Hope, Oh conqueror of death.
Morning's tumultuous arrival
Fury, frenzied spirit; Oh Hope, Come
Lead us to gigantic portals!
Aureate being, luminous one,
You, delirious; freed from chains now,
Come, true unreality,
Be with us, all-powerful Hope,
Now with your wings so widely outspread!

PAUL CLAUDEL
of the Académie Française

(Translated by Paul Hindemith)

1 Choeur - Chor - Chorus

Allegro impetuoso (𝅗𝅥 88)

Al-

les, ai-les ai-les ra-pi-des, ai-les

an - - - - - - - ges vers la

Copyright, [illegible], by Schott & Co. Ltd., London.

Cantique de l'Espérance

On m'a donné à manger un pain amer.
Il faut le mâcher longuement pour en venir à bout.
Et le vin que l'on m'a donné à boire, voulez-vous?
Venez pour que je vous le propose à goûter pour que
nous le partagions ensemble un petit peu,
Un vin enivrant, camarades, un vin profond
Car il est fait de sang bouilli et de larmes fermentées,
Moi, c'est demain que l'on m'arrache l'âme du corps
Puisqu'on m'a déjà pris le corps, pourquoi pas l'âme?
On m'en mettra une autre à la place.
C'est demain que l'on me fait l'opération.
On m'a attaché fortement les pieds à la terre pour que
ce soit plus commode.
Après demain ce sera votre tour.

—

La bêtise de ça!
L'horreur, l'abominable bêtise de ça qui est le plus fort
et qui se prend au sérieux!
Il y a un ange dans ma poitrine qui n'accepte pas
et qui se débat avec fureur!
Et qu'est-ce donc qu'elle me veut, cette étoile imbécile
là-haut qui me regarde à travers le toit?
Il y a un trou dans le toit
Il y a une étoile dans le trou
Il y a une étoile imbécile dans le trou qui se moque de moi!

—

I

GENERAL EXPOSÉS

THE PHILOSOPHY OF MUSIC EDUCATION

by
Georges DUHAMEL, of the Académie Française

No truly cultural pursuit, involving the intellect and the emotions, is complete unless it can be regarded as both an end and a means. It is an end in itself so far as it moves the aesthetic sense, gives immediate pleasure and becomes a part of our being. It is a means in the sense that it should raise us to a higher level, make us capable of going further to accomplish other, more difficult, more pregnant acts of cognition—in short, of developing our own powers and helping to develop those of the community.

The nineteenth century, which has wrongly been described as unintelligent when, from the historian's point of view, it was a great century, nevertheless committed some surprising mistakes, particularly with regard to the future of science, the need for research in science and art, and the object matter and nature of true civilization. It has always astonished me that in the nineteenth century, some of the best minds, such as Littré, classified music among the 'accomplishments', that is to say, among the arts we expect, first and foremost, to give us pleasure. In point of fact, while music does indeed give pleasure to those who listen and those who play or sing, it is now considered by social observers, teachers and, above all, by artists, as an exercise adapted to developing certain virtues both in the individual and in the group—some physical or physiological, some ethical, and some of great importance for the exercise of the intellect.

I think it may be advisable to follow the usual Western practice in reasoning, and to define the particular word which we are going to use and which will certainly recur several times. At the present time, the word 'music' can no longer be used, as it once was, as synonymous with harmony; it is no longer applied to all things relating to the Muses. It may sometimes still be employed metaphorically to denote a certain concord of ideas, but that is merely a figure of speech. It is also used to describe the clever juxtaposition of syllables in poetry and in prose. This is a perfectly legitimate use, provided that it does not lead to

confusion between the music of verse, for example, and that produced by instruments and voices, giving forth and blending sounds. True music now is the art and science of producing sounds in conformity with certain rules (which, incidentally, may vary from people to people), and, in certain cases, of grouping and harmonizing the sounds so produced to obtain concerted effects and simultaneously to enrich our feeling and our conception of the world. Silence is naturally an integral part of music, so defined; silence is the foundation and prerequisite for any music.

If we leave aside the obviously gifted individuals who are naturally inclined towards the profession of music, and those children who, while showing no outstanding aptitude, are given musical training because they come of a musical family, we find that, in France for instance, the musical instruction received by the general run of children falls far short, as regards both its scope and the standards to be reached, of the instruction given in many other subjects. The main object of the primary school in France is to teach children reading, writing, arithmetic, history, geography, and elementary physics, chemistry and natural science. Gymnastics and music take a very secondary place. Some municipalities employ a singing teacher but, in certain regions, the inspectorate is already objecting to their liberty to do so. The present tendency is to insist that music—and this always means, as might be expected, vocal music—must be taught by the ordinary primary teacher, who in many cases himself has only the barest notions of sol-fa among the multitude of things it is considered essential for him to know. The primary teachers' training colleges are now seeking to remedy this deficiency. Music, which is still treated as an optional subject in certain private schools, is compulsory in the public schools, 75 minutes a week being devoted to it out of a total of 30 hours' teaching. Leaving aside the question of individual aptitudes, what both pupils and teachers need, in the last analysis, is more time.

The regulations on the question of music education in secondary schools seem to be no stricter. Instrumental musical instruction is, quite understandably, left to the children's families. Vocal music seems to be fairly well provided for in secondary schools. High school pupils generally spend one hour a week on singing, and also learn something of the history of music and the science of acoustics. The conclusion to which this brief survey leads is that music is still looked upon as an 'accomplishment'. The music lesson comes at the very end of the day, before physical education, i.e. at a time when the fine edge of a child's capacity for attention must be blunted. We shall see, however, in the

rest of this paper, that music is infinitely more than a recreation and should, as I have indicated, play a decisive part in the development of the intellectual and emotional faculties.

The feature that distinguishes music from the other arts is that man, like many other living creatures, possesses a natural instrument with which he can form and produce a variety of sounds. The sculptor has one priceless tool—his hand. But, if he is to model, he also needs a malleable material and, if he is to sculpt, he needs additional implements. The draughtsman and the painter need things with which to draw, brushes and different colours. But when man sings, he brings into play a wonderful organ normally employed for phonation—the larynx. I have not forgotten the various parts of the vocal apparatus which serve as a sounding-box or a means of producing consonants and articulating the sounds produced by the larynx. It is an astonishing thought that we grudge the time devoted to music in the education of our children, the education which should give both the individual and the group their lasting characteristics and determine their destiny, when man possesses a natural instrument for the production of music.

Like dancing and poetry, music is one of the arts which might be described as dynamic. If a musical work is truly to live it must be re-created each time it is performed. In between whiles, it slumbers in the library or in the memory. I may perhaps add that music moves in the world's fourth dimension, in time.

The productions of the visual arts, from the moment of their creation, stand, as it were, in final, unchangeable form. They are there and they can wait. We have only to go to them and they offer us all their beauty. This does not mean that the part played by the art-lover, the connoisseur, is unimportant. A work of visual art must be understood, loved and wondered at if it is to be appreciated at its full worth. Finally, the products of the visual arts (or, if you will, the static arts) involve two or three of the world's dimensions. Even when they are two-dimensional, like drawing or painting, they tend to give us a sense of the third. Moreover, to put it shortly, I would say that most plastic productions suggest actions rather than states of being and call upon our imagination to introduce the fourth dimension, time.

Not content with using the instrument he had received from Nature, the larynx, man very soon realized that he could produce a variety of other sounds by means of outside instruments. In essentials, these

instruments can be classified in three categories: tubes giving forth sounds, or wind instruments; stringed instruments, whether played with a bow or plectrum, or plucked; and taut surfaces which are struck in various ways to produce either mere noise or true musical sounds. These latter are the so-called percussion instruments. I leave out of account certain less common devices, such as bells, xylophones and metallophones.

Those who have travelled much and seen both civilized and still barbarian peoples know that certain instruments are more or less universal, such as the flute, either beaked or transverse. The same applies to stringed instruments played with a bow, and to percussion instruments, which are found among peoples who are still very close to the primitive state.

It is noteworthy that, in an age in which the patterns of everyday objects change at the whim of inventors and dealers, the structure of the violin has remained substantially the same for several centuries. This absence of change leads to certain extremely interesting conclusions from the standpoint of teaching.

People interested in music may be either purely passive, or active. They may be either music-lovers, or musicians or, as we still say, performers.

A taste for music, in both listeners and performers, teaches first of all respect for rhythm—develops and makes us appreciate a sense of rhythm. All the great composers have been, first and foremost, creators of rhythms. Primitive and civilized music alike are governed by rhythm. This is perfectly natural. Rhythm is the very principle of life; it governs most natural phenomena. The heart beats with a definite rhythm, and all disturbances of that rhythm are a sign of some organic disorder. Breathing involves rhythm. One sick person may be suffering from cardiac irregularity, another from polypnoea or apnoea. There is a famous sonata of Beethoven, for violin and piano, which is known as the 'heart' sonata. The slow movement of the fourth symphony is also based on the rhythm of the heart. I have mentioned the heart and the respiratory apparatus but I ought also to speak of the glandular functions governed by the rhythm of life, and the needs of the organism, such as sleep, whose rhythm normally follows that of day and night. I ought to pass on from animate creatures to the rhythm of the tides, the winds, the rains and the stars in infinite space.

If the listener, humbly passive as he is, nevertheless perceives, demands and appreciates rhythm, the performer is obliged to observe a discipline which helps to train a man's character and govern his relations

with the various communities to which he belongs. He must keep his eye on the conductor, learn to count and to obey, raise his voice or produce sounds from his instrument at the precise moment required of him. He must be silent when he has said what he has to say. He must also strive not to sing or play more loudly than the others, and must modify the sound he produces at the command of the conductor or when the score contains a note to that effect. On the other hand, if the development of the music calls for a crescendo or a forte, the musician must make the effort required of him, either alone, or with a group of instruments, with the full orchestra or the whole choir. If the score demands a silence, the musician must make no noise, sometimes even holding his breath, refraining from coughing, sighing or allowing his presence to produce any unwarranted interference.

He will learn what time-signature and tempo, or movement require of him. He will behave as the citizen of the ideal State should behave. In the liberal democracies, the community demands no diploma, no prior training, of the men at the head of affairs. I have always thought that it might be a good thing to oblige them to undergo the discipline of orchestral or choral music and thus to introduce them to the practices of harmony, order, obedience, and authority free of all demagogic guile, compromise, cowardice, or self-interested weakness. The conductor at his stand is the very model of the respected master. The performer, at his, is a perfect example of the reasonable citizen.

Choral music, from this point of view, has all the educative virtues of instrumental music; but since it does not involve the possession of instruments, requires only a relatively short period of training, and may well provide an interest and an outlet for people who are too old to learn to play the violin or even the cello or the flute, it can be used as an introduction and a training in a large number of cases.

My fellow-countrymen, the French, perhaps because they are naturally attracted by and inclined to a certain individualism, appear to be less sensitive to the benefits of choral music than are other peoples, such as the Germanic or the Slav races. But, in point of fact, the French have always had very fine choirs in their churches and, from the Middle Ages to modern times, have produced a wealth of this particular form of music. Since the beginning of the twentieth century, many associations and schools have been established in France, which clearly show that the individualistic individual certainly loses nothing by learning to take his place in a well-regulated community. The Petits Chanteurs à la Croix de Bois, for example, have been welcomed with admiration throughout the world, and this fine institution has aroused enthusiasm

and inspired emulation everywhere. In equatorial Africa, I have seen and heard choirs of children which are convincing proof that Mgr. Maillet has sowed his seed on good ground. There are great numbers of choirs in France.

I must also pay a very willing tribute to the excellent work done by the French Jeunesses Musicales.

I was fortunate enough to witness an experiment of which I should like to say something here, for it left a deep impression on me and is associated in my mind with very happy memories.

The composer Albert Doyen, who was a close friend of mine, wishing to introduce the ordinary working man and woman to the pleasures of music, founded early in this century an association which he called the Fêtes du Peuple. Doyen's object was to form a great choir, entirely composed of amateurs, which he intended to recruit, test and train himself. Almost all these amateurs were manual or clerical workers. Most of them had previously had no musical training whatsover. Doyen boldly set about teaching them the rudiments of music. In due course, he considered that the choir was ready to give a public performance. And it was then that the splendid venture of the Fêtes du Peuple began to stir the hearts of all those whose love for beauty was generous and unselfish, seeking consummation by means of the most fervent advocation.

Doyen had no intention of giving his pupils a diet of mediocrity. On the contrary, his ambition was to make them sing the greatest and, if need be, the most difficult works. He therefore recruited an orchestra of first-rate professional musicians to accompany his choir and give him the sort of performance he wanted. Then, as his first experiments seemed to vindicate his policy, he started giving concerts before large audiences.

This admirable enterprise, which came to full flower after the first world war and up to Doyen's death in 1935, stirred me deeply and gave me much food for thought. These humble amateurs were by this means enabled to know and give very creditable performances of works by Bach, Wagner, Beethoven, Schubert, Mehul, Borodin and many other outstanding composers. Needless to say, the structure of the choir changed; some singers lost their enthusiasm; others had to leave Paris. But that did not matter. The new recruits were caught and carried away by what the army would call *esprit de corps*. Not only did the choir keep up its standards; it constantly improved, and enjoyed a well-deserved reputation. I used sometimes to listen to the conver-

sations of these fervent, wonder-smitten neophytes, and some of the things they said remained in my memory. I shall never forget the young workman who, trying to explain what he felt at the moment of modulation, exclaimed enthusiastically 'It's just as if you were opening a window!'

But I must leave these pleasurable memories and continue my argument. I remember once suggesting to the Council of Radiodiffusion Française that certain programmes should be devoted to the study of timbres and families of instruments, going on to combinations of voices and instruments such as duets, trios, quartets, etc. Such elementary and necessary instruction has since been given over the air. I hope that it may be only a beginning, a prelude, and now pass on to the second part of my study.

If music were nothing more than I have already said, i.e. an excellent form of intellectual and emotional exercise, plus a means of disciplining the will, it would deserve a place of honour, in any educational system, in civic and social training. But music has another power as well. Knowledge of music gives us the key to a wonderful treasure-house, the vast store of written music has been built up since men, in the West, devised a method of writing down the works we owe either to popular tradition or to the individual genius of creative artists and composers.

Before embarking on a study of musical notation and what it represents in civilization, I must say a few words about musical memory. Memory is the natural faculty which enables us to preserve some of the practical lessons of life. Memory was all men had to rely on for long ages until, thanks to the invention of signs, they were able to consign the greater part of the burden to writing. Books and libraries have thus become the sacred instruments and shrines enabling us to record all that our memory can no longer retain.

There are many sorts of memory; and each is generally linked with a profession, a favourite form of occupation, a taste or a preference. Musical memory is very commonly found, and in some people is considerable. It is a help to the musician; but it may also be thought that it makes the musician, by giving him, musically, a natural advantage. Everybody knows the story of Mozart, who, having once heard a piece of organ music, could note it down exactly.

Such prodigies notwithstanding, the use of musical notation in the West has enabled gifted artists to set down their works with sufficient

accuracy to allow of their being read and clearly comprehended several centuries later. Contemporary composers leave much less scope than their predecessors did for the whims of performers. Genius is entitled to impose its own requirements. The reasonable observer today asks that the work of genius should be preserved exactly as it was originally conceived.

This represents a triumph of human genius which is too seldom mentioned by sceptical or pessimistic observers. The disappointments we experience from the moves and counter-moves of politics might incline us to believe that the chances of understanding among the peoples, among men, are very poor or even non-existent. Such an attitude overlooks the fact that the nations, in spite of quarrels, controversies and haggling, have managed to agree on certain essential services, for example postal services, air and sea navigation. To these we may add musical notation, bearing in mind, of course, that not all the peoples have yet adopted a universal system in this respect. It is a question of time. All will eventually come round to it. I realized this during my recent visit to Japan.

There is a classical form of music in Japan, which is performed either alone, or as an accompaniment to dancing, or, again, as a background for choir and actors in Nô or Kabuki dramas. Like almost all Oriental and Far Eastern music, it is monodic. It has been accurately recorded by various modern processes, on disc, tape and wire. I do not think that it can be satisfactorily reproduced by the international system of notation, as the latter makes no proper provision for some of its intervals. But Japan, without in any way renouncing its own classic art, is taking an active interest in Western music. We were surprised, in Nagoya, to hear young violinists belonging to the Talent-Education Association—children of 6, 8 or 10 years of age—who were able to play, from memory, concertos by Vivaldi, Bach and Mozart, and deal admirably with Western polyphony. I travelled with musicians who were coming to Paris to study the music of our classical and modern composers; they have naturally adopted what we may, even now, term the international system of notation. Music thus furnishes a strong bond between the peoples. It calls for no translation. It enables men of different races, men who do not speak the same articulate language, to work together, achieve an harmonious union, and share the same emotions.

This brings us to a cardinal problem—the problem of the meaning to be attributed to pure music, to music without words, without argument.

Rationalism, which is the very basis of Western civilization and which deserves its place in our lives, save when it runs to excess in the religion of mechanization—rationalism has bred habits, and exacting habits, in Western men. The neophytes of rationalism ask of everything, and in every connexion: 'What does that mean?' 'What does that signify?' I can, of course, quite understand this often obstinate questioning. But I think that, since the beginning of the new century, a new generation has grown up in the world of science, a generation which knows that the rational must be wide enough to include the irrational. Music often disturbs and tends to irritate young minds or minds which have remained immature. They ask that it should be translated into familiar terms, that it should be explained, whenever it is unaccompanied by words or even by a title—Symphony in C Major, as a title, does not necessarily mean that the piece is written in an affirmative mood, for, despite arbitrary attributions, the major key is not necessarily more optimistic or cheerful than the minor.

I believe that, so far as pure music is concerned, teachers should show their pupils that this music is a splendid vessel to which we ourselves consign the things which move and stir us. Nevertheless, if the creator of the music has written even one word in the margin, that word is a light and a guide to us. If however the word has been added later, by zealous admirers, we are entitled to treat it with mistrust and to seek, in any given page, for what we ourselves hope to find there.

We are much given to talking of good music and bad music. This represents a very summary judgment. Generally speaking, classical music is respected; it has endured through the centuries and that, in itself, commands respect. On the works of contemporary composers, the professional critics ply their pens unflaggingly. They may enlighten us and guide us in our choice. They may equally well lead us astray. Where musical works are concerned, as with literature or the visual arts, it is for us to develop our own taste and make our own selection. Folk music is almost always good and holds a great place in our memories, especially when it has stood the test of time, when the taste of a whole people has gradually discarded the mediocre and preserved the best. That indeed is the reason why folk themes have so large a place in the music of the great composers, in all Western countries.

While there may be cases in which we are entitled to hesitate, while there may even be works on which we reserve judgment, while we may sometimes adopt a quite naturally and indeed wisely cautious attitude towards the experiments of innovators until these experiments

result in works worthy of the name, all music-lovers are, on occasion, agreed that certain musical works are not merely undistinguished, but vulgar or coarse and therefore devoid of any educational, improving or enlightening value.

This brings us face to face with a peculiarity of our nature and more especially of our musical memory. We cannot control our memory. It receives and records a jumble of good and bad. A silly, trivial melody of absolutely no real worth may etch itself into our memory and obsess us. In the *Chronique des Pasquier*, I have depicted a musician who is, in my eyes, a very angel of music, a being who has received every possible gift, every possible grace. Cécile Pasquier admits one day to her brother Laurent, her affectionate confidant: 'I have lived all my life on Bach and Mozart, Handel and Couperin; but for two days past I have been tormented by a wretched street song. It must mean that I am no longer pure. We only get what we deserve.'

Poor Cécile blames herself, but she is wrong. We cannot shut our ears at will when base and barbarous music sounds close at hand. I consider, however, that the teacher should do all he can to protect his pupils from such poisoned meats. It will be very difficult for him to do so in this age in which we are compelled to live. And this brings me to a few remarks on the question of mechanized music.

On the strength of several writings on civilization, in which I frankly revealed my uneasiness at the vogue—I might almost say the dictatorship—of mechanized music, I have been regarded as an opponent of broadcasting, and even of recordings. How wrongly! Admittedly, I originated the expression 'tinned music', and I have no desire to withdraw it. But the problem is quite simple. Recorded music and broadcast music presuppose scientific inventions of which mankind has certainly some reason to be proud. But the technique and the apparatus used are not primarily concerned in the case. When recorded music is good and beautiful, I like it and gladly use the gramophone. Unfortunately, mechanized music, the music spread abroad by mechanical means, is too often inane when it is not actually disgusting. It is usually poured out by high-powered instruments capable of annihilating both distance and obstacles. I well remember a ship on which I once spent a fortnight. Music was laid on everywhere, even on the bridge. The tasteless, revolting flow poured out even through the raging of the storm. In not one of the public rooms was the traveller allowed to meditate in silence. I was strongly tempted to shatter the whole wretched, offensive apparatus.

Until our scientists have invented a 'sound shield' or 'sound beaming', we shall have to defend ourselves as best we may against this flood of sordid music which assails our ears even at mealtimes, even at moments of rest and meditation. I would venture to advise educators to protect, as far as possible, the ears of those entrusted to their care, bearing in mind that the capacities of the memory are not inexhaustible. An insipid air, a trite refrain, a commonplace or displeasing melody may be implanted in a young child's memory and monopolize the place that might have been occupied by a pure, divine melody of Bach.

I am well aware that the public is fickle in its taste. An opera which was once considered dull and second-rate may suddenly come back into fashion, like the Louis-Philippe style or any other that was previously out of favour. The glorious, holy music of the masters also suffers eclipse from time to time. Bach, of whom I have just spoken, remained in oblivion for a hundred years before the sun of full glory shone upon his works. This is yet another reason for distrusting the variations of taste and for shielding young minds and hearts from things which may spoil their freshness and possibly tarnish them for ever.

I have still to say a few words—not to exhaust my subject, but to keep within the bounds assigned me—about what are called natural aptitudes. There is no doubt that some children show no love of music and indeed no obvious aptitude for it. They sing out of tune and, from the outset, react against initiation into the mysteries of what is presented to them simply as an 'accomplishment'.

I should like to point out that, where reading, writing, and arithmetic are concerned, education overrides the capricious inclinations of schoolchildren. No pupil, unless he is ill or mentally defective, is ever dispensed from learning how to read, write and count. I very much hope that instruction in music will be made compulsory and that proper tests in music will be introduced, so that it may be given weight in the final assessment of our future citizens. Music, I repeat in conclusion, should in no case be regarded as an optional subject, which a child may or may not study. It is one of the most powerful forces at the teacher's disposal for the training of the character. I would add that the popularization of mechanized music, recorded or broadcast, tends to reduce the number of amateur performers. 'Why should I take trouble to produce mediocre music when I only have to put on a record or turn the knob of the wireless set?' That is the way most people's minds work nowadays. But in this connexion I must repeat what I have said elsewhere: professional musicians are recruited from

among young amateurs. The virtuosi emerge as a consequence of a long and patient process of selection, which is initiated at the average level of the many. The day when the teaching of music declines, when the growth of a new generation of amateurs is jeopardized, the decline of the virtuoso will have begun. And as we must have virtuosi to make our mechanized music, that day—which, I trust, will never come—will bring home to men that the facilities afforded by our wonderful mechanization have ended by killing music, since they have robbed us of our virtuosi and indeed of our creative artists.

May our children and our children's children be spared such a fate!

[Translated from the French]

MUSIC AND INTERNATIONAL UNDERSTANDING

by

Domingo SANTA CRUZ

Dean, Faculty of Fine Arts, University of Santiago, Chile

The Preparatory Commission of this conference has honoured me by asking me to give the opening talk, at this first plenary meeting, on the subject of 'Music and International Understanding'.

Trusting, no doubt, too much in my capacity, they have given me this difficult task—difficult not only because of the scope of the subject, but also because of the need to rise above the usual more or less literary commonplaces. There is also the danger of drifting into considerations which have nothing to do with art in the strict sense, and thus of moving away from the field of our daily work and our usual preoccupations.

Dr. Charles Seeger, who has taken an active part in the preparation of the programme of this conference, has recently published an article in which he raises a number of questions regarding our work and interests. He points out that the ideas of professional musicians and edu-

cationists are not merely different but diametrically opposed. The former, specialists trained up in an established tradition, are mainly interested in the people who have a vocation for art and who are prepared to submit to its conditions. The educationists, on the other hand, are more concerned with educational results and regard art as subordinate to the needs of man. Dr. Seeger sums up his argument by saying that the professional musician thinks of man as serving art, while educationists think of art as serving man.

For my own part, while I feel much more at home among the musicians, I have often wondered whether my subject might not have been far more brilliantly treated by a professional educator. We composers have to make a great effort if we are to concern ourselves with certain indirect implications of music; these seem to take us back to the moralistic theories of the ancient philosophers, who were so meticulous and dogmatic in their examination of the effects of this art. But we are here to exchange views, and it may be a very good thing for a composer to be driven to acknowledge that his works have social and human implications and that they may provide a basis for the better understanding which so many men and women today feel to be urgently necessary.

I have pondered at great length on the meaning and significance of my talk. The purpose of this conference is to study the role and place of music in the education of young people and adults, or, in other words, to analyse the significance of music and the contribution it can make to education in general, to the education of children as well as of the grown man.

Now, the first question we have to consider is not what music means or what it represents in cultural life, but in what way the teaching of this art may help to bring about better understanding between men. What are we to think of this?

Firstly, from the very beginning, the organizers have made a point of reminding us that we are not here to discuss only aesthetic or educational problems, but that we also have to think of the political, or rather human, implications of our art. Secondly, there is a point regarding the part played by music, through musical education, in the intellectual training of the peoples—music education, of course, being intended for men and women of all ages and designed to serve the interests of mankind. The term 'music education' thus no longer relates to school work alone, but covers all forms of music and all the means by which it may move and stir children and adults. At the present time, there is no musical activity which is not also a form of education,

none which does not help to train the mind. And this does no essential harm to our art.

In the article I have already mentioned, Dr. Seeger wondered why this conference was not to deal with specialized musical training. I believe that this is simply a question of method. We have come here to discuss music in a very broad sense, and the term 'music education', as defined above, must, in our minds, be given the widest possible scope. We must not think only in terms of the conservatories, university colleges of music, or the enormous field of public primary and secondary education. We must carefully consider all the forms of music from which we derive daily benefit and by which our minds and souls are constantly enlarged and enriched.

I shall therefore treat my subject in two separate sections, dealing first with music education in the strict sense, and secondly with the part it can play as an aid to international understanding. I shall try to determine what we expect of music in education, and whether we ought to set music other aims. I shall then go on to consider whether the aims in question are attainable and whether their pursuit should be encouraged.

In the first place, progress can always be made in music education throughout our lives. The advances of modern technology have done so much to promote music that there is almost a tendency for us to have too much of it.

Our art, which was once confined to schools and concert halls, is now spreading to every corner of the earth. The sound of the wireless is omnipresent, and we are indeed sometimes obliged to barricade ourselves in so as to get away from the insistent noise coming from the neighbouring houses. It has been said that the present age is suffering from over-saturation with music. The famous masterpieces which we used to have to go out of our way to hear are now constantly 'on tap'—in the street, in public places, in circumstances which make it quite impossible for us to appreciate them properly. This is a daily problem in education, for the work of the schools may thus be absolutely nullified and music may indeed become a real danger to the mind.

Genuine musical activity, too, has come into our lives as it has never done before. Thousands of people are busy organizing concerts. Artists travel from continent to continent, establishing contacts and forging links in a way which would have been inconceivable 25 years ago. The scale of these activities is increasing daily, with the help, if not

officially under the auspices, of the various States. We are here faced with a technical problem and with the need for establishing a very strict criterion on a sound educational basis. If we are to avoid serious cultural dangers, we must not allow ourselves to be swayed by commercial factors or by the desire to please the general public; nor, above all, must we allow political proselytism to govern musical creation or concert organization. It is one of the basic tasks of this conference to consider the function of education with reference to each form of contemporary artistic activity.

Turning now to the means of instruction and information available to listeners, we find that music lovers are particularly well catered for in our times. Biographical and descriptive programme notes very often give excellent accounts of specific works. Records, especially since long-playing records have become common, are often accompanied by real monographs on the musical background of a work, some of which are written by recognized authorities—so that listeners have all the material they need for a true appreciation of what they hear. This development opens up a splendid field for education and an inexhaustible mine of information, by which the education received at school may be continued and extended. Just as there are museums for the study of the visual arts, where groups of children or adults can attend lectures suited to the scope of their knowledge, there are also 'museums' for the study of music—concerts, broadcasts and records. We can always go on learning from them, gradually coming to understand works which were once beyond our appreciation.

The seeds of instruction are thus to be found in everything around us. Modern man learns in a thousand different ways. Whenever we have to do with music, we have to do with education, and it is this aspect of the question that we must consider here, realizing that, when talking of music education, we must not regard it as confined to the conservatories, universities and schools in general. Music education goes on all the time, and includes the activities of cultural organizations throughout the world, all the various media of diffusion, and concerts. We now have to consider this whole vast process, and see how far it may help to bring about better understanding between the peoples.

The main object of my talk today is to consider the possible international implications of our contemporary treatment of music. We have to find out how and why we can, through our art, strengthen the bonds of human sympathy and how we can extend, support and develop the efforts which are being made for this purpose.

We may, at this point, quote an engaging phrase on which we might expatiate endlessly: 'Music unites men and civilizes life.' This is a truth which has been stated and restated for centuries past. At the opening meeting of the International Music Council, Mr. Roland Manuel reminded us of the Chinese who contrasted music with ritual and hierarchy. Music, they said, makes all men equal. It is like the elements in nature, like life and death. It moves all hearts. This comment might be broadened to apply to all the peoples of the world. Music knows no frontiers, and is not affected by the barriers of differences in language. It has a power of bringing men together which is unequalled by the other arts. It has enormous strength and infinite power to unify the nations. And all these qualities of music are very much increased today by the various media of communication available to us.

This is certainly the first time in history that we have realized that the West does not epitomize all music and that, even in the West, the music of a couple of centuries ago does not represent the discovery of the art of combining sounds. It does not matter to us whether this is a sign of strength or weakness. We know that most men still chant their monodies and have ancient traditions and age-long customs which mean as much to them as Bach's fugues or Beethoven's symphonies do to us.

For a very long time, with a ridiculous sense of superiority, we made no effort to understand the people of other civilizations. Things have now changed and, without overlooking the distinctive contribution of European music, we are sincerely interested in the productions of other continents. The differences in our civilizations merely increase our desire for music.

Modern man is intellectually interested in the whole world; he struggles against the barriers of regionalism and seeks to break free of narrow parochialism. Wonderful collections of recordings have given us some understanding of Balinese gamelans, Chinese drama or Arab singing. The study of non-Western music has thus accustomed us to hearing sounds other than those familiar to us, and we have thereby gained a much better understanding of these exotic forms which we had previously despised.

The contributions of ages of which we can learn only through books are of real help in our conference's work. The countries which have led the musical movement have not always been the same. We have entered into treasure houses which we had thought were vanished. Machault, Dufay and the works of Gabrieli or the Prince of Venosa constitute a perfectly natural artistic contribution prior to that made

by contemporary music. We no longer find Gothic or Ars Nova polyphony 'awkward', or think it necessary to harmonize Gregorian or Byzantine melodies.

Religion, too, is the richer for a body of music in which differences of creed yield to masterpieces that are honoured throughout the world. We need not consider that Bach was a 'Catholic at heart' in order to allow his great oratorios and cantatas to be performed in Roman Catholic churches.

The present position with regard to music seems very favourable to the spread of knowledge and a wider familiarity with musical works, which may do much to bring the various peoples into touch with one another. No one now finds anything disconcerting in early Oriental civilizations, distant history, or the folk music of foreign countries. We can now make use of a truly universal repertoire to foster the ideals of union and understanding amongst men.

Why should we concern ourselves with the effects of music on international understanding? Are not these effects the inevitable result of the practice of music as we understand it at the present day?

I have given much thought to this question and have indeed struggled against my own habits and convictions, for I was convinced that art ought not to be used for ends which are essentially foreign to it. At the present time, however, it is impossible to conceive of an intellectual gathering of this sort without considering its international repercussions.

We are passing through a period in which the most terrible tragedy which has afflicted humanity is being played out. We seem fated to live between wars. Man has gained power by means of science; with the technical means at his command he can almost work miracles; but he is still a very primitive creature. We see him arming to the teeth against his fellow-men, persecuting and slaying them out of sheer racial hatred or artificially stimulated ideological enmity. The simplest things affecting the welfare of the whole community are warped and put to inhuman ends. Each country dreams of dominating the others, as if men were not destined to agree among themselves. Despite our efforts, Ovid's *deteriora sequor* seems truly to be the rule of our age in international relations.

Nevertheless, thinking men have banded together beneath the standard of education, science and culture to consider what constructive part the arts can play in abating antagonism and showing man that, as Marcus Aurelius says, he is made to co-operate with his fellows in

the same way that the members of the body—hands, feet, eyelids and teeth—are all necessary to human life. All our work and efforts must be directed to promoting such a policy in passionate pursuit of peace.

We now have to define the possible means of using the broad musical education of which I have been speaking to develop esteem and brotherhood between the peoples of the world. Everything that we do should be conducive to full and true mutual understanding, always bearing in mind: (a) the characteristics of each people's musical idiom; (b) the history of the development of our art and the most prominent figures, both past and present, in each country; (c) the need for encouraging the interchange of musicians in all branches; (d) facilities as regards material, such as printed music, recordings, books on music, instruments, etc.; (e) the need to study, in each country, the real possibilities of having works from other countries performed, that is to say, of putting into practice our ideal of bringing people together throughout the world.

This is the guiding idea in all Unesco's work in association with the International Music Council. All the affiliated organizations are pursuing this same aim of international unity. The difficulties encountered are due to material causes which seriously hamper practical constructive co-operation.

As I have already remarked, musical life is so active throughout the world that we are sometimes surprised to hear of the work being done in countries where the achievement of such progress was not previously thought possible.

We must cherish the conviction that, at this conference, we shall discover means of mobilizing all our ideals and putting our art at the service of the world's great cause. In our future policy we must seek to combine aesthetic and musical considerations with the idea, long ago expressed for all time, that music is a tremendously powerful link between men. We teachers, musicologists, composers and artists must work untiringly to ensure that, with every day that passes, the link becomes stronger.

[Translated from the French]

MUSIC EDUCATION WITHIN THE REACH OF ALL

by
Dragotin Čvetko
Professor at the Music Academy, Ljubljana, Yugoslavia

For several decades past, the problem of making musical culture and education accessible to all has been discussed both as regards men's outlook on life in general and as regards choosing a practical starting point. The subject has also been dealt with at several local congresses for music education, notably at Prague in 1936. Several resolutions were passed, embodying valuable ideas towards a solution of the question. Such efforts have not been entirely fruitless, and yet the problem needs discussing again and again.

In direct connexion with this 'democratization' of musical studies, it is a long-established fact which modern musical psychology has formulated on the basis of experience, that every normal human being is endowed with a certain capacity for musical appreciation, varying greatly and therefore affording widely different opportunities for development. It follows that totally unmusical individuals do not exist, at least not among normal people. This admission is very important in relation to musical education because it emphasizes that everyone has a right to musical instruction, not only the elect few in whom exceptional musical talent shows at an early age.

Once this premise is accepted, the problem of musical education on democratic lines is intelligible. And here I must point out something else, namely that manifest musical talent presents no problems to solve: the problem lies in that musical disposition which is latent, or so slightly perceptible that psychological methods are needed to allow it to express itself. Such cases (which are very common) are not identical with the condition of minimum talent, although they have much in common with it. It is above all a question of discovering why musical gifts sometimes remain latent and how they may be induced to assume an active form. So this aspect, too, leads to the idea of musical education on democratic lines.

In whatever way we consider the above problem, a 'democratized' musical education is a necessity. There is nothing new in this idea: it

has come down to us through the centuries from classical times; it has adapted itself in different historical periods to particular social systems, and so has gone on crystallizing until, in our own day, it is constantly assuming a clearer and more definite form.

Certainly everyone should be given the chance of developing his or her musical gifts, however small, and much has already been achieved in this direction. All these approaches and movements which have fostered the aims already indicated were dictated by recognition of the fundamental educational value of music. Music can exercise a direct influence upon the formation of human character; it can impress the human mind profoundly; it teaches certain aesthetic standards and evokes reactions which work themselves out in widely different spheres of human activity. The value of music, recognized in each successive historical era inasmuch as it served the aims and aspirations of the time, is obvious. Its importance not only provides the motive for encouraging the democratic spirit in music—music for one and all—but makes it imperative that this should be put into practice as soon as possible.

Nevertheless, there are differing views as to the manner in which this democratization of musical education (and with it the art of music itself) is to be achieved. As a rule, they agree in trying to ensure that an acquaintance with music be made possible after the final stages of normal school education. No doubt these efforts are useful and deserving of support, but they must be based on a sound foundation if they are to succeed and bring forth the fruits we expect of them. This means that the practical side of the democratization of musical education must be centred upon the period of development in childhood and early youth before the school-leaving age.

The problem of rendering musical culture democratic, as I understand it, extends beyond the framework of elementary and secondary school education. It relates to the sphere of specialized musical training and to the period following upon compulsory school attendance, when the boy or girl goes on to secondary school for further general education, but above all to the years spent at the secondary school and the university.

At first sight, the idea of making specialized musical training democratic seems a little strange. Certainly we are accustomed to regard all types and grades of music schools as institutions primarily designed to provide professional training for future musicians, both composers and executants, but this conception is in fact rather narrow. Music schools should not be reserved to the highly gifted few, but should

extend equal facilities to those who will not become *virtuosi*, concert singers, or composers, but nevertheless have so much musical talent that they could become excellent amateur musicians who in turn would contribute to the popularization of music as an art. Translated into practice this means that the system of elementary musical tuition should be as comprehensive as possible, and that our elementary schools of music should be open to all children whose musical gifts are obvious and for whom the musical instruction afforded by ordinary schools is inadequate.

In my country we have, since the war, tackled this problem in earnest, and the network of elementary schools of music has consequently been greatly extended. In Slovenia, one of the six Yugoslav republics and with about one and a half million inhabitants, there are 25 elementary State schools of music with large subventions. In Ljubljana, the capital of Slovenia, there are no less than seven such schools for a population of 125,000. Besides these, there are two secondary schools of music in Slovenia and the Academy of Music in Ljubljana. Conditions are similar in other Yugoslav republics. There are elementary schools of music everywhere. They serve a double purpose: they raise the number of intelligent musical amateurs, and they facilitate the selection of specially gifted pupils for further training at musical secondary and high schools. Apart from State schools for elementary musical education, there are numerous People's Musical Schools, 18 in Slovenia alone. If to these we add the 25 elementary State Schools of Music and eight preparatory schools, there are no less than 51 elementary schools of music in this one small republic. And, of course, for the whole of Yugoslavia the number is proportionally greater.

I would not say that the present form of our elementary school music system is final. What I want to point out is that the fundamental conception of creating a system of musical education on democratic lines has proved successful, and profitable for the development of musical culture as a whole. In this way a greater number of children have the opportunity for musical education, not only in towns but also in the country. Experience proves that the number of gifted pupils in the secondary schools of music is increasing.

The next and no less urgent problem is that of musical instruction at secondary schools and at the university. At most European universities, the chair of musicology provides an opportunity for specialized study; apart from that, the question of musical life is solved largely by the activities of music colleges. Perhaps the question of

organizing musical studies in the upper forms of secondary schools is even more important. It is clear that a thorough musical education in the elementary and the lower forms of the secondary schools must be provided simultaneously, since only on such a basis is it possible to develop musical education in the upper forms. I believe this problem has already been solved in several European countries by the inclusion of music in the regular curricula of all (or, at any rate, the upper) secondary school forms.

The demand for the inclusion of music in the curricula of the upper forms of secondary schools has aroused opposition, but it has also obtained powerful support. Some oppose it because they believe in a narrowly intellectual orientation and fail to recognize how much youth stands to profit by the study of music. This opposition is unquestionably out of date, resulting from hide-bound views of music as a luxury, the exclusive domain of those few who—in their own opinion—have a 'vocation' for it.

Opposed to this conception, we have the progressive outlook which is in harmony with the new spirit of the age and says that music should be taught throughout the secondary school period. After all, it is precisely during this period that young people form their principles, their outlook regarding the manifold problems born of the progress of human culture and life itself. In this connexion I would remind you of two important facts. For want of instruction in the history of music at secondary schools, young people perforce remain in ignorance of musical achievement in the world at large and still more of their native musical heritage. This leads them to underrate and belittle their native musical culture and gives them an immature and biased notion of the great classics in music, in so far as they have had the chance of knowing them at all. Secondly, let me point to the increasing popularity of jazz with young people. I do not want to enlarge upon this problem: we are all aware of it and are constantly told how detrimental is its influence. But all this awareness will lead to nothing but empty theorizing and wasted words until we can effectively counterbalance the influence of jazz by making music a compulsory subject at secondary schools. Schoolboys and schoolgirls should learn something of the development of serious music and become acquainted with its greatest achievements abroad and at home, so as to have a chance of comparing those gems of art with their popular jazz. There is no doubt that the sound foundation provided by musical tuition at secondary schools will enable them to draw such a comparison. It is equally certain that the decision will be in favour

of serious music, the kind of art which can ennoble them, which can help develop their minds and help qualify them as members of human society, conscious not only of their rights but also of their duties towards their fellow men and society.

Let youth speak for itself! Just before the war, in 1938, I conducted an inquiry in the lower forms of the secondary schools and teachers' colleges of Slovenia. In the course of this inquiry I became especially interested in the question of whether the scholars themselves considered that music ought to be a compulsory subject in the lower forms. Ninety-six per cent of their replies were in favour, and the remaining 4 per cent consisted mainly of scholars who already frequented some school of music and therefore did not feel the need for musical instruction at the secondary school. In their replies, the scholars pointed out that they already felt the lack of this subject in their cultural outlook and feared that they would feel it even more acutely in adult life. They criticized a system which taught them all about Alexander Bach, the advocate of absolutism in Austria in the 1850's, and nothing at all about Johann Sebastian Bach, or Mozart, or Beethoven, or indeed any of the giants of music. After the war, I conducted a similar inquiry in the eighth (the highest) form of our secondary schools, with practically the same results. I think that in every European State secondary school, where musical tuition has not yet been satisfactorily solved, pupils would respond in the same way.

Musical studies at secondary schools should not be limited to the elementary theory of music and singing. They should include the history of music, its aesthetic values, and other aspects which could help complete an all-round education and provide a more thorough understanding of social development. We must not deprive secondary school students of their right to the sort of education given to others—indeed we cannot do so if we have a correct conception not only of the final purpose of secondary school education but also of the supreme importance of placing musical education on a democratic footing with its proper part in contemporary culture.

This question of democratizing musical education and tuition and integrating it in education as a whole must be tackled with firmness and resolution. It is essential to the education of modern man, and if mankind is to achieve its ideals, the art of music is as necessary as progressive thought.

THE ROLE OF FOLK MUSIC IN EDUCATION[1]

by
Sir Steuart WILSON, President, International Music Council

The International Folk Music Council was founded in 1947. Its threefold object is to assist in the preservation, dissemination and practice of the folk music (including folk dance) of all countries; to further its comparative study; and to promote understanding and friendship between nations through the common interest of folk music.

It will thus be seen that the council endeavours to combine the functions of a learned body with those of a social organization: that is to say, it is concerned on the one hand with the preservation and scholarly study of folk music and on the other hand with the promotion of its present-day practice.

Since its inception the council has held a conference each year when some aspect of folk music has been discussed. Last year our conference, held in London, was devoted to the study of the significance of folk music in the general cultural life of today and its particular role in education. The delegates and members, representing 31 countries, were drawn from all continents of the world.

One of the purposes of the conference was to draw up a report for presentation at this conference on musical education. We were not perhaps altogether successful in this respect. The subject was too big and the points of view were too diverse for us to be able, in the short time at our disposal, to draw up a comprehensive report, which can now be tied up and handed to you in a neat parcel.

However we did reach certain conclusions, and I propose now to place before you the resolutions that were adopted and also to give a short survey of the ground covered by the conference. You will understand that this survey will necessarily be more in the nature of an interpretation of the proceedings than a strictly factual report, since during the discussions a good deal was taken for granted which might

1. Based on the Report of the Fifth Annual Conference of the International Folk Music Council and established with the aid of Miss Maud Karpeles.

not be apparent to those not acquainted with the subject. A complete report of the proceedings of the conference is published in the *Journal of the International Folk Music Council*, Vol. V.

The conference prefaced its deliberations with an endeavour to define folk music, not for the purpose of academic theorizing, but for the purely practical purpose of determining what is, and what is not, the subject matter with which it is concerned.

We recognize that folk music does not exist in a watertight compartment divorced from other forms of music. There is, and possibly always has been, a certain interpenetration between folk music and what for want of a better term we call 'composed' or 'art' music (the French term, *la musique savante*, is more appropriate). Nevertheless despite many borderline cases that may be hard to classify, folk music does exist as a specific genre, and in discussing the value of folk music in education, it is essential that we should have a clear idea of the type of music that we are recommending.

I do not propose to weary you with the many conceptions, and misconceptions, of folk music that have been, and still are, held. But I will mention two commonly held definitions, both of which received some support at the conference. The first is: 'Music that has acquired collective acceptance and that is essentially popular.' The second is: 'Music that has been composed *by* and not *for* the people.' Both these definitions have elements of truth, but either, taken by itself, is misleading.

It is true that collective acceptance is a feature of folk music, but that in itself it is not a sufficient qualification. A song that has been composed for, say, stage or cinema does not automatically change its character by becoming widely known, nor for that matter does a folk song cease to be a folk song when it loses its popularity and is known and sung only by the few.

Then the second definition, 'Music that has been composed by the people,' is not satisfactory, for it leaves out of account music that may have had its origins in art music (*musique savante*), but has become folk music by having been taken over by the people. For the purposes of definition we believe that the original source of folk music is comparatively unimportant. Folk music may be music that has sprung up from the community, or it may be music that has been taken over by the community from some extraneous source, or it may be a combination of the two.

What then, is the essential criterion of folk music? In the view of the conference it is music that has been evolved within the framework

of oral tradition, and the provisional definition adopted by the conference reads as follows: 'Folk music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection.'

This definition does, I think, contain the heart of the matter although it may need certain qualification. It can, for instance, be objected that the classical music of the East is also dependent on oral tradition since it is unwritten. And it might, therefore, seem necessary to add that the laws and principles inherent in folk music are obeyed unconsciously rather than consciously. Again, some of us would have wished to qualify the process of oral transmission by adding the time element, but this was purposely omitted because of the widely divergent circumstances which obtain in different countries.

To come back to the definition: 'Folk music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection.' Does this really clarify the conception of folk music and does it serve any practical purpose? I would answer 'Yes' to both these questions.

I would say that it is by the process of evolution working through oral transmission (let us add, mainly unconsciously) that folk music acquires the particular characteristics which differentiate it from other forms of music. And here I should perhaps explain very shortly what we mean by the circumstances of continuity, variation and selection, as applied to folk music.

Continuity is the link with the past which preserves the tradition. Variation is due to individual creative impulse, for folk music, until it is noted or recorded, is never crystallized but is always in a state of flux. And selection, the third element of evolution, represents the verdict of the community which ultimately determines the form in which folk music survives.

And now let me give the practical implications of our theory. We believe that, owing to the manner in which it has been conceived, folk music possesses certain fundamental qualities which make it indispensable both from the point of view of general education and of specialized musical education. I will briefly enumerate some of these qualities:

1. Folk music, as it has come down to us, is not the product of any one period, but it is a cumulative expression of many ages. It is classical music in the sense that it has stood the test of time.

2. Folk music is essentially simple and direct and being the unselfconscious product of a community, it is a true and natural expression of the ideals of that community. It can therefore be acquired by the members of that community with the minimum of formal instruction, and it can give immediate aesthetic satisfaction to the executants. As Professor Cherbuliez has said: 'Folk music provides the child's mind with a valuable opportunity to grasp without abstract, theoretical or erudite explanation, the essence of a work of art.'
3. Folk music is a complete, and not an embryonic, art form. It exemplifies the principles of great art and a basis of taste is therefore cultivated by its practice.
4. Folk music can constitute a bond of union between people of all levels of culture, and, when placed side by side with other products of musical creation, it should serve to lessen the gap between the music of the 'highbrows' and the 'lowbrows'.

In order to consider specific practical measures concerning folk music in education, the conference appointed a commission under the chairmanship of Professor John Bishop (Adelaide Conservatoire of Music, South Australia). The commission formulated the following resolutions which were adopted by the conference:

1. This conference, convinced that a knowledge of folk music is the basis upon which should rest the musical education of the ordinary citizen as well as the specialist musician, urges that at all stages of education the use of traditional music should be encouraged. It further believes that, in the case of the greater number of teachers, both in primary and secondary schools, and of students in the training colleges, the necessary background of folklore is lacking.
2. It is generally agreed by the members of this conference that every person should have a deep store of traditional music of his own country upon which he can draw.
3. In the case of the schoolteacher, such a store would enable him to pass on this heritage by oral transmission.
4. The conference considers that the following suggestions should be noted by those who are directly concerned with their content:
   (a) Teachers should be encouraged to include a great variety of folk music in the primary schools, with a stress on the folk music of the children's native land or environment.
   (b) A wider practice of unaccompanied singing of folk songs is urged, particularly in the teaching of folk songs to children. Where accompaniment is considered desirable, the addition of melodic and folk instruments should be sought. It is considered that too often the character of the folk song is destroyed by ill-conceived pianoforte

accompaniment which is out of keeping with the simple directness of the melody itself.

(c) As all musical training of children should be closely connected with folk music the conference notes with warm approval the use of folk melodies for sight reading and aural training class work, and hopes that such a use may be extended.

(d) In the teaching of foreign languages and social studies, the use of folk music of other countries should be given greater consideration.

(e) The choice and presentation of the folk music material of a country should not be out of harmony with the tradition of that country.

(f) The conference regards folk music as an ideal means of avoiding a break at any time in the musical education of the schoolboy or schoolgirl, and regards it as essential that the secondary school teachers should possess the ability acquired through the practical experience of folk music to maintain this continuity.

(g) Training college authorities should be asked to provide courses in folk music and to give greater consideration to the training of the school musician so that he may have a sound and usable knowledge of folk music.

(h) Attention should be paid to the significance of the folk dance as an integral part of the social and recreational life of the schoolchild and not only as part of a physical or a musical training in the school.

(i) Interest in playing for traditional dancing should be stimulated among youth and adults, both in the execution of the dance and in the appreciation of the beauty of the music itself.

(j) The principals of music academies should be asked to give serious consideration to the value of folk music in the training of musicians.

(k) It is recommended that the resources of national folk music bodies should be made more widely known and generally used.

(l) The conference appreciates the fine work that broadcasting organizations give to educationists in their wide use of folk music material in schools broadcasts, and asks them to extend this service wherever possible. It also considers that radio presentation of nursery song and traditional melodies to child listeners are a vital contribution when both mother and child are envisaged as receiving the broadcast together.

(m) The gramophone companies should be urged to issue a greater number of recordings of authentic folk music.

(n) An appeal should be made to composers (and publishers) to consider the use of folk music material in compositions specially designed for school and young adult use, such as cantatas and ballad operas and instrumental pieces for group playing.

The conference also made detailed recommendations concerning the presentation of material, but time will not allow me to recount these

now. I must, however, mention two other subjects which were considered by the conference. One is the subject of African music, on which the following resolution was passed:

'This conference is convinced of the great importance to the African of the cultivation and preservation of his true indigenous folk music and dances, in contradistinction to the quasi-European music popular with the younger generation.'

To this were added other resolutions embodying practical suggestions for the preservation and cultivation of African music. Parenthetically it should be mentioned that the penetration of European music, mostly of an inferior order, is not peculiar to Africa, but applies equally to Asiatic countries.

The other subject to which the conference gave particular attention was that of folk music in radio. It appointed a special commission under the chairmanship of Dr. Solon Michaelides (Conservatoire of Music, Limassol, Cyprus) and, following a recommendation by the commission, a special committee has been appointed by the International Folk Music Council to co-operate with radio and other organizations in the recording, dissemination and exchange of authentic folk music.

In conclusion, I would touch upon the question of the significance of folk music in the general cultural life of today, and I would endeavour to dispel any idea there may be that folk music is a thing of the past which has no appeal to the present generation of young people.

We must, in the present day, distinguish between the creation of folk music and its practice. In the past, the two were inseparable, but in many countries that is no longer the case. The evolution of folk music by means of oral tradition belongs primarily to the pre-literate stage of a community but its practice under present conditions is no longer necessarily dependent upon oral transmission.

There are many factors which tend to destroy the traditional ways of life: general education, growing ease of communication, the spread of industrialism, urbanization of village life and the consequent loss of a community sense. And traditional music making becomes more and more submerged by music that is 'laid on' by the radio, the cinema and the dance hall.

But, paradoxically, some of the very agencies that have helped to destroy the *traditional* practice of folk music, such as primary education and the radio, are now among those that are contributing most effectively to its revival and, in many countries, folk music which 50 years ago was the almost exclusive possession of one class of society is now known and loved by people in all walks of life.

Folk music has inevitably to a great extent become divorced from its former associations. We cannot, even if we would, restore the conditions in which folk music was made; nor is this necessary for its appreciation. Folk music must now take its place alongside other musical creations as a work of art, and it is upon its intrinsic merits that it will stand or fall.

The International Folk Music Council has been at great pains to draw a distinction between folk music and popular music. It does not consider that popular music is necessarily bad, and that it should have no place in education. What the council does claim is that folk music, because of its particular qualities, should be given a special place in education at all its stages.

Again, we do not believe that every version of a folk song or folk dance is a great work of art, although even the poorest example, if it is authentic, will probably have some redeeming quality. But we do claim that the best folk music, although it is limited in scope, ranks in artistic perfection with the greatest musical compositions.

THE PRESENT STATE OF MUSIC EDUCATION IN THE OCCIDENTAL WORLD

by

Leo Kestenberg

Principal, Music Teachers Training College, Tel Aviv, Israel

Our subject makes it necessary to draw a distinction between musical education in Europe and that in Asia and the Americas. We are thus concerned with various geographical and historical factors which are closely bound up with the general cultural background. In the first place, we must go back to the origins of European musical education, to its first beginnings in Athens and Jerusalem. The origins of European musical education and those of the music of Christiandom up

to the twentieth century are identical, going back to the ancient vocal music of the Jewish temple and the hymns of antiquity. The philosophical background of musical education is also to be found in Europe, in Plato's writings, especially in his *Republic*, in the psalms of David and in the books of the Prophets. We still recognize these as the fountainhead of our Judaic-Christian beliefs, and therefore as the foundation of European ethics and culture. The subject with which we are concerned is the dynamism of development in all its forms and variations or, in other words, the eternal change and constant transformation of all musical conceptions and evolving forms. Musical composition, musical interpretation and naturally, still more, musical education, change as religious and social ideas and concepts change. Everything in Europe is in a state of constant flux, under the uninterrupted impulse of a multitude of mighty forces. In the history of this dynamic process through which we are living, new fields are constantly being opened up; and in the logical course of this process the new era in musical education with which we have to deal began about 1900. In the history of musical education up to 1750 we can follow a gradual ascent to the lofty heights of composition for two or three voices, culminating in the whole work and genius of Johann Sebastian Bach. Bach in fact epitomizes the whole of European musical education. The period of the victorious rise of Individualism, the Classic and Romantic phases up to Gustav Mahler, was typically an era in which instruction took precedence over education; this was a time when, in response to the demands of composers, virtuosi and the general public, the main emphasis in all kinds of musical performance and music education was placed on perfection of 'skilful achievement'. Nevertheless, it must not be forgotten that, even in the nineteenth century, there were many bright though fleeting stars in the firmament of European music education—for instance, Goethe's *Pädagogische Provinz* or the efforts which the young Franz Liszt, inspired by Saint-Simon, made to revolutionize music education and, in another field, the similarly inspired work of Ruskin and Morris (*News from Nowhere*). With regard to efforts in the actual field of music teaching, Wilhem and Hullah, Curven and Glover, Hundoegger and Kretzschmar are representative of the forerunners of the great new epoch in musical education.

What did the new movement stand for and what, at the present time, does musical education in Europe stand for? Neither more nor less than an attempt, from the standpoint of European music education, to assist in the solution of the great questions facing the world, by

showing that the salvation of civilization depends on our mobilizing the creative powers of mankind which, in the last few centuries, have been so criminally neglected. These powers can be brought into full play only in association with art; and art, like any other complex whole, is patently something more than the sum of its parts, something more than the combination of philosophy and psychology, of biology and sociology.

Art in education presupposes a universal and sublime sense of freedom and emphasizes the creative powers latent in every individual, for evil as well as for good. Hell—the urge to evil, destruction and nihilism—is certainly a creative power. But even more the will for life, for construction and for art in all its forms is an infinitely higher creative power. It is not simply a question of recognizing artistic inspiration as such, and affording the necessary scope for artistic powers; it is primarily a question of educating for artistic appreciation, of giving art its rightful place as a decisive liberating force in all possible forms of education. The realm of art today is the realm of metaphysics, as distinct from the so-called 'reality' which finds satisfaction in technology, economics and the mechanical sciences. This is the time for artistic education to become an elevating, organizing force, capable of developing all forms of creative power throughout the human race.

In the 1890's the surgeon Billroth first raised the question of what, in fact, constitutes a musical person. This question was taken up and investigated by music psychologists such as Kurth and Revesz. This has led to the crux of the problem, on the one hand artistic creativeness and on the other technical musicianship, the antithesis with which we are concerned. The 'musical person' is a characteristic phenomenon of an age that has seen the triumph of the natural sciences, in which technology predominates; so much importance is attached to the 'musically-gifted' in this age of the virtuoso that the 'music-lover' is merely regarded as a 'dilettante'.

This line of development, with its emphasis on rational explanation and a materialistic, mechanistic attitude is very largely responsible for the fact that music has been made into a public thing, so that playing and singing to an audience—with the consequent element of competition—has taken the place of intimate music in the home.

About 1900 Busoni made mock of the idea of 'musicianship', emphasizing that this idea had been accorded recognition only in the German language. Nevertheless the idea exists, and we must therefore recognize that, in the last 200 years, we have gradually come to place

our assessment of the value of music on a 'factual' basis so that the requirements on which we now insist are bound up with irrelevent economic factors. The professional concert, which has affected the style of composition itself, is designed to give 'pleasure'—it must please; the public must be attracted and gratified. In order to set foot on the first rung of the ladder of 'success' the essential requirement is evidence of 'musical competence', and this evidence has to be secured by means of a system of technical tests and examinations, differently organized in various countries. Criteria naturally differ from place to place, so that we may find the absurd situation arising in which it is maintained that one people is musical and another unmusical!

It is of course impossible for us here to go into all the details of the concept of musicianship. We need only mention that the professional musical world of today is entirely taken up with the problems of musical competence. Furthermore, at a time when the various media of mechanical reproduction—the radio, the cinema, the gramophone and television—play so large a part in our life, technique becomes more important, since economic factors are involved in the promotion of the 'technicalization' of musical life. These few comments may suffice to account for the conflicting aspects of our problem and we have seen how the situation in which the concept of musicianship arose is being constantly narrowed down so that it is becoming more and more an organized 'profession', a craft-guild with recognized technical qualifications.

We now come to our most important point. Music education in Europe must be recognized as a means of reconciling these opposing approaches into a synthesis, of exalting artistic creation and technical musicianship into the highest levels of music education. The real import of all musical education is, perhaps, particularly clear to us in Israel. We are particularly close to the divine source of the Judaic-Christian stream of European culture which has carried our music education and in the last 50 years we have perhaps perceived better than others, in the melting-pot of European history, the true significance of music education in Europe.

It has thus been brought home to us that music can be made an immediate educative force at all times and in every age, and that the creative powers of the child can be stirred and developed by musical instruction, and that 'the latent creative urge to music-making and music enjoyment can be used in teaching so as to show that instrument and voice are the external means for expressing

fundamental musical concepts' (extract from the Berlin Ministerial Decree of 2 May 1925).

We can easily see that music education, in this sense, has no beginning and no end—that in this field, we shall always be both pupils and teachers. We must therefore avoid making distinctions and classifying achievements according to their excellence; instead at every level we must devote ourselves to exalting the soul to transcendental heights.

Immediately after the first world war the reform of music education began. The decisive factors which brought this about were social in origin. These new forces could be seen in action in workers' movements, youth movements and—closely related to these—in developments in educational psychology and music teaching. Our sources of inspiration were the ideas which Jean-Jacques Rousseau set forth, prophetically foreseeing the value of improvisation in music education, as well as the work of Jaques-Dalcroze whose method is centred around movement and the eurhythmic interpretation of musical themes. There is much else that should be mentioned in an account of the foundations of musical education truly worthy of the name, but here it is only the inner essence, the structure, of musical education in Europe with which we have to deal—something which really defies all outward definition but which we can approach through the idea of freedom. It is gratifying to find this freedom in all the many experiments in new, practical music education which are now being made in different forms in the kindergarten, the primary school, the secondary school, the university and adult education. Everywhere we find new approaches, new methods and new systems, which have been developed out of rhythmics, ear-training, solfa, sing-songs, the Rural Music Schools in England, recorder-making in Switzerland, France and England, musical and choral clubs in West Germany, Jeunesses Musicales in Belgium, various experiments with music in remedial education, and so on. All these new efforts, which indicate active developments in our particular field throughout Europe, are rapidly making progress and promise well for the future. Any methods are acceptable except the tyranny of dictatorial dogmatism and the imposition of a single system for all. I fully realize that I have given above only a short and arbitrary selection, and I ask pardon for the fact that my list of examples is far from exhaustive.

Having thus considered on the one hand the thesis of artistic creation and on the other the antithesis of technical musicianship, we shall now aim at uniting the two in a synthesis, culminating in music education.

It was after the second world war that new approaches to music education in Europe emerged akin to those appearing in the fields of philosophy (Jaspers), psychoanalysis (Jung, Neumann) and biology (von Neergard). A new conception is gaining ground, namely that music education can *no longer, as in the past 200 years, do without* the basic inner spiritual force which should give it strength, but that, once more on a basis of religious belief, education by, through and for music is absolutely necessary.

A prosaic, pragmatic observer may be sceptical and incredulous as to the practical effect of an international conference on the role of music in education. In this godless world, in which the scars left by two world wars are not yet healed, in which mechanism divorced from the arts rules all, and dogmas seem to hold undisputed sway, it would seem to be unrealistic, utopian idealism to conceive of the very idea of international music education. But it is the reaction against mechanically empty desolation, against the neglect of the soul, against the anguish, distress and danger of man that become every day more evident, that gives us our faith, our confidence, our belief in artistic creation. Moreover, this conference as the solemn prelude to the future, continuing work of the International Association for Musical Education, in which our hopes are placed, binds us to confirm and put into practice the guiding principles of music education.

The question we are dealing with seems to us so urgent that we venture once more to repeat what has already been said. All our efforts, now and in the future, should be based on three articles of faith: universality, communal activity and religious ethics.

We have long been aware that the idea represented by the term 'Europe' has become narrower, smaller and less tenable. Nevertheless, let us once more proclaim, in opposition to the emphasis on technology in science, art and music, the despised and belittled ideal of humanity as it was once expressed in the tradition of the old, the better Europe: 'All men are brothers.'

We now come to our second article of faith—communal activity. Music education lays the main emphasis not upon the excellence of individuals but upon the harmonious co-operation of the group. In folklore, mythology, the Bible, legends and folk songs, we find a rich and inexhaustible store of inspiration for a free and creative communal music, able to draw on the ancient but still vital vocal music of the Jewish temple. Gregorian chant and organum, medieval French motets, the Netherlands music of the fifteenth and sixteenth centuries, on the folk songs and children's songs of Haydn and Mozart, and

indeed on all the forms which contemporary music education has revealed to us. The purpose of musical education is thus not so much to awaken the critical and comparative faculties, as to develop the capacity for general artistic appreciation and enjoyment.

Our third article of faith relates to the unity of music education and ethical religious feeling. Everything our souls have experienced in the way of music education in Europe throughout this long, rich history, everything for which we have worked and struggled, hoped and feared, is in this solemn hour condensed into a creed that fills our hearts and minds like an endless *cantus firmus*. Music education is more than music; it is both music and religion, music and faith. We must have the driving power of ethics and religion in all music education, for without it the very essence of music, of education and of all art is changed into its opposite. In the last resort, we owe our very breath, our life, our being, our power consciously to fulfil and consummate our true nature, to our artistic and ethical beliefs!

[Translated from the German]

MUSIC EDUCATION IN EUROPE

by

Eberhard PREUSSNER, Professor, Mozarteum, Salzburg (Austria)

Musical education in Europe is a complicated subject, full of problems and open questions. Though the continent is small, the sweep of its culture is vast, both in variety and in antiquity. The intellectual pioneers of Europe who built this culture up throughout the centuries were incorrigible individualists with widely differing views on life and civilization. From Plato to Rousseau and Pestalozzi, and on to the great modern exponents of a new Europe like Ortega y Gasset and Albert Schweitzer, including perhaps one or two of the existentialists,

there flows an inexhaustible stream of intellectual creation. Europe, in fact, is like a volcano which often presents the agreeable aspect of a firework display but sometimes arouses the fear induced by a conflagration. At such times the only salvation—the fire-escape or, to use another metaphor, the Noah's Ark—is education.

Education of course, is not a European invention. If we speak of discoveries, it would be truer to say that the Europeans invented the *organization* of education, were the originators of the various complicated educational systems and hence, at the same time, of the existing confusion in teaching methods. Every would-be leader of education in Europe devises a new and totally unknown system for combating the *mal du siècle*, and presents it as the one true panacea. We Europeans quarrel endlessly about methods and procedure. The over-all picture is therefore all the more remarkable: on the one hand, a ghastly spectacle of wars, revolutions, misery, despair and poverty; on the other, admirable educational systems of the utmost lucidity and purity, firmly grounded on philosophy, psychology, aesthetics, ethics and social conscience, adjusted to the requirements of individual countries, classes and ages, and propagated by liberal or conservative political programmes. The characteristics of European education are that it is anchored in the spiritual and the scientific, and that it permeates the whole social structure. Its greatest achievement has been, perhaps, the discovery of child education in 'the century of the child'.

We said that education was not a purely European discovery; we must say the same of music. Here, too, Europe's contribution has been in the field of organization, the development of polyphony and harmony; and once again, complex development sows the seeds of confusion. A-tonal and a-harmonic music is a European 'invention'. Examples of such creative stresses can be traced from Philippe de Vitry's isorhythmic motet, through Gesualdo's madrigals, to the twelve-tone scale. Be that as it may, the originators of a reform or a revolution in Europe invariably feel the need to cast off the burden of historical tradition in order to be free to start afresh. 'Children, create something new!'—this appeal, voiced by Richard Wagner, has been heard in many ages, yet everyone has felt the weight of tradition, that tremendous and often paralyzing heritage, heavy on his shoulders; all have been compelled, despite themselves, to pay tribute to the past. We cannot simply say 'let the past belong to the past'; we Europeans all have our moments when we see ghosts, when spectres appear to us as they did to Hamlet, to Faust or to Don Giovanni. So history, for us, is a basis for cultural progress, but also a burden hampering and confining the life of the present.

Let us then, as bearers of the burden, make our way through the centuries.

We begin with the Middle Ages, commonly called the Golden Age. The Middle Ages were the period of our beginnings, our 'original' period in, among other things, music and musical education—our keynote, so to speak, our 'Do'. We must not forget that Europe, too, went through a colonial phase, in which the pioneers and colonists were the monks in the cathedrals with their singing-schools for church music. Schools of this type, in cathedrals or abbeys, were founded in Italy, Switzerland, France, England, Germany and Austria. The practical training for singers of Gregorian chant and for hymn-choirs, for the first singers of part-music, must have been of the highest order. This was the period of the Italian monk Guido d'Arezzo, the first renowned teacher of music. He, with his genius, created or applied every material aid that we need in music teaching today—solmization with do, re, mi, fa, sol, la, etc., the signature, and the system of musical notation with lines. His object, almost a thousand years ago, was the same as ours is today—to teach people how to sing from written music. It could indeed be said that we are no further advanced today than the monk Guido, who incidentally taught the Pope himself to sing from written music by means of solmization. It was really the same method as that revived in nineteenth-century England—the 'tonic sol-fa' method, so widely used for teaching children how to sing from a score.

In the Middle Ages, music was not merely a form of art; it was also a science, and stood high in the realm of 'theory'. In this field, indeed, the Middle Ages laid the foundation for all our teaching. One need only read the works of Saint Augustine, Boethius or Thomas Aquinas to realize what the concept of education with, and in, music was. Music is the basis for a better human existence. To praise God it is necessary to sing and to play, and prayer is essential to life in this world. This is the ethical background for our musical education, and it stems from the Middle Ages. We know that music can excite and stimulate our feelings, but also that it can calm and soothe us. In this second eventuality music sets our moral existance truly at rest, and provides a 'consolation of life' in a philosophical sense. Philosophers, from Descartes to Schopenhauer and Nietzsche, have recognized in music 'the sole object of apperception and apprehension, the prototype of the universe, of the absolute, of the "thing in itself"'. And Europe's foremost composers, Bach and Beethoven, as well as all other musical 'moralists', worked in the same spirit; they were teachers through the medium of their compositions.

Possibly, in this Golden Age, all that glittered was not true gold, and succeeding ages have somewhat embellished the picture. Yet, there can be no disputing that the Middle Ages achieved unity of ideas, religion and culture, and perhaps also the unity of a well-ordered social life. We can be sure of one thing: that the Latin language, the Gregorian chant, music and musical education all played their part in the establishment of this unified medieval Europe. The foundations were sound; what followed?

What followed was an epoch notable for its contrasts of wealth and poverty, hope and destruction, building and collapse. We shall do well to emphasize the better aspects of our historical picture rather than the bad. This is the age of the Renaissance—a word implying 'self-remembrance', consciousness of the best ideas that Europe's history has to offer; and the finest civilization so far known seemed to be the Greek.

In this turbulent age, music underwent development. The music of the Low Countries, from Dufay to Josquin and Orlando di Lasso, represents a form of 'national' art based on superb professional competence. This European school, which embraced England, France, Belgium, the Netherlands, Burgundy, Italy, Germany, Austria and the countries to the east and west of them, was the remarkable result of culture and education exchanged between master and pupil. Yet this same epoch, which produced the pattern for professional training, was also essentially the age of the cultured musical dillettante. Music was a *sine qua non* for anyone with any pretensions to culture; a life without music was a life devoid of worth or merit. Ever since then we Europeans have ranked music among the civilizing forces. Society in England—we have only to think of the virginalists and the madrigalists—and in Italy, Austria, France, Southern Germany and Spain was *musical* society. If we recall the words of Shakespeare, it is as though we looked into a magic mirror; the whole age seems clearly displayed for him who has ears to hear and wit to understand. Take this immorta passage from *The Merchant of Venice:*

> The man that hath no music in himself,
> Nor is not moved with concord of sweet sounds,
> Is fit for treason, stratagems and spoils.
> The motions of his spirit are dull as night
> And his affections as Erebus.
> Let no such men be trusted. Mark the music!

The end of this epoch saw the beginning of a new world fashion in music, the baroque. This was the age of 'exemplary' music, of music

par excellence, that surpasses our understanding. At this period music and education seem almost synonymous; the best composers wrote music for practice and training purposes. Nor was there any difference between music as an art and the music of everyday life; the conception of 'art for art's sake' was still unknown. As examples of the high quality of this music and this exercising of the feeling, the soul and the mind, it is enough to mention Bach, Couperin, Purcell, Scarlatti and Haendel. No wonder that, in such an age, school music was one of the major elements in the curriculum. The music instructor was at once a talented musician and an accomplished teacher. He, or the preceptor, was therefore also, often, the headmaster. The children in the grammar schools were given music lessons daily; the day began and ended with music. Even if we reject as exaggeration much that we are told, it is still true that in those days school choirs sang Orlando di Lasso; and it seems to me that this music is rather above what was intended for such performers.

Bach's death marked the end of an age, and thereafter the importance of music declined. As we said before, Europe was a continent of wars and revolutions; it was and is a region of unrest, of doubt about all things and, surprisingly enough, especially about the most natural things. In every time of peril, however, Europe has also been granted men of genius able to save their country. Thus, in a period of deep social revolution and the 'complete reassessment of all values', Rousseau, Pestalozzi and Goethe introduced a new pattern of education and civilization. Three books are noteworthy as landmarks of classical education in general and of musical education in particular: Rousseau's *Emile*, Pestalozzi's *Lienhard und Gertrude* and Goethe's *Wilhelm Meister*. All three speak of music as nature's gift for the ordering of our society. To Rousseau we owe the finest thinking on the natural psychological development of children and young people. Goethe combined the idea of a live individual education with self-education through 'natural' life. As for Pestalozzi, he was the first modern teacher—one who knew the child mind through and through, who understood how to build up the sound moral core of our wretched human existence, and who verily lived his teaching. His influence spread throughout Europe and America and started something like a revolution in pedagogic practice. Pestalozzi begins with a straightforward belief in the creative force in the child; according to him, it is the child, not the teacher, who determine all activities in the classroom. Incidentally, Pestalozzi was a new pathfinder not only in musical education, but in the 'modern' music of his time. He proclaimed that simplicity, both in teaching and

in art, was worth more than the most complicated of systems or methods. His influence, however, was at first more strongly felt in the field of creative music than in that of school music.There is complete harmony between the personal and social ideas of Pestalozzi and Beethoven; both were supreme practical moralists, one in popular education and the other in music.

Technical progress however, and with it increasing rifts in the social structure, proceeded relentlessly. Europe was soon split into classes and groups, each with their own narrow prejudices. The abyss between educated and uneducated was as great as between rich and poor. Cultural conditions in the nineteenth century have often been described as a pyramid. At the apex were a few major institutions for the cultivated, namely operas and concerts. By buying a season ticket for concerts one could 'subscribe' to culture, register oneself as a 'cultivated person'. Culture cost a certain amount, which the well-to-do could afford and were often prepared to pay, without thereby necessarily profiting from this opportunity really to educate themselves. At the foot of the pyramid were the uncouth horde of the untaught, who had been unable to raise themselves in the social scale and had therefore to rest content with the simplest forms of popular music. Where the gulf between the classes is so wide, there can be no bridge between 'lofty' art music and 'lowly' popular music. A similar fundamental differentiation was made between the professional musicians and those who were simply connoisseurs or lovers of music.

An age of divisions is an age of decadence; and so it proved to be in the nineteenth century as regards music education in the schools and music in daily life. The music lesson became the Cinderella of the curriculum. Even the so-called private music teacher, who was a feature of the period, was more or less the product of 'social embarassment' or of the vanity of the new 'cultured and moneyed' class. It was high time for a reform in both culture and social life.

This brings us to our own times; and these, too, lie under the influence of technical progress. Almost daily we encounter new tricks and sensations due to modern industrialized and standardized technique. Noone can escape this development simply by saying: 'I'm not interested in these discoveries and will have nothing to do with them.' Yet everyone realizes that it is essential to fit technical progress properly into education and culture and to create a new bond between the cultivated and the uncultivated—which means, incidentally, bridging the gap between popular music and 'art' music. Much has already occurred

to modify the picture; the educationist, for example, has once more become one of the most important factors in the State.

The greatest problem is everywhere how to reconcile the demands of the different social groups. Many believe that this can more easily be achieved with the aid of music than without it. Consideration of our history and our finest traditions leads us to a new, modern evaluation of ethics and religion; or, if we speak in terms of music alone, we come once more to appreciate the spiritual values of medieval and the social values of baroque music, and so bring the best kind of 'practical music' into our daily lives. We regain our belief that music can help to establish human contacts and bring nations closer together through mutual understanding, instead of separating them.

But what would be the value of a reform which rested solely on an historical basis? The result would simply be a short-lived 'renaissance'. We need some new ideas. After World War I, youth began to make a new life for itself in, and with, music; within the musical youth movement, we had community singing and the playing of classical and modern music. The very style of modern music, with its simplicity of melody and vitality of rhythm, appealed to these young people. Educationists fastened on these new features. Eurhythmics began with Dalcroze; today there are a number of methods and tendencies, but only one aim—to awaken creative powers through a combination of music and movement. In this connexion we should mention Elfriede Feudel and more particularly, in recent times, the German composer Carl Orff and his *Schulwerk*. In England, Arnold Dolmetsch revived the popular melodies, dance music and instruments of an earlier age. But most encouraging of all was the fact that the best composers once again began to write music for practice, education and everyday use. Paul Hindemith, whose *Canticle to Hope* is the *pièce de résistance* of this Unesco congress, and Béla Bartok stand in the front ranks of those who are endeavouring to recreate music for singers, instrumentalists and amateurs, as well as for connoisseurs and all music lovers. Concurrently there is, in all countries, a revival of school music. The saying of a German music-historian, 'The future of music is in the schools', is no longer a piece of wishful thinking. Here we should mention Leo Kestenberg's reforms, which have indicated not only to Germany but to all Europe, how music and musical education can be built up on a true humanistic foundation, from the kindergarten to the academy of music. Every country in this Europe of ancient culture is on the way to recognizing that musical education is a necessity, particularly in our distracted world of today.

Methods may vary, but the goal is the same. We have to choose between free social life with a sound, creative education marked by sage moderation, and unstable, unbridled devotion to false obedience or a blind mania for authority. Rousseau, with his expression 'moderately controlled freedom', gave the best description of the ideal mean between the two.

It is our hope that Europe will become mindful of its origins in a sound and fruitful state of unity. So far as our culture, our education and our music are concerned, I think we may say that the United States of Europe already exist.

[Translated from the German]

MUSIC EDUCATION ON THE AMERICAN CONTINENT

by

Arnold WALTER

Director, Royal Conservatory of Music, Toronto, Canada

Some forty years ago Chaliapin was known to say: 'I pity the Americans, they have no light, they have no song in their lives.' He must have seen America then as so many still see it today: incredibly rich in natural resources, wise as to technical know-how, brimful of energy, the world's best organizer: but lacking in spiritual tradition and artistic taste—a modern Rome, depending on Greece (that is: on Europe) for its culture.

Chaliapin was probably wrong then when he said it; he certainly could not say it today. In the middle of the twentieth century, America is no 'Land without music', it is simply a musical paradise. The last 50 years witnessed a development that quickened from decade to decade, that grew in geometrical progression, with the result that performance, education and finally composition have reached a level that must be experienced to be believed. It may be worth while to glance at the musical scene as a whole, to understand better the part that music education played in that astonishing process.

No doubt musical America was once (and not so long ago) a colony of Europe. Performers and educators, the musical repertory and music education methods had to be imported. Orchestral concerts and opera performances were more a luxury for the well-to-do than a spiritual necessity for the common man, a social pastime rather than a religious experience. But this is now a thing of the past. America's contribution to literature, to painting and architecture is no small one; but it is music that is the first and foremost of the arts.

Take the growth of the orchestra for instance. In 1900 there existed, in the United States of America, only four established orchestras (in Boston, Chicago, Cincinnati and Pittsburgh). Today there are over twenty orchestras with annual budgets exceeding 100,000 dollars; several dozens of minor orchestras; 600 civic orchestras; and an untold number (some say over two thousand) of high school orchestras. Canada, until very recently, boasted only three major orchestras (in Toronto, Montreal and Vancouver); now there is an orchestra in the making in almost every provincial capital throughout the land. Many South American orchestras are of recent origin, the dates of their establishment tell the story: Havana, 1924; Mexico 1928; Santiago de Chile, 1928; Montevideo, 1931; Bogota, 1936; Lima, 1938; La Paz, 1940. In 1909 Gustav Mahler thought that the New York Philharmonic was a 'typical American orchestra, phlegmatic and without talent'. Strange to think of that remark if one happens to sit in Carnegie Hall listening to orchestra after orchestra conducted by men like Toscanini, Münch, Monteux, Mitropoulos, Walter, Rainer or Ormandy.

American concert life is equally impressive. It is very efficiently organized. Any artist of rank can be heard wherever he hails from; but that is perhaps less significant than the work of countless music clubs and the development of civic and community concerts which testify to the genuine interest in music, apart from financial considerations. Radio plays its part of course; the Saturday afternoon performances of the Metropolitan Opera, Sunday afternoon performances of the NBC Orchestra have literally millions of listeners. The Canadian Broadcasting Corporation—less dependent on sponsored programmes than the United States networks—is able to stimulate interest in good music on a nation-wide scale; its Wednesday night performances are famous all over the continent.

There is much more that could be mentioned: children's and high school concerts; a steadily growing number of music camps; institutions like Tanglewood in the Berkshires where talented youngsters from all over the United States of America and Canada spend the sum-

mer studying orchestral techniques, chamber music, opera and composition under teachers of international repute; the rise of the American performer; and finally the growing galaxy of American composers like Barber, Copland, Menotti, Villa-Lobos, Chavez and many others.

American musical life has certainly progressed with lightning speed. There is no doubt about the results—but how was it achieved, and achieved so quickly?

It is often thought that music must have its roots in the soil, that it needs the humus of tradition and centuries of slow growth. Yet it might be truer to liken it to religion: the gospel can be preached anywhere, it conquers and reforms the most heterogeneous societies. Music is certainly a social product growing out of community life; but if it is sufficiently great, it has the magic power to grow into, and to permeate, community life. It is formed by society but it can reform society in turn. In this process there will at first be a gap between a highly developed art and a society lacking in tradition: it is this gap that can and must be closed by education. Americans, particularly North Americans, have a touching faith, an almost childlike belief in the power of education. It is that belief perhaps and the resulting educational activities, astonishing in their speed, determination and comprehensiveness, which explains America's musical achievements.

Music education always starts with professional education, at the conservatory stage. Rightly or wrongly it is felt that a supply of well trained musicians must be safeguarded before the musical needs of the general public can be taken into consideration. Here again, recent developments have brought America to the forefront of the nations. Only 30 years ago, after the first world war, American talent migrated to France as it had migrated to Germany and Austria before that time. But during the last two decades Bartok and Schoenberg, Hindemith and Stravinsky, Milhaud, Krenek, Martinu and equally illustrious men in the instrumental and vocal fields had been residing, lecturing and teaching in the Americas. Unique and highly endowed institutions, like the Juillard School of Music in New York, the Eastman School in Rochester, the Curtis Institute in Philadelphia have come into being. The Conservatorio Brasileiro (1940) and the Instituto de Extension Musical in Santiago de Chile (1940) must be added to the list, also the Conservatoire de Musique in Montreal and the Royal Conservatory of Music in Toronto which exerts a powerful influence on the musical life of the whole of Canada. These are training centres of the first order, headed by creative musicians like William Schumann, Howard Hanson, Edward Johnson, Domingo Santa Cruz—a develop-

ment whose importance is not yet fully realized. The level of craftsmanship of American trained performers has risen so sharply in recent years that immigrants find it all but impossible to compete with it. Even the Metropolitan Opera uses more native than imported talent, a fact that is all the more significant if one remembers that operatic training—due to the absence of small opera houses—is perhaps the least satisfactory yet. Among the celebrated composers, conductors, performers, teachers and musicologists, the older ones are Europeans or European-trained; but they are speedily replaced by a rising generation of extremely competent Americans.

America's record in music education as an intrinsic part of general education is even more impressive.

The first half of the present century saw phenomenal changes in the educational scene. In 1900 there were about 15 million pupils in schools in the United States of America, 500,000 of them in secondary schools. The numbers predicted for 1960 (seven short years from now) are 34 million children in elementary plus 8 million in secondary schools. Enrolments in institutions of higher learning stood at less than 250,000 in 1900; in 1950 the number was 2.5 million. Percentage-wise, the figures are the same for Canada. No doubt Americans have access to more educational opportunities than they ever had before.

Until about a century ago, the typical North American elementary school was a 'frontier' institution with a minimum of equipment and a very narrow curriculum. Since then, American education came under the influence of men like Pestalozzi, Herbart, Froebel (all influenced in turn by Jean-Jacques Rousseau), Tolstoy, Dewey and modern psychologists; it acquired elaborate curricula and grew in size and equipment until it finally became 'the largest single public enterprise of the American people'.

Music education had its share in the dramatic development. The nineteenth century saw the rise of vocal music teaching in schools. In 1938, Lowel Mason had demonstrated to the School Board of Boston that music was a profitable subject of instruction, that it was 'a relife to the wearisomeness of constant study' . . . that it seemed 'to renerve the mind and to prepare all for more vigorous intellectual action'. Following the demonstration the board included music in the curriculum for the first time on a par with reading, grammar and arithmetic—a happening of tremendous significance often referred to as the Magna Carta of American music education. 'Through vocal music', said the Boston Board of Education, at that time, 'you set in motion a mighty power which silently but surely in the end will humanize, refine and elevate a whole community.'

So the nineteenth century witnessed the rise of vocal teaching in schools. Since 1900, instrumental music and appreciation (or listening) lessons were added to the school music programme: with the astonishing result that nearly every American high school (think of it: nearly every American high school—there are thousands of them) has boys' and girls' glee clubs, mixed choruses, instrumental classes, bands and orchestras; to which sometimes *a capella* choruses are added, courses in theory, history and appreciation of music. The most advanced students form intercollegiate orchestras and choruses whose technical proficiency is simply astounding. I shall never forget the day when I heard such organizations for the first time. It was in Rochester, New York. An intercollegiate high school orchestra played a Mendelssohn concerto accompanying a teenage soloist; an intercollegiate choir sang Fauré's Requiem in Latin. The average age was about 16 years, yet their performances would have put many a professional organization to shame. It should be noted here that the data just given refer mainly to the United States of America. With regard to instrumental music in schools, Canada follows in the footsteps of the United States of America, but with a time-lag of about fifteen years. It is a vast country, sparsely populated, divided by differences in language, religion and tradition, part English, part French, in origin, yet more and more adopting the 'American way of life'. In South America, music education in schools seems in the initial stages of development with Mexico and Brazil leading the rest of the continent. Villa-Lobos, as Director-General of Music Education in Brazil, has introduced novel and challenging methods of musical instruction, particularly with regard to choral singing.

Music instruction in colleges and universities (in the United States of America and Canada at least) is so different from music offerings in other countries that it must be briefly referred to. There are two distinct forms of organization for the teaching of music in colleges: first, the university school of music which is a professional training centre, a mixture of a conservatory and a university department retaining the best features of both; and secondly, the department of music in the liberal arts college whose function it is to introduce students to music as an integral part of a cultural pattern without making the attempt of preparing them for a professional career. In other words, universities offer either vocational or avocational training, and sometimes both. In most cases they have orchestras, choruses, bands, glee clubs and are well able to provide students with musical experience beyond the high school stage. If we remember that there are 2.5 million

students in colleges in the United States of America alone, the importance of such training is obvious.

So extensive a programme for music education could not possibly be carried out if there were not enough teachers available or if they were not sufficiently trained. There are now; but it was only in 1922, only 30 years ago, that the first four-year music education training course came into being. It was instituted in Oberlin College, in Ohio, following a report by the Research Council of the Music Supervisers' National Conference, now known as MENC. The Research Council had recommended that one half of the work in the course should be devoted to music itself, the other half to be divided between education and academic fields other than music. Today the course is duplicated by an ever-increasing number of universities and conservatories all over the continent; and it is this teacher-training programme which, more than anything else, has helped to change the musical scene in North America.

It is a remarkable system. I have been able to observe it at close quarters and I can testify as to its effectiveness. Eight years ago we instituted such a music education training course in the University of Toronto. During the last four years, graduates have gone out in almost missionary spirit to preach the gospel of music, to teach and to organize, and in school after school, community after community, throughout the Province of Ontario (which is nine times the size of Italy) the lights of music went on as if by magic.

Music teacher federations such as the Music Teachers National Association and the Music Educators' National Conference have played an important role in the development. The MENC in particular (with a membership of over 22,000 music educators) has an admirable record as champion of public school music. In its biennial convention in St. Louis in 1950, it adopted a resolution known as 'the child's bill of rights in music' modelled on the Bill of Rights of the United Nations. 'Every child' it say there 'has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.'

Music in the American home, in the American community, presents a less satisfactory aspect. Not that it does not exist—there are many chamber music groups, choral societies, amateur orchestras that could be mentioned. Music educators are anxious 'to encourage and develop

particularly all forms of musical interest and practice that tend to restore the use of music to the home and neighbourhood life as a rewarding activity for daily living'. But on the whole, the accent is rather on listening. The rise of orchestral music has somewhat lessened the interest in choral activities, in Canada at least. The long-playing record, so speedily adopted by all American manufacturers, has become a kind of music museum which satisfies the needs of many. Twenty years ago the Anthologie Sonore was exceptional in its presentation of ancient music; today there is hardly a score from Perotin to Prokoffiev that has not come to life on a long-playing record. Movies, radio and television are also enemies of home life and of active music making—but one wonders whether this is peculiar to the Americas, whether it has not become a general condition everywhere.

To summarize the foregoing, it can truthfully be said that during the last three decades music education in America progressed faster and further than anywhere else at any time in history. That sounds almost ridiculously like a variant of the well known credo of 'bigger and better'; but it is a fact nevertheless. The growth was swift and strong. It was made possible by a rapid increase in population, by an unprecedented economic development, by an unshaken belief in education on a democratic basis, by a peculiar aptitude (a passion almost) for organization, administration and mass production.

Certainly there are dangers and disadvantages connected with such a development. Speed leads often to superficiality. Education has its limits, it is no universal panacea. Organization, as such, has a tendency to become an end in itself. It takes time to digest the musical heritage of many lands and of a thousand years; it takes wisdom ro realize that the value of art depends neither on quantity nor on variety but solely on the intensity of artistic experience.

These shortcomings exist, they can easily be discovered and pointed out. That they do exist is far less remarkable than the astonishing fact that such a development was possible at all. Older countries started with a locally conditioned repertory which slowly expanded and gradually grew into the international repertory of our own day; for centuries they lived in close contact with the source and fountainhead of all art music, the composer; they had ample time to develop musical taste and to transmit it from one generation to the next, thereby acquiring what is commonly known as musical tradition. America, on the other hand, imported Western music as a finished product and wholesale, convinced that the American people could be sufficiently educated to enjoy its blessings. That showed perhaps 'that peculiar

American trait of trying to reduce everything that seems complicated to a great simplicity of system in order to learn it quickly and save time'—but it worked. Music education came to the rescue and saved the situation. The task is not completed yet. A great mass of musical material has yet to be sifted; musical taste acquired by the present generation has yet to be filtered and refined, to be transmitted to generations to come. But there is no doubt that music is as much at home now in the countries between the Atlantic and the Pacific as anywhere else: 'there lies its way, due west—then Westward Ho!'

And that is a happening of tremendous significance. Musical tradition is often thought of as a local monopoly of nations who had the good fortune to develop it in the past. But the American experience proves the opposite. It shows clearly that to music 'the whole world is only one city, no matter in which of the streets it happens to reside'. Music can make its home in any country that opens its heart to it. Of course it does not grow like flowers in the field as popular opinion has it. Much work has to be done before it can flourish—work that is a task of the enlightened music educator. And it stands to reason that he can only profit from experiences of his colleagues in other lands, by studying their working conditions, their methods, their failures and successes. Like science, music education should be a common body of knowledge available to all; like science it can become a general blessing of mankind.

THE PRESENT STATE OF MUSIC EDUCATION IN THE ASIATIC CONTINENT: INDIA

by

V. Raghavan, Professor, Madras Academy, India

I stand before you as the representative of an ancient country whose art and philosophy travelled far in the past and whose influence overflowed the continent, a country which not only preserves a rich and

hoary musical art, but attaches to that art the highest value in the refinement of man and his higher spiritual evolution. The earliest phase of Indian music, the *saman*, meaning concord, harmony and peace, was first used as accompaniment to ritual acts and later as spiritual exercise. One of our foremost lawgivers, sage Yajnavalkya, advocates singing, playing on the lute and the developing of a precise sense of the microtonal variations and the rhythm as an easier part for spiritual realization, *yoga*. Our musical lore is one of our subsidiary scriptures; not only were the seven notes and primary rhythms revealed by the Lord, but the Lord himself in his various forms exemplifies the different forms of singing and playing. Our temples are our biggest conservatories of music. The *brahman* or the one philosophical absolute which forms the substratum of all existence has been conceived by our grammatical and musical philosophers as sound, *nada*. As one sits drinking in the melody and gets absorbed in it, the limitations of finite mundane existence are transcended, the walls of time and space fall off and the released spirit swims in the boundless ocean of the ineffable bliss of the nada-brahman. The power of music to melt the heart and keep it in attunement had been fully realized, and whatever the form of worship, music had always been resorted to as an accessory of devotion; and down the ages, the outstanding makers of our music have at once been saints and teachers. In the popular tongues of the different regions, these musician-saints composed large volumes of songs embodying truths of philosophy, ethical precepts and criticisms of social and moral failings which, sung or listened to by the masses, continue to this day to be the most effective means of popular liberal education. The expansion of education in the recent past has but touched a fraction of the masses, for most of whom this age-old music tradition, either in pure recital form or in the still more effective form of the musical discourse called the *harikatha* or *kirtan* has been the regular medium of edification. Such is the role that music has played in India in the sphere of higher personal evolution and in the sphere of social and popular adult education; and such are the springs of its inspiration and the forces that have sustained it down the ages. It is necessary to set this forth at the outset, as later we will have to evaluate the success of recent trends in our music and its inculcation in accordance with this native genius of the art.

As a fine art, music has been, from remote times, included in the scheme of studies which contributes to one's accomplishments and status as a man of culture. The traditional list of the 64 arts in which men and women were expected to become proficient is headed by

music and dance. The famous poet and grammatical philosopher Bhartrihari (*circa* sixth century A.D.) exclaimed that he who is devoid of poetry and music is a beast without tail and horn! and today when the living current of the traditions of many of our arts has suffered a break, the music tradition alone still clings to us, and however much one might make oneself a modern and bring oneself under the impact of alien modes of life and thought, one cannot shake off the native music in which one's being is so saturated. To know what sway music has over us, and how whole families, inclusive of children, would congregate at the concerts, one has only to visit one of our music conferences or festivals, which act as an undeniable social force that binds us all together.

The complete musical permeation of people's life in India can be appreciated by the fact that there is hardly any department of human activity which is not lined or enlivened by music. It is no wonder we have songs and a special melody to lull children to sleep, but we have even our funeral lamentations in songs. All through the year, there is a round of festivals and holy celebrations, an integral part of which are music and dance. Any happy occasion in the family is not complete without music or dance; no auspicious function like marriage can be celebrated without the music of the pipe known as *nagasvara*, and the women of the two families would sing and tax the energies of the pipers who must reproduce their songs. As the workman plies the water-lift, boat or cart and as the woman guards the field or thrashes the corn, they sing, each such activity having its own appropriate tune, melody and rhythmic pattern. All this constitutes the large mass of the folk songs of the country.

I have sketched the background rather fully so that we might better understand the present condition of music education in our country, and to judge, on the basis of the ideals which it should keep in view, how far it is progressing on lines not discordant with the tonic of the essential indigenous viewpoint.

The fountainhead of music in India is the professional musician, the *vidvan* or *ustad*, who, properly trained under his master for seven years, becomes the bearer, interpreter and transmitter of a high tradition. The method by which he acquires his art is by personally living with his master, intimately, for many years, learning not only by actual training but by listening and close observation followed by a period of apprenticeship when he assists and accompanies his master. The content of Indian music comprises the large body of melodic forms, *ragas*, and to a lesser extent, the rhythmic patterns, *talas*, and the composition of

different kinds which master-composers have created to body forth those *ragas* and *talas*. These *raga*-forms, each with its distinct physiognomy and aesthetic impression, have to be evoked correctly without intrusion of traces of allied forms; certain pairs or groups of these are very close and sometimes out of the identical notes, two distinct forms are called forth. There are also rare *raga*-forms, old and full of melodic delectation (*rakti*), in which pieces are extremely rare. To imbibe all these from old teachers through systematic grinding and mastery of the definitive, descriptive and illustrative compositions, *lakshana-gitas*, *prabandhas*, and the like, to make one's musical erudition as full as possible, the time-honoured Indian way of intimate teacher-pupil relationship, the *guru-kula* method, is the most suited. The deterioration that is setting in in the professional field and the poor results of any other or short-cut method evident today only bring to our attention, with increased strength, the need for the upkeep of this ancient method of high-class musical education. To enlarge upon this theme would be to anticipate the theme of your forthcoming session at Salzburg but this cannot be kept out of view in the discussions of this meeting as you have yourself indicated by mentioning among the subjects the role of the professional musician in music education. Without recruiting his services, as I shall show again presently, music education in schools, colleges and universities becomes a queer, lean, lopsided phenomenon. It is therefore necessary even in the interests of music at the educational level, to safeguard the professional and build up for him a secure and authentic foundation. Inadequate initial grinding, disregard for maintaining proper attunement, failure of voice to move freely in all the registers, reduction of repertoire, imperfect grasp of the *raga*-forms, a general lack of life and soul in the exposition—all these symptoms of decadence already showing out, should be remedied. A mediocre professional will have his third or fourth carbon copy in the music teacher, and he in his turn will give rise to a generation of music students and graduates who are his third or fourth carbon copy. If this failure at the very source is to be prevented, an all-out scheme for the preservation of the music tradition in India should be undertaken without any more loss of time. I do not propose to enter, at this moment, into the practical ways and means for conserving this tradition, but would not like to miss an important occasion like this to appeal to the education ministry of my country which has recently established an academy of music, dance and drama, and more specifically to this international organization set up for the salvage of art and culture in a world rendered all the more callous and mechanical after the last war, to help

the preservation of the music tradition of India; thereby we would have started at the right end, by watering the roots and not the leaves.

The distinction of professional and non-professional music education is not so clearly kept in our country; at any rate, the latter has not so distinctly and extensively developed through our modern educational institutions as in the West. In the past, our non-professional music interest was cultivated by private or self-instruction. When the new educational set-up came, and schools and colleges were started. the curricula of studies neglected for a long time the arts. A few separate art schools were established but these dealt with only painting and sculpture. But modern education brought with it a rediscovery of India's past and a critical appreciation of the cultural contributions of the country. On one side appeared the expositions of Indian music by non-Indian music savants and historians, Captain Dey, Fox Strangeways and others, and on the other, native musicologists arose like Raja Saurindra Mohan Tagore and Pandit Bhatkhande in the field of North Indian music and Vidvan Subbarama Dikshitar and Mr. Chinnaswami Mudaliar in the field of South Indian music, who collected and published all that was available of the theory and practice of Indian music in its two schools. The stage was now set to think of organizing music institutions and courses of study in music. The development took two forms, the pure music school or college, independent or affiliated to university or local state authority and music as a course of study in general schools, colleges and universities.

Today the new bifurcated courses of study at the school stage provide for music being taken as a subject but only a very small number of schools have thought of introducing music. A few colleges have music as an optional subject but in both these cases, it is only institutions for women that have this provision. Regarding the syllabus and method of this type of music education, the course provides for instruction in theory, history and practice, but the aim is to create a greater critical awareness of the several aspects of the art, its many-sided development and long history; consequently there is a bias in this scheme towards musicology.

There are also a certain number of private music schools which bring up students to government music examinations, successful candidates of which take to further courses of study in music if they so desire.

Thanks largely to the initiative of enthusiasts connected with the Madras Music Academy, which I have the honour to represent here, music was introduced as a subject for graduate and post-graduate study in Madras. In the Madras University to which I have the privilege to

belong, there is a separate music department in the charge of Professor P. Sambamurti, to whom more than to anybody else, music at the educational level owes its expansion in South India today; this department conducts a two-year diploma course in vocal, violin and *vina*. Recently at the Patna University a more expanded and graded course in music has been started and one of our leading musicologists, Sri Robindra Lol Roy, is in charge there.

There is provision for postgraduate research work in music in the Madras University, and year after year scholarships are offered to music graduates to pursue further the study of a chosen subject in the theory, art, or history of music and present a thesis for the master of literature degree in music; the department has even brought forth a doctor of literature in music. Similar facilities for higher musical studies are not available at any other Indian university. Recently the Benares Hindu University opened a music college under the principalship of a leading North Indian vocalist, but the research work to the credit of this college is wholly the work, partly a labour of love, of Mr. Alain Danielou. Musical research represents the high watermark of the study of music in colleges and universities; unfortunately, however, the results so far achieved have not shown high worth; the same set themes are tackled with the angle on the title changed every time; obvious aspects are dealt with at length; there is no sense of the problems either on the technical or the historical side. The contributions to higher musical research continue to come more from amateur scholars and the sum total of the annual output of this research is so limited that, I, conducting the only music research journal in all India or that part of Asia, am not able to collect sufficient material for a consolidated annual issue of that journal. Let me take only one department of this music research, the most basic one, namely the collection, collation, edition and interpretation of the vast number of Sanskrit treatises that were written on Indian music; this is a work in which, today among Indians, there is none barring my humble self and among non-Indians, none barring Alain Danielou, who is seriously interested. This work takes the larger aspect of the more general question of the Sanskrit manuscripts in India, Europe and America, which, by the way, has primarily occasioned my present visit to Europe. Here again the work is to be so comprehensively planned and so systematically carried out that only large-scale assistance of the State and Unesco can achieve the needed result.

There are no music publishers as such in our country; authors of works on music have either to venture on their own responsibility or

be at the mercy of general publishers. An example of how an enthusiast in this line can run through his resources is that of the outstanding musicologist of the earliest phase of our modern period, Mr. Chinnaswami Mudaliar, who spent his whole estate in collecting and writing down in staff notation the vast song material of the South, and in his own lifetime could see in print only one volume of his unsurpassed labour. As an institution, we in the Madras Music Academy have not only brought out editions from manuscripts of our basic textual authorities, but have always subsidized all music publication activity undertaken by individual enthusiasts or smaller associations; as already referred to, we are publishing and maintaining at high cost the only music research journal in our part of the world. To Professor P. Sambamurti again goes the credit of founding the only exclusive music publishing house, but his concern publishes only his productions and these are mostly graded textbooks answering to the needs of the school and college courses in music.

I shall revert to the study of music in school and colleges and the materials used in these courses. Reference has just been made to the textbooks compiled for these courses. Every resource in the shape of charts, graphs, demonstrative instruments, sound apparatus, etc. is used to make the student understand the technique of music and the physics of sound. Excursions, periodical lectures, demonstrations, recitals by students, competitions, etc., are arranged to keep aflame the musical enthusiasm of the young. The students are taught to learn music by the eye, from songs written down in notation. I need refer only to the handbook on the teaching of music by Professor P. Sambamurti which is, I am sure, the only work of its kind in India.

It is necessary to make at this stage a few observations on the question of notation. The pioneer South Indian musicologist Subbarama Dikshitar adopted in his monumental publication called the *Sangita Sampradaya Pradarsini* an elaborate system of symbols to deal adequately with the variety of graces characteristic of our music. Subsequently a somewhat abbreviated scheme of notation has been in use in our printed editions of masterpieces. Attempts have also been made by some to evolve an all-India notation scheme. But it has to be borne in mind that so far as our music and its subtleties are concerned, the written score is but a rough guide; without a live teacher, the paper text may even prove harmful in the hands of the half-learned. To illustrate the difficulty, there are occasions when a note just glances over another, but to put down the latter in writing would eventually lead to too pronounced a place for it which would in course of time

even change the *raga*-form. Hence the traditional condemnation of learning pieces not from the mouth of the teacher, but from a book.

The preservation of songs in editions with notations is no doubt welcome and represents an important and immense piece of work, whose execution again depends on large-scale help from States, universities and cultural organizations. I have already spoken of the gigantic work which Mr. Chinnaswami Mudaliar did; the rescue of the unpublished part of this script would form a boon to South Indian music. Similarily from Subbarama Dikshitar's preface to his published work, we gather he had worked up the material for several other volumes, covering the corpus of compositions of other masters, and the huge manuscripts of these too remain to be unearthed. In Poona today, a versatile musician and patron, Sardar Majumdar has, during his long life, collected some tens of thousands of songs and the young Poona University is too poor to accept the gift of this stupendous material and face the responsibility of printing it.

This question of books brings us to that of the library. The paucity of musical research has already been touched upon, as also the unsatisfactory conditions regarding music publishing. I would refer here only to one point which has always occurred to me but which has not been heeded by those who are in charge of music institutions, or have to build up a library for such institutions. More than printed materials, it is records of music that should constitute the major part of a music library. None of the libraries in our music institutions is equipped in this line. In fact, with the availability of the new tape-recording facilities, we should be able, if the necessary help is forthcoming, to embark on a complete recording programme, a work which is closely bound up with the preservation of our music tradition already adverted to. A certain number of classical songs are no doubt available in gramophone records, but not all of them are renderings by greater masters. A catalogue of these, to which I too made a small contribution, has been prepared for you by my friend Mr. Alain Danielou. The gramophone companies had, to begin with, noteworthy classical renderings but of these even the master records had been subsequently destroyed. For the policy of the gramophone companies subsequently developed a new commercial outlook which had a bad effect on our art. On the one hand, they began to employ for renderings a bizarre background of a variety of instruments, and on the other, flooded the market with cheap cinema tunes and song hits; thus joining hands with the celluloid, the wax corrupted the ears of the people. There is thus today no possibility of depending on commercial firms in the matter of recording

the music required for our music library; the need is imperative for music enthusiasts and institutions to launch their own programme of preservation of this music on records. While the society for the recording and preserving of classical South Indian music which we started in Madras is stillborn, I am glad to say that in Bombay a young enthusiast, Mr. P. R. Bhide, has gone ahead in this line in his institution for Indian culture and has already done many sound-pictures of Vedic recitals and classical North Indian music. Mr. Alain Danielou has made many recordings of sacred, folk and dance music.

This medium of recording is particularly fruitful in the realm of folk music whose role in music education has been put down among subjects for discussion here. Apart from stray folk songs being used at the elementary stage, and apart from a general knowledge of their characteristics as part of the theory and musicology portion of the syllabus in the higher study, there is no specific place as such assigned to folk songs in our music studies. Many of our appealing classic modes (*ragas*) originated from folk melodies and South Indian *raga*—names like *Chenchu-Kambhoji* and *Yerukala Kambhoji* bear express reference to their origins in the music of tribal folk. Folk music and tribal music form yet another department requiring special work and herein lies rich material for our music research scholar. How fruitful the pursuit of this study can be is best illustrated by a fact which Mr. Alain Danielou recently brought to light, namely the existence of a Himalayan tribe whose singing employs a descending series, which suddenly lights up the statement in our ancient books that the oldest form of our music, the *samans*, took a descending series. Professor G. H. Ranade of Poona, with the help of the Bombay University, has collected a large amount of data on folk music.

The extent to which musicology should be incorporated in a music course has been the subject of dispute. Essential historical, biographical and theoretical information is necessary; but the tendency of musicology is to expand merely on the information plane and to encroach and even displace the practical side of the art which is after all the more important thing. A mass of such information can hardly be a substitute even for substantial musical criticism, not to mention the imparting of the art itself. Wherever practical musicians or professionals have taken the lead, they have as for instance in the recently formed State Central College of Music in Madras, reduced the overloaded musicological part of the syllabus, to prevent the attention of the students being turned away from intense practical training. Actually the new music graduate, despite his or her store of varied information, is not a very competent music teacher, except where he or she has had

good extraneous private tuition at expert hands. If certain bright students come out of these new school and college courses, invariably it may be verified, they are those who have an innate gift, hereditary background or regular expert training at home. Thus it is the professional teacher again that helps to impart a higher standard to the music student. In our own university, and also in our academy's college, this role of the professional musician has been properly recognized, and the actual teaching of the practical music has been placed in the hands of qualified professionals. Indeed the increasing worth-whileness of these school and college courses in the future will depend on the extent to which they are able to harness more and more the services of expert professional teachers.

Whether at home or at school, the fundamental technique of learning music which has been systematized for some centuries with graded exercises, in specially chosen graded melodic forms (*svaravalis*, *alankara*, *gita*, etc.) have all to be gone through with the help of the expert teacher. The role of the professional musician is not confined to direct teaching. Every eminent master in the field is an indirect teacher; for it is by constant listening to high-class recitals that the students' knowledge of the art attains the needed dimensions. Our music exposition has two phases, the closed forms represented by compositions and the free expositions of the actual melodies. The ability to elaborate a pure melody is indeed the invariable mark of proficiency, and a youngster learns to do this by listening more and more and developing his imagination. There is no set teaching for this; if some teachers do coaching in *raga*-singing, to fit out an over-anxious girl for a music competition or a vain lady for a radio recital, the effort and result alike are found to be miserable. It is listening that is more important as the education reaches higher and higher stages. There are immense private opportunities for listening and in music institutions too, periodical concerts by masters are organized for the benefit of the students; during big music conferences and festivals which afford a unique opportunity for listening to first-rate recitals of every department of music, organizers of such conferences and festivals, like our own academy, consider it a duty, in the interests of the future growth of our music, to allow free access not only to music students but to junior musicians also.

The organization of music in large classes at the present day inevitably involves teaching in a mass. This is again a matter calling for some review. In group teaching and group singing there is the general defect of the less gifted and less qualified student not being noticed;

apart from this, the nuances and graces of our music cannot be taught correctly by taking a large class. There is yet another more serious difficulty in organizing a big music school or college, and imparting instruction through different masters; each professional, belonging to a particular style and school of his own has his own way of rendering, and if different pieces and parts of a curriculum are to be taught by three or four different teachers, there is a medley of styles and finer points of rendering, which is not at all desirable. To avoid this my suggestion has always been to divide the class into small groups and allow each master to take charge of the whole education of his small batch.

Group teaching brings on group singing. The conjoint rendering of pieces even by students trained in professional courses of study, as has been recently featured by the All India Radio in my part of the country, does not appeal. There is no special merit in number or noise. On the other hand, it is in solo rendering that the genius of our art finds full and free play. The new fancy for conjoint playing of numerous and varied instruments, sometimes with a voice, hardly deserves the name of orchestra which it often fallaciously puts on. Whatever ingenious manipulations may be made in such attempts, it has to be accepted that the result achieved is not commensurate with the labour and time expended on it. Imitation, a craze for novelty, and at best a pious desire to introduce variety are responsible for this trend in our music today. While this new venture will achieve nothing noteworthy, it would have succeeded in spoiling our ears and making ourselves lose our love for our melodies as such. I cannot understand how an execution which distorts and obscures the melodic form out of all recognition can ever be enjoyed or allowed to gain ground in the field of our art.

It should not be supposed that group singing has no part in our music. In ancient books, groups of musicians and instrumentalists are referred to but those who really know these texts know that this employment of group effects refers to ancient Indian drama which was always accompanied by song, dance and gesticulation, and not to concert music. Similarly in devotional congregations, festivities and ceremonies, where music, however charming in its own way, is not at high art level, we do have mass singing, chorus and the community joining. At best this feature can be utilized only occasionally, at the early stages, to infuse enthusiasm in the young learners of music.

Among organized music institutions, I have reserved to the last the pure music colleges in which students are given only musical training, predominantly practical, but having the necessary amount of instruc-

tion in theory and history. Such institutions which some leading professionals privately organize would however concentrate on the practical side. Those functioning under State or university auspices answer the previous type, in which, as distinguished from the music courses in general colleges, the syllabus emphasizes more the practical side. The universities of Travancore, Annamalai and Andhra and the Government of Madras have for South Indian music such colleges in which education is spread over some years of intense pursuit and is conducted by some of the front-rank masters of the vocal and instrumental field. A similar institution for North Indian music is the Marris College of Music at Lucknow, which is in charge of one of the leading musicians and musicologists of the north and a foremost disciple of Pandit Bhatkhande, Pandit Ratanjankar; this institution offers instruction in vocal music and different instruments. Fervent moves have recently been made to raise the institution into what might be the first Indian university of music; a music university however is not a mere matter of change of name.

I have made passing references to State governments and music examinations, and the Central College for South Indian Music functioning under the aegis of the Madras State Government. Some time back the Union Government proposed to start two high-grade music institutions in the north and the south, organized on a self-contained plan and having provisions for the study of music in all its branches, including higher research. But owing to several reasons, this laudable project did not take proper shape, and the Central College of South Indian Music established under this scheme had latterly to shrink in scope and be taken over by the local government. Subsequently the Union Government brought into being their Academy of Music, Dance and Drama, and it is but legitimate to hope that this government academy will take up the question of expanding and running these two high-grade national institutions, which should, in good time, grow into the universities for the respective fields of the northern and southern branches of Indian music.

The role of the government extends to the radio, whose part in music education is also to be discussed here. The Ministry of Information and Broadcasting at the Union Centre have recently gone out to help the cause of classical music in all possible ways. Thanks to the musically much-enlightened Minister, Dr. Keskar and his officers like Dr. Narayana Menon, the All India Radio has served to preserve, bring to light and improve the conditions of Indian music. Being a powerful medium, commanding vast resources for recording, it can comb out

through its network of stations spread over all parts of our far-flung country the entire music material of the country, classical, folk and tribal. The radio has no doubt on its programme actual music lessons; but through its daily concerts, and periodical special expositions of specific aspects, talks, etc., it has recently enlarged to an appreciable extent the bounds of music knowledge among the people.

Before taking leave of music institutions and educational agencies I should refer to the only Teachers' College of Music that we are conducting in the Madras Music Academy in which, besides a course of practical instruction in a representative set of compositions and melodies, instructions are provided in theory and musical pedagogy, and a model school is also available as a training ground.

The accomplished amateur is today a substantial part of our music. Whether going to school or not, our girls must have at home their musical training. You have mentioned among the subjects pre-school training; pre-school or out of school training for our youngsters is the main and most conspicuous and effective part of our music education. This teaching is in the hands of a very large body of music teachers who may be described as the middle class of the musicians' world. In my city of Madras alone, which is now the main headquarters of South Indian music, there are at least five hundred such music teachers, who give regular home tuitions. Though in company with the girls the boys of the house too may pick up the art, it is the girls who learn and have to learn music. Music is a necessary accomplishment for them and on the threshold of their marriage, the would-be bridegroom will be particularly anxious to know if the proposed girl is well up in music. In some families one finds quite an assemblage of talents, vocalists, violinists and *vina*-players; sometimes a son, like my own eldest, plays the drum too.

The cultivation of music appreciation is included as part of the musical training in the college course syllabus, but at that level, it is mostly of an elementary kind. Music appreciation in India, both in old texts and tradition, has its own indigenous terms and significant phrases but these are more or less confined to certain fundamental aspects. In the recent past, many of the rare forms of melody were not widely known by their names. Comparatively speaking, the knowledge of music has now very widely and rapidly spread among the listeners. A body like our Music Academy has done some sustained service in this direction by its open conferences and discussions and annotated programmes of the concerts. I have already touched upon the intense attachment of our cultured public to music; in fact, it is

their fastidious taste and ardent listening that form the sustaining force of our art. How we so silently and so obviously mingle as one with the artiste and how even the finest turn of the singer registers a fillip flashing like lightning on the faces of men and women in the audience have been observed and remarked about by all Western visitors who have dropped into our concert halls. Recently when your famous violinist Menuhin visited our country at the invitation of our prime Minister, his tribute to our music was excelled only by his tribute to our audience.

But those who have cultivated the art of expressing their musical experience or appreciation in a manner which has substance, attractiveness and critical outlook are few and far between. That is, we do not yet have a considerable body of able critics. At a lower level we have all varieties of writings about musicians and performances. A really powerful, competent and vigilant critical opinion is all the more in need now to take care of our art in this transition period.

You have referred to musical therapy. In ancient Indian texts, the soothing and curative properties of music are referred to; an old Indian medical text asks sweet and good music to be played about when a woman is in pregnancy. Except for a stray article or two on the subject, no harnessing of the therapeutic possibilities of music have been thought of in our government or private hospitals. Likewise, while the softening and humanizing influence of music is recognized and not infrequently enlarged upon, no prison or reformatory of our country has yet begun trying music on the criminals.

The ennobling effect of music pertains only to the higher type of music. In theme and rendering, on the other hand, music can be of a lower category, which instead of contributing to the peace and poise of the spirit, may excite and inflame passion. In our oldest scripture, there is the interdiction against low voluptuous music and later, the lower type of musician, devoid of culture, has been classed along with the socially undesirable types. It is to guard against this degradation that successive musician-saints of our country strove to keep the art mated with the highest devotion and spiritual endeavour, and even in apparent love themes enunciated the underlying analogy of the yearning of the human soul for its divine counterpart.

The significance of Indian music in the international sphere is again this: its high philosophy as a *yoga* for the stilling of human passions, the transcending of the fever of mundane preoccupations, and the attainment of spiritual equipoise. For the consummation of this sublime end our melodic art is indeed far more potent, the melodic art

which we still preserve but which you too once had. Our music had evidently travelled far in the past; the whole of South-East Asia took its music, dance and drama from India; two of the notes of Chinese music bear Indian note-names; your gamut is obviously our *grama*, and it is an old bowed Indian string instrument that evolved into your violin. To bring to you in the West a proper understanding of our art, interpreters are necessary who know the music of both the West and the East. No doubt, in the past, Western scholars had written books on Indian music, but a mere technical and cold analysis with a preconceived mind is not enough today. One has to enter into the spirit, get the right orientation of the mind, and live through the milieu of our music in its social, and more especially its devotional and philosophical setting. Fortunately, there is amidst us today a French music scholar, Mr. Alain Danielou, who by his equal devotion to musical and spiritual culture has fitted himself to deliver the message of our music to you in a more authentic and complete form than has hitherto been possible. Let me quote from a paper of his read by him before our academy's conference in December last: 'The world is preparing itself to receive once more the message of Indian music. Most of the music of the West and the Far East today is either mainly mental or sensual. It does not change the heart, it does not uplift the soul. This is just what Indian music can do and whenever musicians in faraway parts of the world have had an opportunity of hearing some of the best music in India, of learning something of its theory, it has opened for them new horizons, new fields, which they are eager to explore.' So once more, let our music have its sway over you, and for our part we shall never attach less importance to music than to other education; for, is not our presiding deity of learning, Goddess Sarasvati, holding impartially in her hands the lute and the book? And before I resume my seat, may I express, if somewhat extravagantly, the hope that in the near future you will hold one of your sessions in India and give a fillip to our musical endeavours! Jai Hind!

NEW TRENDS IN MUSIC EDUCATION

by
Vanett LAWLER
Associate Executive Secretary, Music Educators National Conference, U.S.A.

This paper will deal with developments and new trends in music education in the United States of America

Any presentation of this important subject is necessarily determined by the audience to which it is directed as well as the place where it is given. An audience in one part of one country would want to know *details* concerning trends in music education. An audience limited to the nationals of one country, or an audience made up of nationals of several countries in one region of the world, such as the Americas, or Canada and the Americas, would want to know the background of the trends in music education, as well as facts underlying these developments such as trends in general education, and the organization of different systems of education.

The over-all purpose of this session is to present to you, an audience made up of nationals from many countries, new trends in music education in certain parts of the world. My contribution could be made most ideally by including facts and supporting data concerning new trends in music education in the western hemisphere, including Canada, the United States of America and Latin American countries.

There is much in common among the countries of the western hemisphere in their philosophy and in their objectives of music education. There is considerable professional compatibility among music educators from Canada in the north to Argentina and Chile in the south. Yet there are some basic differences in the framework of the society and in the organization of systems and patterns of education in these countries which, at least it seems to this speaker, would make over-ambitious any attempt to include all of the New World countries in this presentation. Therefore, assuming that many of these developments described can be seen in many countries of the western hemisphere, I feel I should ask you to regard this presentation concerning new trends as applying particularly to the United States of America.

Music education in the United States of America prior to 1900

For the purpose of this meeting, it is not necessary to dwell on music in the United States of America prior to 1900. However, it is necessary to realize that although there were great economic and certain political developments attained by the United States of America by 1900, our cultural moorings and concepts were those of a colonial people. Music instruction in the schools was scattered. It was without focus or plan and was largely in the hands of professional musicians—some good, some not so good as musicians—people whose imaginations were stirred by the necessity of professional adjustments, it is true, but whose best efforts did not take them beyond some valiant attempts to imitate European traditions in methods of teaching and in materials as well. This statement intends to cast no aspersions whatsoever on our magnificent European heritage. The situation was such that, with the advent of the opportunity for expanding the programme of music teaching in the schools as a part of the educational programme, imitations of methods used under entirely different circumstances on the European scene were inadequate. Materials which were prepared for the schools as imitations of European materials were similarly inadequate. The result was that around the period of 1900, there was a static quality in the teaching of music in the schools—sort of a calm before the door to a new era and a new profession in the field of music began to open.

There have been two conspicuous developments in the field of music education in the United States of America since 1900

Therefore, at the very turn of the century, many of the same people who prior to 1900 had been making sporadic attempts to adapt to the public school system in the United States of America a way of teaching music which clearly belonged to the individual teacher whose principal work was the training of the professional student in music, many of these same people laid the foundation for what we can now say are the two most conspicuous developments in the United States of America in the field of music during the first half of this century: (a) emergence of the professional, voluntary and non-governmental organization belonging to the music teachers in the schools as the symbol of unity and authority within the profession and as the recognized spokesman for the profession of music education in the United States of America; and (b) recognition of music education as a profession in the field

of music along with the other fields of music—musicology, professional music, conducting and composition.

I want you to note the order in which I have given you these two developments—namely, first, the professional organization and, second, the recognition of the profession. This is the sequence of these developments. The recognition of music education as a profession very gradually emerged from the founding, the growth and the leadership which was fostered within the professional organizations. To this very day, and this might even surprise some music educators in the United States of America, the prestige of the profession of music education is enhanced and its stability is maintained through this symbol of unity within the profession which is manifest in the professional organizations.

Trends and new trends have evolved from these two developments

Any thoughtful presentation and evaluation of evident trends and of tendencies toward new trends in music education necessarily needs to assume the premise that there have been these two important developments—which in the process of their growth have been trends in themselves. It also follows that the consistent and parallel growth of the professional organizations and the profession of music education in the United States of America has been the result of: (a) trends which have been indicated from within the profession; (b) trends which have been accelerated as the result of experimentation by the music educators themselves; (c) trends in the changing pattern of general education toward broader curricula; (d) trends which gradually became accepted practices and objectives of the profession, only to inspire further experimentation and exploration of new techniques, new materials, and new objectives.

Does this give you a little insight on how the profession grew and changed and grew some more—and how and where the growing-up process took place—within the ranks of the profession and the professional organizations about which we shall hear more later? Within a span of 50 years a new profession has been added to the American scene of music and education, has become of age, and is facing its future fully alert to its professional responsibilities.

Music education as a part of the development of the public education

Music education has developed and is continuing its development as a part of the total education programme. To appreciate the growth of

the music education profession and the professional organizations, it is well to understand the processes inherent in the development of the public school system in the United States of America.

Since the beginning of the century there has been increased emphasis to provide more and broader educational opportunities for more people. Obviously this development in general education had considerable influence in the organization of a music education programme which would be worthy as a part of the total programme of education. Schools are concerned with the education of groups of people and at the same time with the development of all individuals in the groups. If music is to be a part of education, a real part, then it too has to be concerned with a similar process, and this has been and continues to be the challenge to music as a part of education. This emphasis in the general education programme to provide increased and broader opportunities for more and more people varied and continues to vary, both from the standpoint of geographical areas and educational concepts.

However, there has been one factor common to the entire development—namely, decentralization. The schools in the United States of America are not under federal control. There is, to be sure, a certain uniformity in the instructional programme, but great latitude prevails as to the processes and the machinery in attempting to attain the desired objectives. If there is uniformity, and there is to some extent, it is by common consent and not by top level control.

You can see, therefore, in fitting into the ever-widening and decentralized school programme all over the United States of America, that music education would also develop along lines of decentralization, with the result that we have a wide variety of techniques of instruction, a wide variety of materials, different philosophical applications concerning objectives, and an appreciable variance in the acceptance of music as part of curricula.

Do not infer from what I am saying that there is any Utopia there. In fact, to visiting music educators from other countries, our situation might seem completely confused and without focus. The visitor would hear some excellent performances of music which would have the approval of any professional musician or music scholar. He would hear some magnificent performances of music which I am sure would not have the approval of professional musicians and music scholars. He might criticize severely what would seem as diminished emphasis on note reading in the primary and intermediate grades in the elementary schools. It is possible he would not be sympathetic with many music educators who are partisan, and very partisan, to the oral and

rhythmic and creative approach in the early grades in the elementary schools. I inject these comments here as parenthetical simply to document in a small way my general comments that there is this variety in music education in the schools in the United States of America at the present time due to: (a) our decentralized system of public education, and (b) the broadening school curriculum which is concerned with the training of the mind and the training of the emotions.

Music instruction in the schools cannot be planned for the relatively few students who will be professional musicians. The instructional programme of music in the schools cannot exist as an end in itself. It is a segment of the total education programme. I am fully aware that the term 'music education' can and does more often than not, as in the case of the overall programme for this conference, have much broader connotations, and for this reason I want to point out that the frame of reference here concerns 'music education' as a part of general education.

What trends have been accepted as practices in this developing process of music education in the United States of America? What are some of the new trends which may be on their way to becoming accepted practices and thinking?

1. Increased professional autonomy enjoyed by music educators in the fields of music and education.
2. Increased realization of the fact that the music education profession demands teachers trained in two professions—music and education.
3. Increased recognition by music educators, administrators of school systems, boards of education and directors of curriculum of the importance of a well-balanced programme of appropriate music courses which will contribute to the objectives of general education. This means planning for the entire student body in schools—elementary, secondary and colleges and with more than perfunctory courses in music appreciation.

   This fairly new development, currently known as the general music programme, is at the present time in its embryonic state. An interesting commentary is that administrators are keenly interested in and are supporting this trend. Another 10 years will see some effective accomplishments.
4. Increased utilization of school music performing groups as functional parts of total school programmes.
5. Increased recognition by administrators of schools of music and schools of education within State universities and colleges of

education, of the professional organizations, the Music Educators National Conference, the Music Teachers National Association and the National Association of Schools of Music, as the source for guidance in developing curricula for education of music teachers.

6. Increased insistence upon balance in education of the music teachers, as musicians and as educators. In the United States of America it is not the conservatory which is the principal centre of supply and training for music educators. The majority of music educators receive their training in schools of music of State universities and in State colleges of education in which there are offered courses in music, courses in education and courses in the humanities.
7. Increased recognition of importance of quality of materials used in the schools.

   Inherent in this tendency is, of course, the problem of the development of mass taste which is essentially the development of people themselves. United States music educators are devising their own criteria. They are working out their own standards which may or may not agree with European standards. There is no necessity for uniformity of standards or criteria among music educators all over the world. One of the fundamental purposes of this conference here in Brussels is to provide an opportunity for an exchange of information on such matters.
8. Increased opportunities for co-operation between music educators and musicologists, composers, private teachers and professional musicians. This was not true to any appreciable degree 20 years ago or even immediately prior to the last war.
9. Increased awareness of the public relations aspects of music education—of the importance of a non-isolationist policy of the music educators as regards their community.

   Music educators are projecting the music education programme into their communities. Especially noteworthy are the contributions of school music performing groups in communities all over the United States of America. Witness the fact that at the present time there are over 700 community orchestras of symphonic calibre made up of adults in the United States of America—certainly a tribute to the preparatory work which has been done in the schools through the more than 30,000 school orchestras and the 50,000 school bands, to say nothing of the probably more than 100,000 or more school choruses.
10. Increased attention by music educators and administrators of school systems and colleges to the pre-service training (before entering

the profession) and in-service-training (after entering the profession) of the general elementary schoolteacher.

11. Increased attention to the importance of music education for exceptional children, including the physically handicapped, the mentally retarded as well as the gifted child.
12. Increased interest throughout the music education profession in the United States of America of the importance and effectiveness of music education in international relations and intercultural education.

    An indication of this trend is evident in school music repertory programmes. Obviously European music has always been well represented on our music programmes. Ten years ago you would have seldom heard music representative of Latin America on school programmes. Now music education performing groups play and sing an abundance of Latin American music. Music also plays a dominant role in United States schools which stress intercultural education.

What has been the means whereby such a highly decentralized music education programme has been brought into focus in order to present to the music educators of the United States of America reasonable unity of purpose and action and to ensure for them their position of prestige?

The foregoing are among the important trends and new trends of music education in the United States of America. The continuing thread throughout the development of these trends which has made possible such a far-flung development for such a young profession has been the professional organization, the Music Educators National Conference. The MENC has been the proving ground for all that has happened. This little commonwealth of music education has been built up, sustained, and is being maintained in the United States of America because there has been this vehicle of the professional organization which has been created by the profession itself. The MENC has provided the music educators to whom the organization belongs, with a framework and foundation on which to build their profession, their professional practices and standards. It has been for them a symbol of unity and authority which they and others have recognized.

Through the organization, and within the organization, the music educators have worked out their differences. These varieties of techniques, of materials, even of objectives, of which I have spoken, have been thoroughly discussed, have been demonstrated year after year on

a State, regional and national level at the meetings of the MENC since it was founded in 1907. The inclusion in the name of the organization from the very beginning of the word 'conference' indicates the underlying purpose of the organization. At the meetings, local, regional or national, the generalist in music education confers with the specialist—the person who is particularly concerned with *what* we teach and *how* we teach meets up with someone who is also concerned with *why* we teach. The person who is primarily concerned with his responsibilities as the conductor of a performing group learns from his colleagues in the field that there are other responsibilities which music education has in the total framework of education. From this melting pot which is provided by the professional organization come inevitable trends toward uniformity.

I think I should also say that the United States of America has no monopoly on the idea that a professional and voluntary organization can be extremely effective in the field of music education. Our friends who are here from Chile can tell us some fine things about the Asociación de Educación Musical which has been such an important ally in the development of music education in Chile. There is a new and effective organization in Peru, the Asociación de Profesores de Música, and there is another in Guatemala. Our friends who are here from the Nordic countries should be asked to tell us about the Nordic Music Teachers Association which has been an inspiration to the teachers of music in those countries for several years.

In this paper I have attempted to give you a kaleidoscopic view of where we were, where we are, and where we hope to go in the field of music education in the United States of America. We are a new profession. In the course of two generations we have grown to the point where 40,000 people have had to be trained to teach in the schools—something of a task, you will agree. Through the professional organization which at the present time is at the strongest point of development in its history, and through the vitality of the profession whose members are in the profession for the principal reason of contributing to the intellectual, emotional and spiritual growth of the boys and girls in the schools through music, we feel sure that we shall continue to be worthy of taking our proper place, making what contributions we can, discharging our obligations, and meeting our responsibilities at future international conferences of music education.

II

MUSIC EDUCATION IN THE CURRICULUM

A. PRIMARY AND SECONDARY SCHOOLS

MUSIC IN RURAL SCHOOLS IN SCOTLAND

by
A. McShields, Her Majesty's Inspector of Schools for Scotland

A very large number of schools in Scotland are small country schools, many of them remotely situated. With a staff of four, three, two teachers or only one, responsible for the instruction of pupils of all ages up to 12 years or so, these schools present difficult problems of organization and method. The pupils have different backgrounds, environments and interests although the educational aim is essentially the same as that of urban schools. The main problems arise from the unavoidable grouping of children of various ages or stages under one teacher. Others are due to the migrating habits of many farmworkers; others, again, to the fact that the home speech in some districts is Gaelic, not English. Although the country child is, on the average, no less well endowed mentally than the city child, he has fewer contacts with people and is therefore more shy and usually less articulate.

The responsibility for the teaching of music lies with the class teacher but, where the teacher is inexpert, diffident or inexperienced, much valuable help might be given by the occasional visit of a specialist supervisor of music. These visits should in no way relieve the teacher of the responsibility for teaching the subject. Not all primary school-teachers have skill in music, but the training colleges are doing their utmost to give all students some instruction and practice in coping with simple rural training, sight-reading and the teaching of songs. As

most country schools possess a piano, the training college lecturers are experimenting in the quick training of students in the playing of melodies and very simple basic accompaniments where these students cannot play the piano on entering the training college. Before 1939, when teachers were plentiful, education authorities usually required teachers in rural schools to have some musical ability, or where there were two or three teachers in the school, they generally managed to appoint at least one who possessed some degree of skill in music.

TIMETABLE

The Scottish Education Department expects that at least 1¼ hours per week should be devoted to the teaching of music, and recommends that there should be a daily music lesson, the weekly allowance of 75 minutes being divided into two long periods, and three short periods of 5 to 10 minutes each.

PRESENT CONDITIONS

The standard of musical proficiency at present existing in small rural schools naturally varies with the capacity of the teachers. In many areas, however, supervisors of music have been appointed to travel round and advise and assist the class teachers. On the whole this has proved successful where the supervisors possess the necessary personal qualities which secure co-operation.

In the highlands and islands of the west where Gaelic is the vernacular language, Gaelic folk songs are widely sung to the exclusion of most other types of song. The peculiar haunting beauty of these songs appeals to the children of these areas and they usually have quite a large repertoire of them, learned by 'rote'. There are 'Mods' (festivals of Gaelic music) in many centres where schoolchildren may contribute, either solo or in groups or choirs. These Mods have fostered and kept alive the art of singing in many places where it might otherwise have died out.

The music lessons broadcast by the BBC have also served in many cases to keep alive an interest in the practice of singing where teachers do not possess the ability to take their own music lessons. It frequently happens that the diffident teacher begins tentatively to supplement the broadcast lesson and eventually ends by becoming proficient and interested enough to teach his own music lessons.

In small schools, where the groups of pupils under one teacher vary widely in age, the scheme must of necessity be flexible. Older pupils may be induced to share in musical activities suited to younger children, e.g. the dramatization of nursery rhymes and folk songs. Occasionally, a part of the time may be given to sight-reading or to more advanced aural training after the younger children have been dismissed. On the whole, a lower standard of attainment in aural training and sight-reading would be expected in one-teacher and two-teacher schools.

In conclusion the musical welfare of the rural schools is in the hands of the individual teachers. It is obvious, then, that the best way of ensuring that music will be correctly taught is to see to it that the teachers receive adequate instruction and practice in the teaching of the subject when they are at the training colleges. The appointment of specialist supervisors may usefully supplement the daily teaching, but experience seems to indicate that it is not altogether satisfactory or desirable that the teaching should be wholly carried out by visiting specialists.

MUSIC IN RURAL SCHOOLS IN ENGLAND AND WALES

by

H. Watkins SHAW, Senior Lecturer, Worcester Training College for Teachers

First, it is necessary to explain two small points of detail in which the educational system of England and Wales differs from that of Scotland. In England and Wales, a course in music forms no necessary part of a teacher's training. Although some training colleges endeavour to provide an elementary course in music for all students, others treat it purely as an optional subject, to be taken by those best fitted by interest and previous musical education.

Another difference lies in the fact that no particular time to be spent on music in any type of school is prescribed by the educational system

of England and Wales. Although it would be most unusual to find a school which did not try to include some music in its curriculum, nevertheless no school is actually required to include it; and the time spent on it, and the type of work done, will vary according to the school and its available staff.

So far as Wales alone is concerned, the problem of the rural school is little different from that of its counterpart in England. But there are one or two special factors which must be recorded. The most important of these is bilingualism, the Welsh language retaining predominance in the rural areas of Wales. In the recent census 21 per cent of school pupils in Wales between the ages of 5 and 15 were said to speak Welsh regularly as their first language; and this percentage occurs chiefly in the thinly populated rural areas. Even those Welsh localities (such as South Pembrokeshire and Radnorshire) whose native speech is English protest their allegiance to Welsh culture, and at least pay homage to their patron saint in song, dance and verse of traditional Welsh origin. The reproduction in printed form of traditional music (both sacred and secular) to Welsh words is steadfastly pursued, and copies regularly flow into the schools. Similar publication of non-traditional music has hitherto eluded solution, mainly on economic grounds; but the recent grant of £16,000 by the Ministry of Education for the preparation and distribution of books in Welsh may be assumed to include the publication of music to Welsh words.

Considering England and Wales together, there are no fewer than 8,631 small schools with no more than three teachers on the staff, including the head teacher. The special problems of such schools arise from their small size, and their often remote situation. Many such schools, though not all, combine both these factors.

The small school inevitably has a very limited staff. Such schools are practically always primary schools, dealing with children aged 5 to 11. In a school with two teachers, one of them will be engaged with the children of infant age (5 to 7), the other with the remainder. The problem of large classes, therefore, which is so troublesome a feature of urban schools, rarely arises. But with so small a staff, the likelihood of finding a teacher with any musical ability is limited; indeed, it must be said that because many younger teachers find such posts unattractive, it is not easy to staff them at all, all musical considerations apart. The remoteness of such schools means that musical experiences beyond the classroom are mainly inaccessible to the children. Almost the only common one now available is membership of the parish church choir. For example, the village may be too small for a group of girl guides to

organize a choir; and the chances of an instrumental concert are so remote that they can be discounted.

In these circumstances, important contributions have been made in certain directions. First is that made by the schools broadcasts of the British Broadcasting Corporation, particularly in the two series, 'Singing Together' (in which children, without a teacher able to teach singing, are introduced to a catholic repertory of excellent unison songs) and 'Rhythm and Melody' (in which a systematic attempt is made to develop musical literacy and rural awareness). Those who have observed such lessons in progress in the schools described can be in no doubt as to their value, and the response of the children to their unseen teacher. But the BBC would not intend its series to take the place of direct personal teaching where available. In Wales, of course, the language problem restricts the value of these broadcast lessons for the rural child whose mother tongue is Welsh. Another approach to the problem has occasionally been made by the appointment of a peripatetic teacher by the local education authority. Such a teacher would visit a group of rural schools in a given area each week. But this plan is not widely used, and is open to certain obvious objections. If, for example, it were to apply to every specialized subject in the curriculum (such as needlework, art, gardening) it would prove extremely expensive in relation to the number of children taught. A third contribution takes the form of organizing gatherings of children from such schools at some convenient point to sing together, or to hear suitable music, vocal and instrumental, performed by professionals. A practical stumbling-block is often to find a suitable assembly hall. It is not unknown, however, for the clergy to permit the use of some of the fine parish churches of the countryside for this purpose. The problems of transport and meals for the children can be met by the wisdom and generosity of the local education authority. Where singing is concerned, such festival gatherings are only possible, of course, amongst schools in which someone can teach the music required; but where one or two diffident teachers can be persuaded and then helped by visits from the music adviser of the authority, a possibility that might not have been dreamed of can be brought about. As with the BBC lessons, an observation of the impact on the children of these festival gatherings for music-making and hearing cannot fail to impress. But they are by no means simple to undertake in rural districts.

Mention must be made of the larger school in an isolated position. The organization of secondary schools at central points in very small country towns, and attended by children over the age of 11 from

surrounding villages, has created such larger schools. They imperatively call for a specialist, or quasi-specialist music teacher. But such a teacher is not easy to find because of the lack of adult musical amenities in the neighbourhood. Moreover, the children must be taken back to their villages by special buses, leaving within a few minutes of the end of the school day. Thus the teacher cannot build up the musical life of the small town as a result of his work in the school.

Finally, one may consider the type of musical education suitable for the rural school, assuming that proper teaching can be found. With the partial exception of the northeastern counties of England, it cannot be said that the rural schools of England keep alive the traditional music of their own locality in the same way as those of Wales or the Scottish highlands. One has to take account in England of a certain drift away from the countryside; of the bus which takes the villager and his children to the cinema (though not to a concert) in the neighbouring town; and of the dissemination of urban, indeed metropolitan, conceptions through sight and sound broadcasting. It may, then, very likely be romantic nostalgia to look for a revival, through the schools, of village music-making of 75 years ago, such as Thomas Hardy depicts in *Under the Greenwood Tree*, yet it may be suggested that it is through the treatment of music-making, both vocal and instrumental, as a *craft*, rather than as a literary culture of an urban civilization, that the rural school, secondary as well as primary, can make music a contribution to the life of its neighbourhood and a spiritual force in the personality of the child.

THE TEACHING OF SINGING IN THE RURAL SCHOOLS OF YUGOSLAVIA

by
Miodrag A. Vasiljević, Professor, Music Academy of Belgrade

CHILDREN AND THEIR ENVIRONMENT (EARLY CHILDHOOD EDUCATION)

Music education in country schools must be based on folk or popular songs, just as general education is based on a study of the mother tongue, for such songs are, psychologically speaking, the most accessible to children as a whole. This applies to all schools alike, and no distinction should be drawn either between urban and village schools or between ordinary schools and special music schools. The mother tongue and the folk songs of the country are of equal importance in education.

Singing is important, both in ordinary education and in specialized music education, for the revival of folklore—both in countries where the old peasant culture is still alive, and in those where it is extinct. Cecil Sharp, for example, wrote that children learn the popular melodies appropriate to their age as easily as they learn their mother tongue, proceeding, of course, from simple words to complicated expressions, and from easy phrases to more difficult ones.

As regards teaching children the elements of music, there are differences between countries where folk music is still alive and countries where it is in the process of disappearing. Most of the children in my country, for instance, are already familiar with many popular songs when they enter primary school, having heard them since babyhood from their mothers and their family circle, or picked them up in their native village. Children take part in wedding rites and other peasant festivities. They hear the adults singing as they work in the fields; they sing and dance with other children; and they listen to the shepherds who are versed in the popular songs of the whole region. In summer, keeping watch over the flocks in the pastures, many children learn, by imitating their elders, to play the national instruments. In winter—which in our country is marked by joyous festivals and gatherings where people meet together to shell the maize or spin the wool and

hemp—the children join in the collective singing and take a hand in the work, a process which sometimes goes on far into the night.

There is more singing in the villages than in the towns, and the peasant child entering primary school is already familiar with a number of folk songs. The schoolmaster cannot replace the teachers of that child's early days—the shepherds, the peasant women singing over their embroidery and their spinning, and, of course, the child's own mother—unless he has a real understanding of the importance of folk music. Fortunately the education received in the home continues after the child enters school, since the pupils, themselves of peasant stock, almost all have a great love for popular songs.

THE PRIMARY SCHOOL AND THE ORAL TEACHING OF SINGING

The new generations of our young schoolmasters are keenly aware of the importance of folklore and the teaching of singing in primary school. They are taught, in the course of their training, to find out what songs the children already know; to attempt, in the course of the first two years, to reduce the difference in standard between the children's musical accomplishments; to continue to give them oral instruction on folk songs and folk dances; to teach the children new songs of an educational value and give them a basis for studying sol-fa in the higher classes.

Teachers not qualified to teach sol-fa are instructed to omit this last subject.

TEACHING OF SOL-FA IN PRIMARY SCHOOLS

The teaching of sol-fa in our primary schools is only just beginning. Instructors in teachers' training colleges hope that the most gifted of their students will, on entering their profession, be qualified to teach this subject.

Experiments made before the war, among students attending a training course for prospective teachers in a certain region, yielded satisfactory results, but have not been repeated since that time. The new generations of sol-fa teachers qualifying in the music academies of Belgrade, Zagreb and Ljubljana will, in the near future, have to cope with a considerable task in organizing the teaching of sol-fa in the primary schools.

TEACHING OF SOL-FA IN COUNTRY SENIOR SCHOOLS

In the senior schools (four years' supplementary schooling) of the Federal People's Republic of Yugoslavia, the teaching of sol-fa is compulsory for the first two years only, since the number of teachers in the subject is insufficient.

The curriculum of these schools, which have been opened by the State in all large villages, is the same as for the first two years of the *lycée*; but it is constantly under discussion and is being progressively adapted to the villages' needs.

One suggestion under consideration is that for the establishment of musical centres in the senior schools; these would be, as it were, primary music schools for the villages, where pupils would receive instruction, on the basis of their knowledge of sol-fa, in the playing of national instruments, and in choral singing; they would also study elementary musical theory.[1]

PRINCIPLES OF SOL-FA TEACHING METHODS IN PRIMARY SCHOOLS

In the light of the success obtained in the teaching of sol-fa by the staff of the primary schools, the following principles may be laid down:

1. The starting point for all teaching must be the pupil himself, i.e. his own musical knowledge, which forms the best basis for his further musical education and the part that music will play in his general culture.[2]
2. Teaching must be progressive, proceeding from easy subjects to more difficult ones and from the known to the unknown.
3. The abstract and unconscious tonal values which shape the melodies and rhythms of folk music must be used as a basis for imparting a conscious, practical knowledge of tonal and metric patterns.
4. The pupil's natural creative talent must be developed on the basis of tones and accents with which he has become consciously familiar, recourse being had to improvisation.
5. When commencing the teaching of sol-fa, it is important to use only those scales on which folk music is based, and to avoid the modern scales (major and, in particular, minor, harmonic and melodic scales), which are unknown in the folk music of most peoples.[3]

1. See article by Miss Ibberson on 'Rural Music Schools in England', p. 151.
2. See article by Yngve Hären on 'Music in the Elementary School in Sweden', p. 106.
3. See article by Mr. Yönetken on 'Music Education and Folk Music', p. 187.

6. The national folk music of the pupils must be taken as the starting point for instruction in the modern tonal systems, and in the music of composers of their own and other countries. This is an application of the pedagogic principle of proceeding from the known to the unknown.

In practice, this amounts to saying that, even as a knowledge of the mother tongue is essential for the study of foreign languages, so a familiarity with national folk music is vital for the purpose of acquiring a true musical education. To ignore folk music in the teaching of music would be a retrograde step, a return to the old system of teaching which was incomprehensible to the vast majority of people. In order successfully to instil a knowledge of music as part of general education, the teaching of sol-fa must be based on a kind of 'musical humanism', a way of thinking so far unfamiliar to the Balkans. Folk music would serve the purpose, not of dividing the peoples, but of drawing them closer together; and formal music would still have much to learn, both in those countries where folk music is still a living factor and in those where it has died out.

[Translated from the French]

MUSIC IN THE ELEMENTARY SCHOOL IN SWEDEN

by

Yngve Hären, Music Consultant, Royal Board of Education

As a superior of music education in Nacka, my main occupation consists in directing a community music school of about nine hundred pupils. This school is open to children of elementary and high school ages for instrumental or voice training. The lessons take place at the end of the day, after ordinary school hours. Music schools of this kind can be found in most Swedish towns, separated from or attached to elementary schools; they are supported by the cities.

The State is being approached with demands for financial help in order to enable rural districts also to have such voluntary music education. It is hoped that in the near future Parliament will discuss this project, involving State provision of 50 per cent of the costs. The city of Nacka now contributes about 125,000 Swedish crowns (25,000 dollars) annually to the music school.

In the Swedish elementary school system, children begin their school training at the age of 7. There are no official infant schools as part of the ordinary school system but some are maintained voluntarily. There are eight grades in the elementary school, linked with the high schools on a dual basis so that pupils may either remain throughout in the elementary school or move on to the high school after the fourth or sixth grade of the elementary school.

All Swedish elementary schools have the same curriculum, set up by the Royal Ministry of Education, and each teacher plans his own daily programme on that basis. The education programme is sent to the headmaster who forwards it to the State inspector. Thus it is theoretically possible for the Director-General of the Royal Board of Education to know day by day which subjects are taught in any school in the country. He can, for instance, say that Mr. Johnson, teacher in a school in Lapland, teaches geography between 9 a.m. and 10 a.m. on Tuesday. And Mr. Johnson in all probability does teach geography at this time, but if suddenly a look could be taken at this classroom, the pupils might be found singing or making music or just listening to music. Because it is in this way that music is treated in our country, so that you may sing during the geography lesson, for example, and outside the time allotted to music in the programme.

There is generally one period of 45 minutes a week given to music; on the middle level, two such periods a week; and in the first grades music may be made at any time. In most elementary schools the general teacher is the music teacher as well; in some greater cities specialists are put in charge in the upper grades.

SOME PRINCIPLES IN MUSIC EDUCATION

Music education was once based on the opinion that children did not know anything about music when first entering school, and had to be taught everything. So they were taught a number of songs supposed to be appropriate for them, and learned about notes, keys, scales, bars and so on.

Today there is a change of opinion concerning the child's relation to music. Now we know through experience and facts gained from general and educational psychology that there must have been some response in the child itself, since we had been able to teach it music. Now we base music education on the child's own musical powers, and the word *teach* is changing into *develop* and *educate*. The child at the age of 7 must be considered highly qualified in music in relation to his general level of development.

First: most children have a positive attitude to music and, through songs sung *to* them and *with* them, a very valuable and important emotional contact with music is established. To keep this emotional contact alive during school-time is the most important task of music education.

Second: we know that most children have, even at 7, a real intellectual grasp on some elements of music; they have the power to think in musical terms. For instance every child able to learn and retain songs has the power of giving back the rhythmic pattern of a song, to express it in bodily movement, even without singing, just 'thinking' the song.

If you ask a class to play the rhythm of a song they know on their rhythm instruments or to beat the rhythm lightly with their hands on the tables, first when singing the song and then without singing it, you will find how easily they do so. And look at their eyes—how they concentrate! You can see what a concrete grasp they have. The rhythmic pattern is there inside them as a reality. Of course the child does not know exactly what it is doing, when beating the rhythm like that; but it is very easy to make this unconscious reaction conscious by giving the rhythmic pattern of the song in notation on the blackboard.

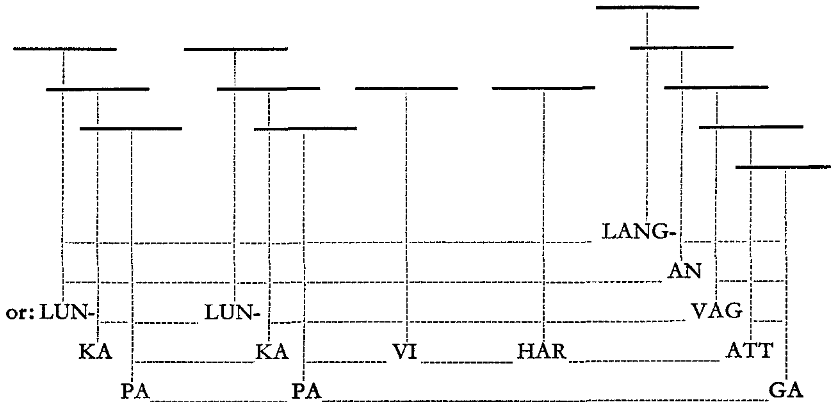
Thus the children learn the pattern of a particular song. What we have to do is to broaden their experiences of songs built on those simple rhythmic elements and, by and by, to introduce songs where new rhythmic elements can be explored.

Most teachers in Sweden use the French terminology in order to help the children to read rhythm, other teachers just count the rhythm, and still others put the melody rhythms in relation to the text rhythm.

Many children have the same intellectual grasp of the *melodic line*. They can show with their hands how a tune goes up and down. Here is a power founded on their inner hearing. Other children can easily understand it, if you explain to them the relation between a melody and the graphic reproduction of the melody. With others again this ability must be developed later.

It is really fascinating to know that the child feels music so concretely that when strolling home after school, having learnt a new song, he can recreate and enjoy the song by hearing it with the inner ear.

Very thoroughly and carefully we first give the children a broad experience of pitch in general, as it is represented in sounds around them, then we lead them to observe short phrases in songs familiar to them, and after that we present a sort of picture of a whole familiar melody, as in this little Swedish folk song:



Then names for the tone material are needed, and we use the syllables *do*, *re*, *mi*. In order to give natural and pleasant opportunities for practising the connexion of pitch with syllables we make the children play such songs on simple melodic instruments after having learnt the syllables by heart as a verse. Later on these simple pictures of the melodies are translated into ordinary notation. Thus we use the instruments for making music, not for technical exercises in music reading. The instruments used, one for each child, are metallophones and small sized *tambi*.

Now we must remember that, at the beginning, the children's power of thinking music, works only on melodies they know well. Their experiences are founded on their own song repertory. This song repertory is also used as the first study material for those children who take up voluntary instrumental music, and such co-ordination between elementary school music and specialized instrumental music is very important.

We have a lot of variations when training children to observe the relation between audible music and written music. Sometimes the teacher writes and sometimes the children, but there is a rule: no mechanical writing! The children must hear the music when writing—hear it around them or inside them.

Thus there are two lines, two aims in close connexion with each other in our music education: (a) to make the *emotional* contact with music stronger—first through singing, singing songs not only appropriate for children to know, but suited to the child itself, its interest, fancy, feeling, its need of bodily movement; (b) to make the *intellectual* contact with music stronger, more concrete and conscious in order to develop a sense of pitch, resulting in the ability to play simple melodies by ear and from written music, and in the ability to sing from the score.

MUSIC IN THE ELEMENTARY SCHOOLS OF THE UNITED STATES

by

Marjorie J. MALONE, Professor, Louisiana State University, U.S.A.

Music has been added to the daily elementary school programme in the United States for the purpose of meeting the free-expression needs of children. Music in the classroom is not necessarily for the purpose of developing performers. The school's purpose is to provide, through music, opportunities for every child to express his feelings about the life he is living. Unexpressed, these feelings block the child from being his best; they rob him of the supreme satisfaction of bringing forth ideas that are truly his own. Every child has a right to feel the pride which comes when, through creative action, he is able to say to himself and others, 'I did this myself', or, 'I like it this way', or, 'This is the way I feel today'.

Success or popularity of any activity depends upon the atmosphere which surrounds and permeates that activity and its participants. Music is no exception to this rule. If musical activities are pursued as a part of the child's interest pattern, they will more likely be within the range of his understanding, imagination, and enjoyment. Experiences in music should, therefore, be so well integrated with other classroom activities that singing, dramatizing, listening, playing instruments,

creating movements to music, and expressing the swing in music, can also serve as a means of self-expression, emotional release, spiritual satisfaction and intellectual stimulation when small bodies become restless, small heads too full, and child emotions seek a means of release. Too often, we seem to be thinking of children as little problem-solvers rather than dynamic, growing, reacting little people who need to express feelings about living in the school environment, in addition to reciting correct answers to stereotyped questions. Children have a real need for creation and recreation.

In the state of Louisiana, and in many of the other states, the responsibility for seeing that children have experience in expressing themselves musically throughout the school day is shared by the elementary classroom teacher and the music specialist. The music specialist works with the classroom teacher and children on a definite schedule. The classroom teacher, though, may have music any time during the day. She has the definite advantage of knowing her children better than any visiting teacher possibly can, and she alone can sense which tendencies towards creative digression from the regular classroom programme are most likely to be of value to her pupils.

Classroom teachers naturally are not trained as specialists in music. They are, however, and more importantly, trained as specialists in understanding children. Therefore, they conduct such activities as singing familiar songs, teaching new songs with the aid of a phonograph, listening to musical radio programmes during school time, composing tunes to poems during language arts period, singing number songs during arithmetic lessons, choosing songs about animals, birds, trees, and the natural world to accompany science study, helping children to plan short musical programmes for others, and playing folk games and singing folk songs while studying geography and history as it relates to people all over the world.

Today, everyone is greatly concerned with human relations as they affect international relationships of all kinds. Most of us believe that one key to world friendship is understanding. In turn, one of the keys to understanding is the study of how people of countries other than our own have expressed themselves through music.

SCHOOL MUSIC EDUCATION IN GERMANY

by

Egon KRAUS, Chairman, Association of German School Music Educators

When we speak of the reform of school music, in Germany today, we have in mind the organic development that began about 1900 and, at the end of two successive periods of 25 years, produced tangible results (School Music Decrees of 1925 and 1950). The beginning of this development was marked by the Art Education Movement (Kunsterziehungsbewegung) and, in conjunction with modern pedagogical trends, the activities of the German Musical Youth Movement (Deutsche Jugendmusikbewegung).

The annihilating criticism which the Englishman, John Hullah, levelled at German school music and the musical ignorance of the German people (1880) provoked the publication of a provocative memoir by the future director of the Berlin High School of Music, Hermann Kretzschmar, whose *Musikalische Zeitfragen* (1903) vividly describes the straits in which music teaching and the encouragement of music found themselves at the turn of the century.

The maxim (attributed to Kretzschmar) that 'the fate of German music is decided in the schools' is just as valid today as it ever was.

Like all other forms of music education, the music lesson aims at developing the child's creative powers. This will be possible only if it ceases to be regarded, as in the past, as the technical subsidiary subject of singing but is made part of a general education, thus belonging to the very essence of school training and school life. The importance of the materials and methods to be used in music education has been discussed during several conferences on the teaching of music held since 1927. Today, all serious discussions on this subject are based on the following principle: 'School music education must awaken and foster the instinctive pleasure which children take in expressing themselves through music. The aim of singing and music is not only to develop the child's musical knowledge and skill, but also to appeal to

his physical and spiritual powers, improve its taste and develop a deep affinity for music and musical performance.'

The 'constructive' stage of music teaching respects the child's musical development, which conforms to certain laws (the fundamental laws of biogenetics). The child's spiritual and intellectual progress must, at every step, be the first consideration. Until the child is about 10 years old (fifth school year), the development of the sense of rhythm is what matters most; the sense of harmony develops only during adolescence. In the 'developing' stage of music teaching, greater attention than in the past must be paid to the conclusions of modern child psychology. The most difficult problem the music teacher has to face is how to make up for stages in the child's development that have been neglected or badly handled. A surer way of developing the elementary capacities of all pupils is to make them familiar with a few notes. Consequently, the use of pentatonic (together with the pre-pentatonic) scale is the right approach for beginners at all stages.

The methods most commonly used till now in music teaching do not lend themselves to a complete treatment of the subject. Today, it is rightly emphasized that methods which aim at building up a musical whole by stringing together a number of different elements—trying, for instance, to create melodic form by a systematic sequence of intervals—are in no sense psychological nor even musical, since they do not proceed from the musical whole and from the fundamental principle that playing, practice and instruction follow upon one another pyramidally. The child absorbs music in its entirety, as an indivisible union of words, notes and rhythm. In the songs and games of children, this musical whole finds its proper expression. A real children's song also shows us how to teach children music, along the lines of their own natural development. The child's 'conquest of the major mode' is a lengthy process which the music teacher, in the exercise of his profession, especially in the choice of songs, must watch over very carefully. The melodic minor of late nineteenth-century popular songs is even less suitable for the child than for the adult. 'The child should first become familiar with very old and very simple melodies to correspond to its own world' (Josef Wenz). The tradition 'school song' must finally be replaced by the real folk song. Even at an earlier stage a bridge must be built between the real folk song and the songs of our own day. In combination with music designed specially for teaching purposes (Orff, Bartok), the new song can prepare the way for contemporary music, provided that immediately after the major tonality, the elements of the church-mode melodic, the minor tonality, the

melos of the new music and free rhythmical patterns, over and above the rigid bar structure, are included in the methodical progression. This facilitates the singing, hearing and understanding of contemporary music and makes it possible to avoid the obsolete methods hitherto employed in music teaching.

The task of developing the child's innate love of music and his creative powers cannot be accomplished through technical exercises; it requires familiarity with singing, playing and dancing. In mastering the elementary laws of musical structure the song is also the immediate starting point. It is not the musical scale and the triad, but children's songs that make children familiar with the elements of music. The child's musical knowledge will become an organic whole only if the music he has absorbed really lives for him. The methodical way leads from bodily movement and singing to listening and writing. The introduction of musical script and singing from it—formerly the fundamental problem of music education in schools—is now only one task among many others, which are not successive but simultaneous (voice training, ear training, instruction in rhythm, improvisation, folk song practice, instrumental accompaniment, music lore). Today, the question of methodical aids (Eitz method, tonic-do method, figure method) is no longer very important. The tonic-do method (reformed by Josef Wenz), which, in addition to the solmization syllables (do, re, mi, fa, sol, la, ti), employs characteristic signs, is widely used in Germany.

In the basic melodical and rhythmical exercises, the child must be encouraged to discover and invent by itself. The teacher therefore goes carefully: he determines the sound range, gives the keynote, so that the improvisation is kept within limits.

Music education must not be based on singing alone; it must employ percussion instruments (with hand clapping and foot stamping as a natural starting point) for the rhythmical element. Bar instruments (glockenspiel and xylophone) enable the transition to be made from rhythm to melody. Stimulating suggestions in this field have been made by Emile Jaques Dalcroze and, more recently, by Carl Orff and Hans Bergese. From the so-called childish instruments, which are excellent aids to the musical activities of young people, the way leads to the recorder and the fiddle and then to the other melody and key instruments. The school offers the child the opportunity, by working with private music teachers or through a musical youth school, of learning to play an instrument and taking part in group performances. thereby fostering good house music as well as public musical activities,

In close relation with musical performance, characteristic extracts from the life and work of the great masters give pupils a living picture of the origin and development of musical culture.

[Translated from the German]

SCHOOL MUSIC EDUCATION IN YUGOSLAVIA

by
Truda Reich-Grbec, Professor of Music, Zagreb

It might be interesting to start by describing what form music education takes in my country, the place it occupies in relation to education as a whole, and the results it produces.

At the early childhood stage, music education can be given only to those children who attend infant schools, where various methods—simple songs, musical or rhythmic games, etc.—are used for the purpose of developing their sense of rhythm, ear and musical memory.

Few children will receive any music education in the family circle, since their parents will as a rule have been educated in primary schools where music occupied a very minor place in the curriculum, with the result that they are not versed in this art. Before the war, the music academies, both State and private, were accessible only to those able to afford the relatively high fees.

Children who have received no preliminary musical training in the infant schools therefore enter the primary schools without any knowledge of music at all. In the first form of the primary school, they receive elementary voice training at the same time as instruction in grammar and arithmetic. They begin with uncomplicated lessons consisting of eurhythmics, musical games and dances, and the learning of simple songs by heart. The teacher, sometimes using an instrument such as the violin, piano or accordeon, will sing a song appropriate

to the stage of musical development reached by the child, who will then be asked to imitate it simply by ear and memory.

Music education takes the same form in the second year. The range of the child's voice gradually increases, he learns about musical time, and his attention is drawn to the character (gay or sad) of the songs.

In the third year, children learn simple melodies the subjects of which are life, nature, the society in which they live—the history and reconstruction of their country. At this stage, children are already expected to be able to distinguish between long and short notes, low and high-pitched notes, and strong and weak accents.

In the fourth year, they begin to study musical notation, usually by the 'character' method. They learn to sing the scale, using sol-fa with phonomimic gestures. Use is also made of the modulator. The children learn the musical scale, accompanying their singing with standard phonomimic movements; point out on the modulator the notes of the scale or melodies played to them; and take musical dictation.

During the four subsequent years (i.e. in the top classes of our primary schools, or in the *lycées*), music teaching continues to be included in the curriculum. Two hours a week are devoted to it in the first year at the *lycée*, and one hour a week throughout the three subsequent years. Children who are specially gifted musically join a choral group or a music club involving two or three hours' work each week.

Music teaching at this stage consists of developing, by methods appropriate to their age, the children's sense of rhythm, musical memory and creative gifts. By these means they receive a grounding in the rudiments of musical theory, together with aural training designed to develop their natural gifts.

Music teaching in the upper forms is designed to arouse the children's love for the art, train their taste, and prepare them for listening to good music. They also receive a general knowledge of the history of music, and of the life and work of the great composers.

Many different methods are used. Sol-fa is taught by means of the tonic sol-fa and interval methods.

The children's creative talent is encouraged by letting them improvise on short musical themes, or write small compositions on the basis of given rhythms and words, stressing the second voice of the melody.

Practical musical training is given in connexion with the school choral group; and school orchestras, using the popular musical instruments (tamburitsa, etc.), are formed wherever possible.

The purpose of the school choral group is to give the children a chance of applying their theoretical musical knowledge in practice, to

develop their taste in music, to teach them how to interpret a melody, and to make them familiar with popular, classical or patriotic songs. They also inculcate a sense of discipline and individual responsibility, and provide an opportunity for group work. These school choral groups, membership of which is compulsory for all children selected by the principal music teacher, perform a very important cultural function.

In the senior classes of the *lycées*, and in the vocational training schools, the theory of music ceases to be taught; at this stage, it is in the choral groups and orchestras that music education is continued.

The professional associations of music teachers are insistent upon at least one hour's music education per week being included in the curriculum of the senior classes in secondary schools.

For the training of musical taste, children have an opportunity of listening to serious music, played to them by the teachers as part of their lessons; or professional musicians give concerts for them. The radio also, by broadcasting good music, contributes to the development of taste.

PROFESSIONAL TRAINING OF TEACHERS

Primary school teachers receive musical training in teacher-training colleges, which admit only students showing special aptitude. It is compulsory for every student, besides learning the theory of music, to become acquainted with a musical instrument.

Teachers of the senior classes of primary schools and of the junior classes of *lycées* receive their training in the theory division of the Conservatoire, at the Music Academy, or in the special branch of the Higher Pedagogical Institute. They obtain their diplomas from the college of music, and hold the title of 'teacher' or 'professor' of music.

There are not enough qualified teachers of music, since the number of schools has increased very greatly since the end of the war.

Teachers of music have the same rights, and are on the same footing, as their colleagues who teach other subjects. The compulsory teaching period is 24 hours per week; work in excess of these hours is paid for according to current regulations.

The difficulties encountered by music teachers in ordinary schools are as follows: lack of sheet music for children; difficulty, owing to lack of catalogues, in obtaining foreign music books; shortage of musical instruments (especially pianos) for practical work.

It is difficult to procure musical equipment and choral scores, while the music of modern foreign composers is obtainable only in small quantities and at rare intervals.

That is why we are very pleased to see the formation of an International Society for Music Education. It may be hoped that this organization will provide opportunities for direct contact between its members, facilitate the exchange of views and experience, and promote the free flow of music literature and publications.

We are convinced that this society will fulfil our common ideal of bringing the nations closer together, for though we speak different languages, there is one language that is comprehensible to us all—the language of music.

[Translated from the French]

SCHOOL MUSIC EDUCATION IN JAPAN

by

Tomojiro IKENOUCHI, Professor, Tokio University

There are of course various aspects of music education, for music can be taught individually or in groups, in the family, at a place of work or in schools.

I must therefore explain that I am going to talk to you about music education in schools, since schools play such a decisive part in the development of human personality, and school curricula may be regarded as the basis of all other forms of education.

In Japan, as in other countries too, perhaps, music education used to be considered not as a form of education with its own intrinsic value, but as a sort of means, if I may use that term, of completing a general education aimed at the formation of character. Since the war our music education has followed the general line of reform in schools.

It has ceased to be simply a means of attaining a theoretical ideal and has been recognized as a form of education of value in itself; this remarkable change has been followed by equally striking achievements.

Let us consider in greater detail some of the essential features of this new trend in music education.

In Japan, the general system of school education consists of four successive stages, the first two being compulsory and comprising six years of primary schooling, followed by three years at a secondary school. Pupils can then complete their education by taking a three years' course at a higher secondary school before entering a university, where they study for four years. At present, music is included in the primary and secondary school curricula, during the period of compulsory education; during the two stages of higher education, however music is an optional subject only.

A document entitled *Regulations Governing the Teaching of Music*, published by the State, lays down criteria for music education programmes during the nine-year period of compulsory schooling that covers the two most vital stages of school education.

In the past, the basic elements to be included in the school curriculum were indicated in the textbooks themselves, which were under direct State control. In 1948, however, a new system of regulations concerning textbooks, which is still in force, was adopted. Private bookshops then began to publish textbooks by private authors, and merely subject to inspection by the educational authorities. It was therefore necessary for the State to define certain essential principles of music teaching.

Thus the textbooks used by pupils conform to these regulations covering in detail the various aspects of music education, namely, singing, instrumental music, composition, appreciation and understanding. Taking these various elements into consideration, the textbooks start with the easiest subjects, gradually working up to the more difficult ones over the six-year period of primary schooling, for pupils between the ages of 7 and 12. It is regarded as particularly important for pupils to learn their music actively, that is to say, to discover it through their own effort and studies.

However, it is precisely in this connexion that music education in our primary schools encounters a great difficulty. There are very few teachers who have specialized in music and are sufficiently qualified to cover all the ground prescribed by the textbooks.

In our primary education system, teachers do not specialize in particular subjects, but each is made responsible for teaching a class a

number of different subjects. Efforts have been made to improve the situation by 're-educating teachers', that is to say by giving them a lengthy course of theoretical and practical training in music teaching.

We admit, however, that this is only a provisional arrangement; the real solution is to train a large body of music teachers able to meet the needs of the whole country. This scheme, regarded as one of the great problems of educational administration, is already being gradually implemented.

In order to bring home to you the importance of music education at the primary school stage, I must now give a brief account of the very special place which music occupies in our society.

The Japanese people are known to have a real passion for music. It is a curious fact, however, that very few have a technical knowledge of the subject, and the study of music is confined to specialists, who form only a very small section of the population.

The paradoxical state of affairs can no doubt be attributed to many different causes, such as the relatively recent establishment of organizations responsible for spreading a knowledge of music, or the question of the people's purchasing power. Nevertheless, the most fundamental cause is sociological, namely, that in Japan there is very little relationship between music and practical life.

Hence the importance of music education in primary schools, where the principal aim is to develop a spontaneous love of music among the pupils, and so enable them to experience the joy that music can bring to them in their daily lives, not only at home, but in society.

After this brief outline of some of the problems of music education, I should now like to give a few practical details.

TEACHING OF SIGHT-READING

Pupils are taught to read music from the first primary school year onwards. Apart from a few pupils who have learnt something at home or in a kindergarten, most first-year pupils have absolutely no idea of sight-reading. In order to teach pupils to sing or to play an instrument, all sorts of different methods have been invented to awaken their interest.

In the third year, pupils begin to be able to read and sing music. They start with C major and in the fourth year they learn C, F and G; in the fifth year, D and B flat are added, and in the sixth year they learn A and E flat. It is a gradual training, involving the successive study of in-

creasingly more difficult key signatures, and sight-reading is always accompanied by all the other elements of music education: instrumental music, musical appreciation and musical composition.

After six years of study along these lines, the pupils will have acquired an elementary knowledge of score-reading and be able to sing sol-fa at sight.

INSTRUCTION IN INSTRUMENTAL MUSIC

During the first and second years, a sense of rhythm is cultivated, principally by means of percussion instruments. From the third year, various melodic instruments are added, so that more finished composition may be practised.

The instruments most commonly used are: (a) Percussion instruments: castanets, drum, triangle, bass drum, and tambourine; (b) melodic instruments: xylophone, mouth-organ, accordion, vertical and horizontal strings, simplified clarinette (with shortened keys) piano, harmonica and violin.

Some schools, moreover, not only organize ordinary orchestras, but brass bands as well.

I am sorry not to have the time to go into greater detail, but I should like to mention two important and very characteristic activities in the field of music education in Japan.

The first is the organization of musical competitions for schoolchildren only. These are organized either in regional groups, each of which consists of several schools, or on a national scale by means of the radio. The results of these competitions are most encouraging, both as regards the children's power of critical appreciation and their general technical progress. It should be added that the competitions are subdivided into three different parts: choral competitions, orchestral competitions and competitions in musical composition. Winning schools have their performances broadcast throughout the country.

The second activity is the organization of experimental classes in music teaching by the Minister of Education. In these experimental classes, various kinds of tests are carried out and the results, published after each class, form a body of documents of great value to the educational authorities.

The following are some of the main problems examined in the course of these tests: the training of children's voices; how to teach children to sing sol-fa from sight; how to teach children to compose; how to

develop a sense of rhythm; music education during the period when the voice breaks; school curricula; musical training from early childhood; textbooks.

Before concluding, I should like to say how much I hope my country may achieve a high standard of music education within the shortest possible time, and that very close cultural relations may be established between Japan and all the other nations, in accordance with the best traditions of universal culture.

[Translated from the French]

SCHOOL MUSIC EDUCATION IN ITALY

by

Virgilio Mortari, Director, Santa Cecilia Music Academy, Rome

The great lesson of universal love and human fellowship which was given to the world by the music dramas of the nineteenth century has been followed by a development of musical form along rather different lines. Only one section of the public has broken away from the rest and followed this development. This is a small, middle-class group, sophisticated, decadent, and extremely hard to please. But the general public, too, is expressing a desire for new experiences with which to supplement, if not to replace, its old nineteenth-century idols.

In 1637, music, hitherto confined to the salons of Venetian palaces, shook off this restraint and entered the wider and more accessible realm of the public theatre (Teatro San Cassiano, Venice). It is therefore not surprising that the music of our own times is no longer satisfied with languid and spoilt audiences of middle-class intellectuals, and wants to be understood and appreciated by the vast theatre-going public of today. The seventeenth-century aristocracy, like the middle classes of the present day, attended to their own musical education and that of their children. In the second half of the seventeenth century it was the

theatre, with its far-reaching influence, which helped towards an understanding of music. Nowadays, music is extending to ever-widening circles, the music-loving public is becoming constantly more numerous, and showing a great desire for increased knowledge of the subject; and the radio is bringing musical compositions to the ears of millions of listeners. Practical lessons in the playing of instruments are therefore no longer sufficient; a certain musical education is more than ever necessary, if listeners are really to understand the works they hear. That is where the composer's help is, of course, needed, and he must not allow himself to lapse into a refined and aloof self-centredness.

Today's young listeners are eager to develop a personal feeling for music, and they have a respect for musical art. The Musical Youth movement bears witness to their interest in the subject.

Immediately after the last war, musical institutions were created in certain Italian universities, and they are now attracting an extremely lively and up-to-date public.

Music societies have even been established in some secondary schools, for it is during adolescence that cultural aspirations begin to stir in young people, together with an instinctive urge towards independence which, when accompanied by intelligence, arouses in them deep and ardent feelings. Care must be taken at this period to ensure that they avoid extremes and remain within the boundaries of artistic dignity. This calls for caution and complete objectivity. Nothing is worse for a boy or girl than to be obliged to listen to a programme that seems to have been deliberately simplified for the occasion. Young people will confidently accept anything they hear or see, provided it has human appeal. From 1949 until the present day, 54,600 Italian secondary schoolchildren have attended concerts specially arranged for them in Rome, Naples, Palermo, Venice, Pesaro, Bolzano, Milan, Florence and Bologna, by AGIMUS, the big musical association for young people, which is organized on a nation-wide basis and sponsored by the Italian Ministry of Education. Approving or disapproving, but invariably respectful, the young people listen with genuine and spontaneous interest to every style of classical and modern music, from Vivaldi to Stravinsky, from Bach to Pizzetti and Ghedini.

I know from personal experience that there is nothing so satisfying as conducting at a concert for young people, or introducing them to one's own compositions. They are as excited by Schubert's Unfinished Symphony as by the *Sacre du Printemps*, and are most grateful, for instance, to Markevitch when he explains the latter work to them before it is performed. For them, a concert hall is not a museum, it is just a

good place in which to hear music brought to life and made accessible. As these children will be the audiences of tomorrow, there is no point in restricting their study to the superficial level to which acquaintance with 'official' music has confined them for so many years. On the contrary, they must be led into an awareness of art, and allowed to decide for themselves which composers they prefer. This will result in the gradual building up of a genuine and widespread taste for music, which it will even be possible to guide towards certain modes of expression peculiar to modern music—or, let us say, towards certain of the most significant composers. Training the taste of the youngest listeners may thus restore direct contact between the creative artist and his public. This will enable the composer to keep watch, as it were, over his talent and to become conscious of his mission while serving the true purpose of art—which is, not to conduct experiments in solitude, but to set before mankind the works it longs to hear.

[Translated from the French]

SCHOOL MUSIC EDUCATION IN NORWAY

by

Ingeborg KINDEM, Supervisor of Music Education in Oslo

The Norwegian general education system is based on the principle that only professional teachers specialized in the technique of classroom teaching should be entrusted with elementary and secondary education. Those in the elementary schools have attended teachers' colleges and those in the secondary schools have spent an average of seven years study at a university.

This rule also applies to music teachers at all levels who should belong to the general teaching staff and be instructing in other subjects besides music.

Before proceeding further, an explanation of the Norwegian educational system appears necessary.

Elementary age (7–14)

—1
—2
—3
—4
—5
—6
—7

Additional elementary education (14–16)	Secondary age (14–17–19)	
—8	—1	—1
—9	—2	—2
	—3	—3
		—4
		—5

Practically all schools are co-educational. A period of 45 minutes a week is allotted for music (singing) in all grades of elementary and secondary schools, but there are some minor exceptions. During the first two grades of elementary school no defined singing lesson is allotted because it is supposed to be included in the other periods. In the fourth and fifth years two weekly singing lessons take place. The boys have an interruption of two years during the period when their voices are breaking. I should add that our Board of Education has stated that there is no reason for this interruption in singing, but no steps so far have been taken to change the established system.

The practice of letting the general teacher handle music instruction was first established in the elementary school. Their colleges give instruction in harmonium playing; some music theory, including harmony, and also allow for participation in choir singing. But an efficient elementary teacher acquires most of his knowledge outside the college, for instance at the Oslo Conservatory of Music—a private institute with some State support—which runs a special one-year course in elementary school music teaching.

The general teacher as the music instructor on secondary level has recently been recognized as the final aim of our endeavours, but the term 'general teacher' must be differently interpreted for this level. It means a person who has chosen teaching in secondary school as his

profession, having specialized in one major and two minor subjects at his university. If music is one of his subjects, his university study makes him a specialist in this field, but his additional teaching capacity in other subjects as well entitles him to belong to the general teachers' staff.

By having graduates with teachers' training in charge of music lessons in school, the school authorities hope to gain these points: (a) better discipline during the singing periods (according to Norwegian experience discipline has always been the main problem when music is taught in school); (b) participation of the university-educated music teacher in all school matters requiring decisions thus furthering the aim of bringing music on a level with the other subjects in school.

However, up to now there are very few graduates in music, and the majority of the teachers in the secondary schools are professional musicians who have not received a teacher's training. Time will show if the university will succeed in producing enough people of the right calibre and qualifications. They are needed, because Norwegian secondary education will always demand high standards—the slogan of secondary school training in all Scandinavia—and, if music is to be able to compete on a level with the other subjects, it has to show such standards.

Now the question could be raised of the purpose of Norwegian music education. Influenced by Scandinavian ideas about education in general, most music teachers agree that the primary duty of the teacher is to make the pupils devoted to music, preferably for life, but this can only be achieved by imparting specific knowledge. This becomes particularly obvious during the last three years of secondary school, when the pupils do not want to be entertained and are satisfied only with subject matter of lasting value. This fits in with the general aspect of our education: our school is an institute of hard-working pupils, but with a happy atmosphere.

A few remarks now on orchestras, bands and choirs, all of which are considered extra-curricular. Most city elementary schools have marching bands and some of them also have choirs and orchestras. The secondary schools often have choirs, but very rarely bands and orchestras. Being voluntary groups which meet out of school hours, they are not subject to standard school regulations and may be conducted by the school music teacher or by a professional musician. The future aim of the active body of music teachers in Norway is to get choir, orchestra and band included in the curriculum, with the opportunity for all pupils to join at least one of the groups, but there are many obstacles in the way.

In the meantime another plan is ripening. In order to understand this we must for a moment examine the general programme of study in secondary education. For the last three years in school the pupils may choose between five complete courses of study. Now a sixth course, music, has been proposed. It will offer music appreciation, theory, singing and playing. This course will become a rather specialized study, chosen by students planning for a professional career in music and by students aiming at the teaching profession. In this instance we are most interested in the last-mentioned group. It is to be hoped that the course will give the pupils an early familiarity with music. From those who go on into the teachers' colleges or to university we would be inclined to expect the happy combination of musicianship and teaching ability.

I want to express the Norwegian point of view regarding subject matter in schools. The teacher should have the ability to impart specific fundamentals in music which, at the minimum, are as follows:

He or she must know about voice placement and be able to guide and give practical advice on the mechanism of singing to a class of 30 boys and girls. The pupils must be taught the stave, preferably through a simple musical instrument. If, for instance, the general music class during the two last years of secondary school is to be a success, the pupils at this age must have acquired, by constant practice, the ability to read music, which not only means singing the intervals but also having a quick perception of rhythm and beats, imparted to them through some method such as rhythmics, dance, rhythmical instruments, etc.

One of the aims is good singing. It is comparatively easy to make primary grade schoolchildren sing with some quality. It is much harder to make the older secondary students do so: the genuine appetite, and the ability to bring in such variations as part singing, solos and chorus, and improvising harmonies and descants requires some skill. Only then can they explore the realm of the masterpieces of the world.

Particularly in the secondary schools we are inclined to include music appreciation in the singing period. Let us understand the word correctly. It cannot become real appreciation unless preceded by analytical discrimination and evaluation, preferably through the combination of recordings and scores.

I want to express my personal opinion that in secondary education, which is my field, it is the truly good teacher who imparts to the pupils that deep love for music which makes them, or at least some of them, want to continue their exciting voyage of music discovery.

SCHOOL MUSIC EDUCATION IN DENMARK

by
Willum HANSEN, Secondary School Teacher, and
Rudolf GRYTTER, Headmaster, Music School, Copenhagen

The nineteenth century was an important epoch in Danish spiritual and intellectual life. To mention just a few of the men who have made it a remarkable century—Soeren Kierkegaard, the philosopher, Hans Christian Andersen, the fairy tale writer (not Danny Kaye's invention) and Grundtvig, the curious poet, prophet and educationalist who meant so much to the Danish people as a spiritual regenerator. Grundtvig amongst other things founded the Folk High School movement which has been studied and imitated in quite a few other countries. Behind the work of these men—and many others—lies the development of European liberalism, which in Denmark led to great material progress, the liberation of the peasant class and the development of the co-operative movement.

As far as music is concerned, the 'renaissance'—as we call it—did not take place till the early part of the present century (almost equivalent to what happened in England). The mass of poetry and songs which resulted from the literary revival and the spiritual awakening of the nineteenth century, did not meet with adequate musical expression till composers like Carl Nielsen, the symphonist and the writer of many charming popular songs (the Vaughan Williams of Denmark) started setting the words to music from about 1900 onwards. Such modern composers based their creation firstly on medieval Danish music, the ballad, secondly on what they could use of the nineteenth-century romantic tradition in Denmark (here the name of Niels W. Gade, occurs to mind), and lastly on the music of some German composers of, or related to, the so-called Berlin School, in particular J. A. P. Schulz.

Excellent work was accomplished by German musicians who came to live in Denmark, many of whom became later naturalized. It was, of course, the simplicity and naturalness of the songs of the Berlin composers that appealed to modern Danes in search of a fresh musical start. At this point, the Scandinavian countries went their separate

ways. No similar renewal of the musical idiom took place in Norway and Sweden, at any rate not at that stage.

One has to be acquainted with this background in order fully to understand the musical education of adults as well as children in Denmark. On the nineteenth-century verse, and on the twentieth-century melody, is based the education of the people. Community song, with an historical, literary and musical perspective, where both words and music have an artistic value, is something which every teacher and every pupil must assimilate.

Quite a number of Danish music teachers agree that community singing, in the sense defined here, is of high literary and musical value and should be the starting point of a musical education. This intimate contact with a direct musical and human medium should accompany the teaching of music to child and adult amateurs. Naturally it is understood that the training of the ear and the voice, rhythmics, musical appreciation, choral and instrumental classes must be included in this tuition, the latter on a voluntary basis. All schools in Denmark have at least one compulsory period each week given to music and singing. Forty-eight out of eighty Copenhagen schools have voluntary choirs; there are school symphony concerts, radio youth concerts, a big youth orchestra in the capital; a musically gifted Copenhagen boy who has a good voice can be admitted to a special school from which the singers of the Chapel Royal are recruited and whose conductor Mogens Wöldike has achieved great fame. Young people in Copenhagen, in particular grammar school pupils and university sudents, have their own chamber music society, and professional musicians are often invited to perform for them.

For the grown-ups, there are folk music schools (in the German sense of the word); many sorts of university extension courses and municipal evening classes for adults have been organized, and political parties have started music education work, in particular an equivalent of the Workers' Education Association—this being a way to bridge the gap between the political and more general cultural aspects of the modern citizen.

Many private teachers of music take officially recognized diplomas, while ordinary elementary schoolteachers are sent to training colleges where about 75 per cent take music as one of the subjects, music being compulsory unless some grave defect of ear or voice is evident. Grammar school music masters usually have a university degree, and here the universities co-operate with the conservatories.

From all this, it should not be inferred that, from a musical point of view, Denmark is in an ideal condition. There are indications that the

authorities—in particular the municipal ones—are beginning to take a great interest in the music education of children and adults, but the State is very far behind. It is hard to believe, but the budget of the State grammar schools does not provide funds for music education: money is contributed privately or collected from the proceeds of concerts, bazaars, shows, etc.

We are fixing our hopes on the resolutions adopted at the Brussels Conference, which might give our respective governments a deeper and fuller understanding of the significance of our endeavours. And we hope that in future Unesco will, on a much larger scale, become a means of exchanging, not only ideas, but also material, as well as music teachers, choirs, orchestras and conductors. If this can be achieved then we are safely rooted in the good solid world of facts, without which all discussion remains futile.

SCHOOL MUSIC EDUCATION IN PERU

by

Maria Ureta del Solar, Professor, Lima Conservatory of Music, Peru

Thanks to the keen enthusiasm with which lovers of good music have worked to raise national standards to higher aesthetic levels, present-day Peru can show effective evidence of artistic progress, containing the promise of a future in which our musicians can shed real lustre upon the nation.

To ensure that the improvement continues, it is necessary to determine what factors are liable to obstruct our progress to the ultimate level of artistic truth. It is essential, at the same time, to consider how we can increase the speed of advance.

We will commence with a brief outline of certain aspects of the musical situation in Peru, from the beginning of the century to the present day.

DISSEMINATION OF GOOD MUSIC

The foundation, early in the century, of the Philharmonic Society and the opening of the National Academy of Music were two events of outstanding importance for music in Peru.

The dissemination of good music was one of the main objects of both institutions. Overcoming grave difficulties, of the type with which the introduction of a so far unpractised form of art is usually beset, they managed to collect the personnel—of varying quality, unfortunately—for chamber music, choral and orchestral combinations; and thus their work of education began. They displayed their standards for many years in a series of fortnightly recitals in the premises of the Philharmonic Society and occasional concerts in the theatres of the capital. Both the Philharmonic Society and what is now the Conservatory are still extremely active in work for Peruvian music.

Before the first world war the Peruvian public had not many chances of hearing distinguished performers. But from 1914 onwards Peru was frequently visited by opera companies, chamber music groups, individual artists, etc., of international renown.

Occasionally, symphony concerts were given by orchestras of the opera companies. At a later stage, foreign musicians who had settled in Peru formed choral and chamber music groups, good in themselves but somewhat sporadic in their activities. Nevertheless, the standard of taste in Peruvian musical circles was gradually rising.

Still later, gramophone records and the wireless made an effective contribution to the dissemination of music.

At the beginning of the second world war, the formation took place of the National Symphony Orchestra, destined to be a most powerful educational influence. Its members included both foreigners and Peruvians, and it was given a permanent conductor.

Musicians of the symphony orchestra have formed new orchestral and chamber music groups which give performances in theatres and concert halls and on the radio. The National Symphony Orchestra itself gives weekly concerts throughout the year, in winter in the Municipal Theatre and in summer in the Campo de Marte.

Visits to Peru by distinguished conductors, pianists, violonists, singers, etc., to perform with the symphony orchestra, are now frequent.

Thus music is on the upgrade in Lima. In the provinces the process has not yet advanced sufficiently far. Nevertheless, in some areas real progress has been made owing to the enthusiasm and tenacity with which music lovers have fought to raise the local standards of taste.

Arequipa has seen the formation of an amateur symphony orchestra of music lovers, consisting mostly of office workers and artisans. The professional musicians of Arequipa have lent their assistance to encourage the excellent work of this group of enthusiasts. The orchestra rehearses at night and gives concerts over the air and in the local theatres.

In recent years the National Symphony Orchestra has performed from time to time in the provinces, where there have also been occasional appearances by distinguished foreign and some Peruvian, performers. The radio and the gramophone record are the best means of disseminating music in most of these areas outside the capital.

TRAINING OF PROFESSIONAL MUSICIANS

Before the foundation of the Philharmonic Society and the National Academy of Music, the teaching of music was generally regarded as a luxury, and hence as unnecessary. A few teachers gave private lessons, but save in rare cases the small amount of music education thus imparted smacked of superficiality and 'snobbism'. The deeper meaning of music in the development of the individual and the community was not realized.

The dissemination of musical masterpieces, begun by the Philharmonic Society and the National Academy of Music, brought home to some people the beauty of the great works of music and led them to make a serious study of the subject. It was thus that the first recruits were secured who studied music as their future profession and later devoted themselves to teaching, in State establishments and elsewhere.

Meanwhile the number of music-lovers was rising steadily, and many students grew up who, without intending to make music their profession, wished to acquire some basic knowledge of it. Concert audiences increased in size and discrimination, and the dissemination of good music began to reach the community as a whole.

The educational effort had repercussions of marked importance. A clear and imperious demand led to the establishment of a succession of private schools, the facilities of the National Academy of Music and of the Philharmonic Society being inadequate for the numbers of students seeking instruction. There was an ample supply of pupils for the private schools, and a sharp increase in the numbers of private lessons given by Peruvian and foreign teachers. Public performances by

pupils, which have since become frequent, attest the effectiveness of the work done.

The standards of musical knowledge have continued to rise, and this has been accompanied by a stronger and more critical public demand in the musical sphere. The foundation of the National Symphony Orchestra and the reorganization of the National Academy of Music are signs of the progress made, and promise much for the creative aspirations of our young musicians.

The reorganization of the National Academy of Music included its elevation to the status of a National Conservatory; and the need was also conceded, as part of the scheme, for opening a central school attached to the Conservatory, as well as regional schools, to prepare pupils for entry to the Conservatory itself. The opening of the central school and the Arequipa Regional School coincided with the formal opening of the Conservatory, and further regional schools were established at Trujillo, Cuzco, Piura and Chiclayo shortly afterwards. Within the Conservatory, an experimental section was started for small children.

The work being done in the National Conservatory, the regional schools and the private academies (some of them officially recognized), and by private teachers, is resulting in a steady advance which is carrying musical appreciation in Peru to ever higher levels.

MUSICAL EDUCATION IN THE SCHOOLS

In its initial stages, compulsory music teaching was confined to instruction in the elements of theory.

Music teachers in a number of schools introduced the teaching of singing, on their own initiative and as an experiment, and succeeded in training school choirs of no mean merit; though these pupils had not the first idea of sol-fa, they were able in some cases to cope with four-part works by such composers as Bach, Haendel, etc.

The real success of this experiment consisted in the fact that the teaching of choral singing spread to many other schools and was later made compulsory throughout the republic. Singing has also been taught by modern methods in some of the kindergartens, where the children have successfully learnt two- and three-part canons. There are good choirs in major private colleges, as also in certain national colleges.

In the National Conservatory, a teachers' training section was established and awards the professional qualification for school music

teachers which is compulsory for appointment to State schools. As it was desirable to regularize the position of those music teachers who had been employed in schools before the introduction of this measure, compulsory summer courses were instituted for school teachers of singing, who were required to pass an examination before a special board for approval and formal qualification.

SUGGESTIONS

We will now examine two factors of vital importance—the teacher as the corner-stone of education, and time as the basic factor in the planning and giving of instruction.

Anyone carrying out educational work in his own sphere is acting as a teacher, and the personality of the teacher is summed up in certain basic qualities: sense of responsibility, sense of vocation, culture, desire for self-improvement, energy and drive.

Desire for self-improvement should be the *raison d'être* of the genuine teacher, and the link between the teacher and the taught. The master must be an unwearying seeker after new knowledge, steadily enlarging his own culture without any slackening in his active role. Conscious of his educational mission, he must ever struggle to awaken and develop in others a sense of beauty, a love of truth and work, a sense of responsibility and an urge to improvement.

So far as music is concerned, everyone playing any part in disseminating and teaching it is acting as a teacher—concert artists, conductors and choir leaders, members of choirs, orchestral and chamber music groups, music teachers in the schools, musicologists and critics.

Any aid given to the teacher to ease and assist the fulfilment of his noble task, in any of the forms which it may take, therefore contributes to the progress of the community.

In the case of Peru, we repeat that all the efforts so far put forth have greatly enriched our musical culture; but we know that we must continue the fight in a progressive and idealistic spirit, to smooth the way for the musicians and teachers of the future.

Music teaching throughout the republic as a whole is of the utmost complexity owing to climatic, ethnic and cultural differences between regions, and can only be carried on if large numbers of teachers expert in the use of teaching systems adaptable to each place are available.

Accordingly, the teacher problem in Peru has two facets—the training of new specialized teachers, and the supporting of active teachers in their search after perfection.

We now come to the second proposition.

The school syllabus as a whole is a very crowded one and requires too much effort from the pupil in and out of actual school hours. The resultant fatigue produces loss of interest, weakens attention and thus makes memorization more difficult, the lesson taught gradually disappearing, and sometimes vanishing almost instantly, from the mind. Under such conditions, learning becomes a heavy and wearisome labour; the results achieved by the pupil are often far from satisfactory, and his basic education is usually inadequate.

The teacher, on the other hand, is usually in charge of a very large class, which, given the circumstances outlined above, makes his work vastly more difficult, so that the results secured do not always correspond to the effort put forth.

This state of affairs becomes aggravated in music teaching in general, and really serious in the training of professional musicians.

Music education being a part of general education, it is felt that to solve the problem of the former implies solving that of the latter.

A simplification of general education syllabuses and the redistribution of the time available would help, so far as musical education is concerned, to facilitate the training of new specialist teachers and the work of the teachers already in service.

It is hoped that the enthusiasm by which music lovers have always been inspired will lead them to the solution of these and other educational problems; this will undoubtedly speed up the development of music in Peru, and raise it to a status where it becomes a universal appreciation of what is beautiful.

[Translated from the Spanish]

SCHOOL MUSIC EDUCATION IN ENGLAND

by

J. W. Horton, Her Majesty's Inspector for Schools in England

The wise music specialist views his particular tasks in relation to the entire process of education in all its branches: not only because he is conscious of the need to maintain a sense of proportion, but also because educational principles, if sound, must be universal and capable of being applied to any subject that is taught and learnt.

One of these basic principles that must be observed in teaching musical skills is that there can be no successful attempt at intellectual analysis, formulation, and recording in graphic symbols until a mass of sense impressions has been acquired. In the teaching of number we defer the construction and memorization of arithmetical tables until the children have gained plenty of concrete experience of number through counting, grouping, and measuring objects. The reading and writing of the mother tongue is preceded by several years of continuous listening to the language spoken and read, and of learning to reproduce its sounds through imitation. Reading and writing come much later; for as the sounds of speech are, with the unimportant exception of imitative words, entirely conventional, the written language is twice removed from sense-experience. The written symbol represents a sound, and the sound represents an object or an idea.

Music is likewise a sort of language, its written symbols denoting scale divisions and rhythmic groupings that are themselves arbitrary. It must be self-evident, therefore, that children should not be expected to analyse the language of their musical culture, with its fundamental rhythmic divisions and groupings, its accepted system of scales and intervals, before they have spent a great deal of time, indeed several years, in listening to the language being sung and played to them and in trying to use it themselves. And yet this is where our musical education most often errs. The error arises from the fallacy of identifying the visual with the concrete, the aural with the abstract; of supposing that the symbol of a crotchet (quarter note) is concrete because it can be seen and drawn and cut out of paper, as a nursery tune (played or

sung) is abstract because intangible. The reverse is of course the truth; the concrete is the actual stuff of music, and for the child it is composed of all the tunes he hears and tries to reproduce during the first few years of his life. In a peasant community this constitutes an entire musical culture which the children inherit with their mother tongue; in our modern urbanized communities the tradition is less secure. The safest pattern for the teacher of young children is a musical home with its daily opportunities of hearing music (much of it traditional) and of joining in with singing, playing, and bodily movement. What is surely to be avoided is the premature teaching of abstractions, such as the major scale or isolated rhythmic units, accompanied by the visual symbols of those abstractions, however attractively it may be possible to present them in the guise of fairy stories and the like.

Many teachers have discovered the value of certain aural devices in beginning the processes of abstraction and formulation. Those we use most frequently in England are the solmization syllables founded on those of Guido d'Arezzo but modified into the so-called 'sol-fa' system by John Curwen in the nineteenth century, and the time names of the Galin-Paris-Cheve system. Unfortunately, far too small a proportion not only of our non-specialist but also of our specialist music teachers really understands the function and purpose of these devices and knows how to use them effectively; and musical education in schools has suffered a great deal from the presentation of sol-fa syllables and time names in an unimaginative way, divorced from any musical context and without aesthetic significance.

The skill of singing and playing from musical notation can easily be acquired if there has been adequate aural preparation through the earlier years of childhood. When the time comes to introduce visual symbols it is important to keep practical aims in view. There is no value in teaching a large number of symbols that are not going to be used frequently in the course of the children's singing and playing; and it must be part of the specialist's psychological equipment to be able to decide not how much can be taught, but how much can be omitted at a given stage. For example, our complicated system of time-signatures, though it may amuse an able class, is not essential to practical reading skill in its early stages, and time spent in expounding it must be deducted from the time available for practising the skill itself.

The teacher cannot afford to let himself forget that notation is only the servant of musical creation and interpretation; and while his pupils are gaining facility in reading notation he will continue to make their direct musical experience his chief concern. He will be leading them

all the time through listening and active participation to the enjoyment of vocal and instrumental music appropriate to the stages of their technical and intellectual development. He will help them to realize that notation is a golden key made to unlock the treasure house of music with its special gifts to the adolescent of being able to sing and play part-music and follow a score. This is an aim which, kept firmly in view, prevents that regrettable separation of theory from practical music-making which has sometimes stultified musical education. At the same time, the leader will be showing his pupils how to strive in their own performance towards ever higher standards of technique and interpretation, and will be training them to listen to and judge their own efforts and those of others. It follows that the specialist's technical standards must be high and his knowledge of musical literature must be broad and deep.

I believe that the real significance of the 'musical appreciation' movement lies in the growth of a new relationship between the music of the school and the larger world of music outside it. The best of our school music specialists are now fully conscious of the resources available to them in the music of the past, much of which can be performed effectively by their pupils, and also of the need for young people to get into direct touch with the music that is being written in their own day. It is heartening to find that in many schools, dull, trivial so-called 'education' music, written *down* to children, is being crowded out by some of the finest musical literature, past and present, that can be brought within the scope of the young performer. Going about from school to school in only one district of England, I have heard during the past year or so pupils' performances of madrigals by our Tudor composers, Purcell's *Dido and Aenas* and *King Arthur*, Handel's *Israel in Egypt*, cantatas by Tunder and Buxtehude, concertos by Teleman and Vivaldi, Bach chorales, string quartets by Haydn and Mozart, a violin sonata by Tartini and a cello sonata by Beethoven, songs by Schubert, Schumann, and Brahms, songs by English composers from Dowland to Warlock, parts of the Fauré Requiem, choral works by Elgar, Vaughan Williams, Britten and Bax, a multitude of folk songs and carols—the list might be prolonged interminably. The gramophone, the radio and the sound-film have helped enormously in this process and by their means, and by the increased facilities for hearing 'live' performances by professional artists, the school pupil of today can become acquainted with music that is out of the range of his own performing skill but which is nevertheless related to what he can and does perform. Properly understood and carried out, the whole process

of musical education is an unfolding of the power of appreciation, and it is a process which continues not only throughout the school course but also into adult life, with all the new experiences and assessments that maturity brings with it.

B. HIGHER EDUCATION

MUSIC EDUCATION IN THE COLLEGES AND UNIVERSITIES OF AMERICA

by

Carl PARRISH, Chairman, Department of Music, Vassar College, U. S. A.

In the past few decades, a particular interest has been taken by American institutes of higher learning in the problems of non-specialized music education at the university level. In the general educational pattern of American college and university students (for us the 'university student' and the 'college student' are practically synonymous) a programme of undergraduate studies is pursued for four years, leading to a bachelor's degree; either the Bachelor of Science, which is of a professional character, or the Bachelor of Arts, which comprises what we call a liberal arts curriculum.

The subject I shall consider forms part of the latter curriculum, which may be briefly described as consisting of three groups of courses: (a) a certain number of required courses from the humanities (literature, philosophy, art, music), the social sciences (history, sociology, economics, etc.), and the natural sciences (physics, chemistry, etc.); (b) a sequence of courses in a single field, leading to professional study later on at the graduate level. These courses represent the student's major field; if it is in the field of music he is called a music major, if in history he is a history major, and so on (in this exposé I shall refer to the student who is a major in any other field than music as the general student); (c) in addition to the two groups of studies just mentioned: one general and one specialized—the student may also select courses

in any branch of learning in which he may have an intellectual curiosity, or further courses in a field in which he has already taken one course.

We are concerned here with those students pursuing the B.A. degree who are not music majors, but who wish to take a course in music while at college. A good many students take such a course, which is usually regarded as a very important part of the work of the music department of the college, and in some institutions is required. There are various ways in which such a course is handled. In some colleges it is planned especially for the general student, and is in the nature of an introduction to music, in which various musical forms and media such as the opera, oratorio, symphony, etc., are illustrated through the hearing of a number of appropriate examples, with explanatory comments by the instructor. A certain amount of elementary musical theory may be taken up, at least enough to establish a few basic concepts of tonality and harmony. Such a course may be described as training in the appreciation of music. Often this is only a semester course. In other colleges the course taken by the general student is one which is also taken by music majors, and its nature is that of the history and literature of music—a term that is frequently used as a descriptive title in college catalogues, and which indicates in itself something of the general difference in approach to the subject. In some colleges the mingling of major and general students is carried on as a measure of economy, whereas in others the mixture is a matter of educational policy, as it is felt that the general student who majors in literature, philosophy, art, etc. can contribute something that music majors lack. This is revealed in class discussions, where a literature student, for example, can often grasp the broader significance of a work such as an opera better than a music major.

It should be understood that there are various individual differences in the way each course is handled, and that not every course would fall clearly into the category of being either an appreciation course or a course in the history and literature of music. I shall return to a fuller discussion of the nature and methods of the second of these two courses shortly, but should like to digress for a moment to describe briefly other opportunities for musical activity that are available to the general student in most American colleges and universities. These may be listed under four categories:

1. *Other courses in music.* The choice of such courses would depend upon the student's ability to pursue them; they may be in theory (harmony, counterpoint, composition, orchestration, etc.), or history (advanced

courses which may be concentrated on certain periods such as Medieval, Renaissance, Baroque, or on certain composers, e.g. Bach, Beethoven, or on certain forms or media, e.g. opera, symphony, chamber music.

2. *Private instruction in 'applied' music.* Many colleges provide opportunities for instruction in piano, voice, organ, and string and wood instruments, and this instruction is usually available to general students as well as to music majors.
3. *Performance in college musical organizations.* There are many opportunities for taking part in various college musical organizations, particularly choral groups, but also in orchestras, bands, chamber groups, and even in opera where schools (usually the large universities) carry on such activities.
4. *Opportunities for hearing music.* Nearly all American colleges and universities have organized concert series by professional concert artists, also faculty and student recitals, record listening rooms and record lending libraries.

Returning now to the course which in most cases will be the only organized study of music in college taken by the average American student, I should like to describe the aims and methods of the course I referred to previously as approaching the subject from the standpoint of the history and literature of music.

This is carried on with a mixture of music majors and general students, the latter usually representing the great majority of the class, and music is not treated as an isolated phenomenon, but in its relation to life; i.e., emphasis is placed upon the humanistic rather than the technical aspect of the art, although the latter is not neglected. Music is presented as one of man's various manifestations of spiritual and artistic expression, and is considered in the intellectual framework of any epoch that is being studied. The course is confined to Western music, and is taken up chronologically, usually beginning with Gregorian chant and other medieval monophonic music, and continuing through the period of early polyphony, the Ars Nova, the Renaissance, Baroque, Classical, Romantic and Modern epochs. In each style-period, representative compositions in various media are presented, ideas are deduced from hearing them, and there is an elucidation and discussion of these ideas.

For example, the performance of an organum of Perotin will give rise to a discussion of the Notre Dame school of the twelfth and thirteenth centuries, the place and function of the organum in the church liturgy, Perotin's use of Gregorian cantus firmus, the rhythmic

modes in the added voices, etc. Analogies of this piece with expressions of Gothic art in other media will be dealt with. Each work taken up is considered both as representative of the period from which it emerged, and as an individual work of art with its own particular expressive features.

In most American colleges such courses usually meet for an hour's lecture three times a week throughout the school term of nine months. The class meeting is usually supplemented with further meetings in which small groups of students listen to works discussed in the class, and to other works of the same period.

The use of audio-visual aids is widespread in the United States. Apart from the phonograph, slides of various kinds are frequently used. These include scores of the music which is being heard, pictures of famous churches, opera houses, etc., for which the music was composed, autographed scores of the music and other documents; anything, in short, which is related in a meaningful way to the circumstances in which the music was written, and which thus aids in its comprehension. The use of printed scores and books of musical examples for more detailed analysis of music has been coming more and more into use in these courses.

In the students' work outside the class, readings are assigned in various books dealing with the history of music, and in reference works on the subject. Sometimes the teacher requires the use of a standard history which students follow throughout the course, in addition to reading in other works, and students sometimes write papers on certain aspects of the music they study.

In the examination given during this course, various types of questions are asked to reveal the students' factual knowledge, abstract thinking, aesthetic judgement, understanding of the relationships of music with other arts, recognition of music actually studied or of style in music heard for the first time.

In closing, it is perhaps unnecessary to repeat that there are many differences in the various colleges and universities as to the manner in which details of the various materials and methods are handled, but I believe that the foregoing account may be regarded as representative of the best American practice. Regardless of these differences, our aims are fairly consistent. We try to make intelligent listeners of our students, to create in them a background of ideas, knowledge, and attitudes that will enrich and make more significant their further contact with whatever music they hear. They will have had a certain exercise in aesthetic judgment, they will have learned certain principles of musical

design and the meaning of a number of technical expressions, they will have formed certain basic concepts of musical style and of stylistic differentiation, they will have made a fairly intimate acquaintance with a small but representative part of the vast literature of music, and they will know where to look for musical information they do not possess. We believe that they become equipped to be good citizens in the world of music, and as such to enjoy the benefits and privileges of citizenship in that great world.

MUSIC EDUCATION IN THE UNIVERSITIES OF EUROPE

by
Valentin Denis, Professor, Louvain University, Belgium

A BRIEF REMINDER OF THE PAST

Music has long been the very basis of instruction. Among the Greeks and the Romans music education was entrusted to rhetors, the influence of whose schools may be traced up to the seventh century in Italy, Spain and Gaul. After the fall of ancient Rome, its civilizing mission was continued by Christian Rome. Indeed the Church set up cathedral and abbey schools everywhere. Having inherited an already very ancient tradition, it encouraged in its turn the musical training of the young. This task was performed with all the more zeal and care because, apart from its evident desire for cultural continuity, the Church was also pursuing a frankly ritualistic aim: to ensure musical performances worthy of its religious ceremonies. The first important foundation in this field was undoubtedly the Schola Cantorum, organized in Rome about A.D. 600 by Pope Gregory the Great. This, the oldest musical conservatory, was clearly of a religious and even strictly liturgical character. In the seventh and eighth centuries, the cantors

trained in the Eternal City were entrusted with the establishment of similar schools in all the countries of Europe, through which they were to spread the use of the Gregorian chant. The Anglo-Saxon and Irish monks came to the help of these cantors in the eighth and ninth centuries; in England the work of conversion, together, among other things, with instruction in music, had already been begun as early as the end of the sixth century by some forty missionaries sent by Pope Gregory the Great and placed under the direction of Saint Augustine, founder of Canterbury. During the second half of the eighth century, these Anglo-Saxon and Irish monks established or reformed about a hundred abbeys and priories on the Continent. Instruction in music was given a decisive impetus with the appearance of the École du Palais, instituted by Charlemagne (A.D. 742–814) at Aix-la-Chapelle. This primitive university, provided with a full teaching staff, introduced sweeping reforms in the school curriculum most of which are preserved in the document *Admonitio generalis* (A.D.787). All episcopal, collegiate and monastic schools were obliged to carry out this imperial edict. The course of studies included, in addition to the minimum basic subjects of dogma, canon law and theology, the *trivium* (grammar, logic and rhetoric) and the *quadrivium* (geometry, arithmetic, astronomy and music). This general curriculum was the only one in force until the end of the ninth century.

With the creation of the first universities in the twelfth and thirteenth centuries, music was separated from the philosophical branches of knowledge. There occurred in fact a division of studies: a distinction was made between the faculty of theology (from which philosophy was later detached) and the faculty of arts. In spite of this separation, which had become necessary, we rejoice to see that chairs of music were set up in the universities of Oxford and Paris as early as 1200 or thereabouts. As university studies developed, the teaching of the arts in general, and more particularly of music, disappeared from these establishments of higher education. Our century may pride itself on having made a serious effort towards entrusting the universities once more with the scientific teaching of music. It is advisable, nevertheless, to make an objective, critical survey of the results already obtained, in order to have a better appreciation of what has been done up to now and to be able, if necessary, to envisage courageously and in time the measures to be taken for the future.

THE SITUATION AT PRESENT

The Specialized Student

It is disturbing to have to record that even nowadays, in many countries, there is a complete absence of courses in the history of music. In others, again, these studies have been inaugurated only in a fragmentary and quite inadequate way. Indeed, it is surprising to observe that in a country like Italy, with such a rich and glorious musical past, only one single course in the history of music has been arranged! This solitary professorship, transferred recently from Milan to Florence, allows Italian youth practically no opportunity of undertaking musicological studies. In Spain also, the University of Barcelona is the only one to include a course in the history of music. In France, even now, only the University of Paris has arranged a relatively complete curriculum of musicological studies. Yet such countries, much more than others, should have the privilege of ensuring that the history of music is widely taught.

It is hard to say whether one should rejoice at the situation to be found in several countries, where the university teaching of music is more or less indistinguishable from the technical musical training proper to conservatories. Yet this is a regrettable confusion. Just as academies of fine arts are called upon to train draughtsmen, engravers, sculptors and painters, it is the essential and even exclusive task of the conservatories to train musicians: composers, singers and instrumentalists. As for the universities, their role is limited to the scientific preparation of future historians of art or music.[1] The best way to attain this last goal seems to be the creation of a department of music within the institute of the history of art, which is itself attached to the faculty of arts. This would offer many advantages, since the curriculum would necessarily include several general courses in philosophy and literature, and in the history of art. It would be understood that practical courses in composition, piano and so on, would be excluded from the specialized courses in musicology. It would be desirable, even necessary, for students of the history of music to have a clear general knowledge of harmony, fugue and counterpoint, and to be capable of playing some instrument. But it is not for the university to provide this technical

1. We developed this point at length at the International Congress of Religious Music at Rome in 1950. A summary of that statement appeared in the *Atti del Congresso Internazionale di Musica Sacra, Roma 1950*, Rome-Tournai-Paris, 1953.

instruction. This clear and logical conception has prevailed in certain countries: it has been put into practice, notably, at the University of Louvain.

The General Student

Here we shall deal only with the relationship of music to university education, and not with the place it may occupy in the student's leisure.

The general situation in most countries obliges us to admit that the student who has not specialized in musicology is even more neglected when it comes to music education. In practice, almost nothing has been arranged. In Europe, very few students, in medicine, law, science and even in philosophy and literature attend a course in the history of music. Their number is really negligible. Now, the teaching of the history of music at the university stage unifies and clarifies all the assorted cultural knowledge of the students. They have more or less comprehensive ideas about the Gothic cathedrals in France, but have never heard of Pérotin or Guillaume de Machault, whose masterpieces brought life into those same cathedrals. They are acquainted with the art of Jan Van Eyck, but are not even aware of the existence of Guillaume Dufay. They are familiar with the tragedies of Greek drama, but do not know what part was played in them by music. Lully does not come into their minds when they speak of Molière. They go to mass, but have no idea of Gregorian chant or counterpoint. In short, nothing 'lives' in their minds, stuffed with names and dates. They do not know the music which has very often created the atmosphere in which all the other cultural developments have taken place.

To remedy this deplorable state of affairs, the University of Louvain, for example, has taken certain steps. All students of the history of art are obliged to follow, at least for a year, a general course in the history of music, which is repeated every two years. All students studying for a degree in the history of art, in philosophy or literature may chose as an optional course, either the general or the specialized course in the history of music. Lastly, these courses are open to all students of the university. Still more should be done, however, to draw their attention to this opportunity. The total result of all the measures taken by the University of Louvain is not very satisfactory: only 2 per cent of the student body take these lectures as part of their examination course or as a free choice; nevertheless, the average is much higher than that shown in the statistics of very many other universities.

RECOMMENDATIONS FOR THE FUTURE

1. In each country, at least one university should include in its curriculum a complete course in musicology.
2. It would be desirable to plan in all universities in all countries a general and a specialized course in the history of music.
3. The general course should be compulsory for all students in the faculty of arts, particularly for students of history.
4. The specialized course should figure among the optional courses for an arts degree.
5. In all universities it would be desirable to arrange wide publicity for these courses.
6. The progressive carrying out of all these recommendations should be entrusted to a permanent body, either an international association already in existence, or a commission set up for the purpose.

[Translated from the French]

MUSIC EDUCATION IN THE UNIVERSITIES OF THE SCANDINAVIAN COUNTRIES

by
Eino Roiha, Professor, Helsinki University

In the Scandinavian universities music has been one of the main subjects for a considerable time; first (in the eighteenth and nineteenth centuries) rather as recreation—choirs and instrumental ensembles; later as an object of real scientific research. Since about 1900 lecturers in music have been appointed to the Scandinavian universities. August Hammerich was appointed in 1896 in Copenhagen, and Ilmari Krohn in 1900 in Helsinki. The early Scandinavian musicologists studied chiefly in Germany where such eminent scientists as Friedrich Chrysander and Julius Spitta had greatly influenced the rising German gene-

ration at the end of the nineteenth century. (Similarly, Austria at the end of the same century was a country where musicology flourished.)

The influence of this golden age of musicology is felt even today. As far as I know the University of Helsinki was the first university in Scandinavia to establish a professorship of music. That was in 1918. The first chair in Denmark was established in 1926 and in Sweden a little later at Uppsala. At present Denmark has three professorships of musical research and Sweden one. But, in addition to the professorships, there are a number of lecturers at the Scandinavian universities: at the University of Oslo a lecturer is in charge of musical research; in Finland at present there are only lecturers, although it is probable that soon we shall get a permanent professorship at our State university in Helsinki.

Music history and folklore were initially the two main branches of musical research, but the field of research has greatly expanded, now including, for instance, acoustics, psychology of music, and pedagogy. The theory and aesthetics of music are more popular today than ever, and I should add that musicology today has been broken up into a great many component parts.

In the nineteenth century, the student of the Helsinki University could receive instruction only in the rudiments of music, the chief task of the music teacher being concerned with choral singing and orchestral performances. About thirty years ago, choirs and orchestras established by student organizations began to come into their own. (At present there are many student choirs and orchestras of excellent quality. At our State university today the main task of the music teacher is to give instruction in the theory of music, rhythm, melody, harmony, counterpoint and score subjects.) In the last three years, lecturers have taught such subjects as folk music and the art of music, and it may be of interest to mention that Finnish scientists have made a profound study of the music of the Lapps in the northernmost part of Finland and the music of several tribes related to the Finns but dispersed in Russia. Furthermore, the lecturers have dealt with such subjects as the psychology of music, Palestrinian and Bachian polyphony, styles of music and the history of contemporary music.

As in the other Scandinavian universities, the student at the University of Helsinki can take his master of arts degree with music as the chief subject. Thus the university and the academy of music, the Sibelius Academy, are complementary to each other, the former providing the scientific basis, the latter dealing with the practical application. The difference between these two institutions has, as in other

European countries, been considerable, but it is evident that the gaps are being closed.

This brings to my mind a saying that theory without practice is empty, practice without theory blind. A student at the university wishes to learn something of the practice of music and a student at the music academy plans to acquire a firm theoretical foundation. Therefore, in some universities in Scandinavia, such branches as harmony and counterpoint are studied quite profoundly, and the ability to play an instrument is sometimes called for. On the other hand, in the music academies, we notice the corresponding tendency. As you will know, in Hungary, where the two most prominent composers, Bela Bartok and Zoltan Kodaly, were also eminent scientists, attention was paid to the scientific aspect in music academy teaching.

None the less, university teaching and teaching in the music academy have their own separate goals, but concentration is the primary condition for achieving best results in both fields. It would, however, be of great importance if scientists and artists could collaborate more closely with each other. That would constitute a very great help as far as education is concerned. The university student must be in contact with living music, in a way he must become a musician himself; but if he wishes to study music profoundly at the university, he must concentrate in the first place on scientific questions. Until now, that has been the task of the European universities.

C. POPULAR MUSIC SCHOOLS

RURAL MUSIC SCHOOLS IN ENGLAND

by
Mary IBBERSON, Director, Rural Music Schools Association

The rural music school in England is a very practical organization which stimulates music-making among adults living at a distance from the city centres, and provides a well-planned teaching service for country towns and villages. Children are taught, too; but the service is intended primarily for young people and adults, the children's classes being regarded as a training ground for future members of adult groups.

The story of how and why the first rural music school was founded is briefly as follows. Twenty-five years ago there was a boy named Bob who lived in a village about eight miles from a country town called Hitchin. He was 15 years old, had left school and was working in a market garden. He attended some parties in his village led by a music teacher from Hitchin, and he was encouraged to dance folk dances and to sing folk songs. This he did well; but it was not enough for him. He badly wanted to play the violin for the dancing. There were others who wanted to play, too. What was the teacher to say? 'You are too ignorant', 'You are too poor', 'You are too old to begin', 'You live too far from the towns'. Obviously one could not meet such eagerness with such destructive remarks. So a plan had to be made whereby teachers could be brought to Bob's village and lessons given for a fee which Bob and his friends could afford. Methods of teaching instruments in class had to be evolved, methods which would include the

rudiments of music and the reading of music as well as how to play the instrument.

Other people were consulted: local music teachers, distinguished musicians in London, enthusiastic amateurs with a little money to spare for a good cause, and the official county education authorities. As a result, the first rural music school was launched. At the end of the first year about forty people from two or three villages met in Hitchin to celebrate the founding of the school and to play together simple music specially written for them. There was a village choir, too, and a group of experienced amateurs. Three years later, about a hundred people met in Hitchin Town Hall and played music under Sir Adrian Boult, the BBC Music Director. Six years later, rural music schools had been started in three other counties and a central federation had been formed. These schools were now getting substantial grants from their county education authorities. Ten years later the war broke out, the rural music schools' work was recognized to be 'in the national interest' and went on without a break. Twenty-one years later there were rural music schools in nine counties, some £6,000 a year was being received from county authorities, and the central organization (the Rural Music Schools Association) was supported by the Ministry of Education and the Arts Council of Great Britain. A very successful concert was given in the Albert Hall, London, in the presence of H.M. Queen Elizabeth, the Queen Mother, for which a concerto for strings was specially written by Dr. Vaughan Williams, O.M. In 1953 the nine rural music schools between them had 9,500 students taking weekly lessons individually or in classes. The curricula include the playing of string and wind instruments and piano, singing and ensemble work of all kinds; and hundreds of professional and amateur concerts, adjudications and other events are organized every year to stimulate the students' interest.

There is not room in a short article to describe the organization of the rural music schools in detail. The following points of principle may perhaps help the reader to picture it for himself:

The school must be under the direction of a musician, who is answerable to a board of governors. All staff must have recognized musical diplomas and be paid either as full-time teachers on a salary or, if working only part time, by the hour. Lessons are given not only in the centre, where there are offices and music library, etc., of the school, but in surrounding towns and villages as required. The students may be of any age from, say, 6 to 80; they pay fees for their lessons—unless the local authority pays for them—but these do not cover the total cost of the service, and bursaries are given to those who cannot afford

to pay. There is constant contact between these country schools and artists of repute who play and sing to the students and, on occasions, with them. There must be efficient but elastic administration.

As to the teaching methods used, the Rural Music Schools Association lays down no hard-and-fast rule, but methods have been evolved in the class teaching of string instruments which have proved successful in teaching adults. Miss Edwina Palmer gave a brief demonstration of some of these at the Brussels Conference, and it is regretted that they cannot be described in detail here. The essentials of success in class teaching may be summarized as follows.

The whole plan of advance must be carefully thought out in the greatest detail and the gradual teaching of the theory of music must be included in the plan.

One difficulty must be mastered at a time, e.g., the proper way to hold the violin must be grasped before the bow or left hand fingers are used.

There must be real musical enjoyment at every lesson. This means that the music must be very carefully graded. There are, for instance, many pieces published using open strings, for which lively piano accompaniments are provided and which exploit varieties of elementary bowing.

Above all, one must progress slowly and to do this one must have at one's disposal a great deal of music for each stage. Fortunately much attention has been given to this problem by United Kingdom publishers who have excellent and carefully graded teaching material on their lists.

This article is based on notes of a talk given at the request of Mr. Bernard Shore, to the adult education section of the Unesco conference on musical education at Brussels and it is hoped that this English experiment will stimulate others to form organizations for musical adult education. We need amateurs who play and sing as well as listeners. Their education should not be left to chance.

A PEOPLE'S SCHOOL OF MUSIC IN THE NETHERLANDS

by

G. J. Th. LOHMANN, Professor, Gehrels Institute, The Hague

Having listened to the different statements made during the conference, we are very happy to observe that in many respects the work being done in different parts of the world runs parallel to our own. We should thus anticipate no difficulty in adopting the Martenot music rolls or the Rinderer xylophone, the melodic lines or the rising and falling notation of the syllables of which Mr. Hären spoke, or even the idea of hand-made instruments, described by Miss Hood. In fact we have already put these theories into practice, either because we have followed the example of others, or because we have invented them for our own purposes.

The Volksmuziekschool in Amsterdam VMS, people's school of music was established in 1931 by Willem Gehrels with the object of facilitating the study of instrumental music for any child unable to afford private lessons (in a town like Amsterdam the number of these pupils is estimated at 90 per cent). The VMS does not aim at giving a professional education, although all instrumental lessons are given by qualified teachers, and the teaching available to the pupil may very well constitute an excellent preparation for study at the conservatory. The lessons are primarily aimed at the making of *Hausmusik*, that is, music played at home in a family atmosphere or with a group of friends.

The VMS has undertaken to correct weaknesses in the pupil's musical development. His instruction is divided into three stages. The first, for beginners of about 11 years of age, gives a two-year elementary training in music, using only hands, voice and percussion instruments (sometimes even the recorder from the beginning of the second year). Group lessons of two hours a week are held after class.

This first training in sense of rhythm and melody as well as in appreciation allows the teacher to assess the musical aptitude of his pupils and to advise them on the possible choice of an instrument,

the study of which begins at the second stage. During this period pupils continue with their general training for three years, by means of compulsory lessons two hours a week, and they also study an instrument.

Finally, at the third stage, great importance is attached to the making of music by the children themselves.

The instrumental lessons continue; in addition they may join groups to study harmony and the history of music.

The VMS, which has developed considerably during the 22 years of its existence, has succeeded in stimulating an interest in music in sections of society previously closed to this branch of study. It has nearly 4,000 pupils in Amsterdam; similar associations have been established at The Hague, Rotterdam, Haarlem and other towns in the Netherlands.

The prime objective of the VMS is to give instruction in the playing of instruments. General training has to be done in class. The work at the first stage is undertaken by the primary school and at the second by the secondary school. Therefore teachers will have to be trained and the Institut Gehrels arranges courses for musicians and teachers, at the end of which a diploma may be obtained.

All this is fairly expensive and the pupils pay only a very small part of the expenses of the VMS. Fortunately, the Netherlands authorities grant financial assistance, which facilitates the work.

It is not possible for us to give here a detailed programme of the musical training provided in these schools. I shall simply draw your attention to the twelve principles which characterize this method:

1. Singing is the starting point and the centre of all musical activity for the child. Therefore use is made of singing games and folk songs of unquestionable value.
2. We should take as a starting point the mentality of the child and his desires, not music itself.
3. We should begin not by theory but by practice, as Pestalozzi asserts.
4. Music forms a whole in itself.
5. The principle of reversibility: not only should the child learn to read musical signs, but he should be capable of using them to express himself freely.
6. Improvisation is the element which should dominate all music teaching, and an important place should be assigned to it in education.

7. The major mode is not the only one. The pupil should be familiar with all modes (Church mode, modern major and minor modes, the chromatic scale and the whole tone scale).
8. The teaching of music should be analogous to an object lesson. The pupil must feel deeply the reality, whether physical or spiritual, of what he is doing. One of the means adopted in applying this principle is 'singing with the hands', which co-ordinates hearing, action and sight.
9. It is necessary to start with solmization in order to end up naturally with the notes whose names are borrowed from the alphabet (in English, German and Dutch).
10. It should not be forgotten that music and movement are closely connected.
11. We must not lay upon the child a useless musical burden. The difficulties should be analysed and spaced out so as to arrive methodically and gradually at a knowledge of the whole subject. Nothing is gained by confronting the pupil straight away with two staves of five lines each, in two different keys.
12. Music education should be directed towards life as a whole.

[Translated from the French]

D. INDIVIDUAL AND PRIVATE MUSIC INSTRUCTION

INDIVIDUAL AND PRIVATE MUSIC INSTRUCTION IN JAPAN

by
Naohiro Fukui, Professor, Musashino College of Music

European music was introduced into Japan 70 years ago, and it can be said without any exaggeration that in this rather short period it has developed on a very large scale. (As a matter of fact, it is surprising to see how young children can perform extremely difficult concerts.)

As soon as European music reached our country, the government immediately called upon foreign teachers, who put into practice the teaching of music, and following their own methods collected materials for technical books and organized music schools on the 'European basis'.

Our predecessors tried hard to assimilate European music as they tried to assimilate European science, and today we are carrying on in the same way. We have, however, our traditional music in Japan, such as (in vocal music) the *kiyomoto nagauta utazawa* and (in instrumental music) the *shamisen*, *koto*, *biwa*, *shakuhachi*. Still, in the schools, European music is almost generally taught.

In my speech, 'The Training and Certification of Private Teachers', I emphasized the difference between the method of Japanese music teaching and the European music system. In the sphere of Japanese music, all the teachers, with a few exceptions, receive private tuition, and at an extremely early age begin to live with their teacher's family. After several years of study, the teacher is allowed to grant the pupil

a diploma certifying that he is qualified to teach music or to perform. This certificate, called *natori*, is very difficult to obtain.

As regards the training of teachers in European music, it is the same as the European or American method; but in Japan teachers are not obliged to take a State examination, as is customary in some other countries. Consequently, it is a question of personal talent and ability to teach.

There are many music schools in Japan and a great many teachers have been taught there. Those who succeed in passing through one of these schools are generally considered capable men.

There are many music lovers among the young people of Japan; they not only like to listen, they also want to perform music, and this is a very good thing. Parents are pleased to see their children studying music, not only in schools where teaching is less specialized, but also with a private teacher where they are able to improve their knowledge of various instruments.

The future of European music in Japan is full of promise. There were and there still are a great many talented young people, and, as I have told you, thanks to the development of European music, private teaching is a highly esteemed profession.

INDIVIDUAL AND PRIVATE MUSIC INSTRUCTION IN ENGLAND AND WALES

by

I. R. WALTERS, Her Majesty's Inspector of Schools in Wales

May I stress at the beginning that though a member of the U.K. delegation I can only speak with any degree of authority on the position as it is known to me in my own country of Wales, which, as you know, is but a very small part of Great Britain.

The private music teachers have a significance in our general scheme of musical education that has never been adequately recognized. They have been allowed to pursue their profession in complete iso-

lation from the community, with nothing to sustain them but their silent, lonely devotion to children and to their own rather narrow practice of music itself. We all commemorate the Unknown Soldier. Could we not raise a plaque or monument (at least in our minds) to the 'unknown teacher'? Every one of us, at one time or another, has felt the influence of the private music teacher.

In Wales itself, as in the rest of Great Britain, the private music teacher is generally the product of the external music examination system directed by recognized schools of music. Some, it is true, have received their training and qualifications as internal students at such institutions. Fortunately these examinations being subject to the supervision of higher authority, have established a plan and standard which have minimized the worst defects of the profession.

How can we add prestige to a profession which means so much in the musical training of our children? It is possible that Yugoslavia with its establishment of State music schools (for elementary and secondary pupils) suggests a solution.[1] What is clear, however, is that all of us should direct our minds to bringing the private music teacher into closer positive relation with our schools. If that could be achieved as a modest beginning, then our children would certainly benefit and we might have taken a step towards our goal of granting the private music teacher some more honourable and dignified status in the general community.

TRAINING AND CERTIFICATION OF THE PRIVATE TEACHER

1. There is no statutory obligation on the part of schools to provide individual tuition in the playing of musical instruments. Such provision is made, it is true, in schools with residential accommodation and a special staff (on a part-time or full-time basis) is recruited for the purpose. The teaching, however, is regarded as additional to the normal educational curriculum and extra fees have to be paid.
2. As the boarding school attracts only a small minority, the vast majority of pupils of school age whose parents so desire are wholly dependent for their so-called music lessons on teachers in private practice within their immediate locality.
3. Where competition is keen (as in the larger centres of population), the private teacher with a formidable record of 'examination

1. See article by Dragotin Čvetko on 'Music Education Within the Reach of All', p. 41.

successes' to his or her credit, is ensured of a hard, yet reasonably safe livelihood.

4. External examinations from the 'beginner' stage to the 'diploma' grade are conducted (several times a year) in numerous centres all over the country by the Associated Board of the Royal Schools of Music and other schools of music mostly based in London.
5. Many teachers in private practice may be products of this very system, having gained what qualifications they may have without entering any training institution or having made any real contact with others of similar interests and inclinations, though a few have undoubtedly become good teachers.
6. Others in private practice are direct products of the schools of music where, after the requisite three- or four-year training period, they have taken their 'diploma' examination (internally). Many of these, having realized the difficulty of obtaining a livelihood, have adjusted their original professional intentions and sought a teaching diploma without the necessary sense of vocation.
7. From the conditions indicated in paragraphs 5 and 6, it may be assumed that a child is indeed fortunate to find a tutor with the power and conviction of a born teacher.
8. Efforts have been made through the Royal Society of Teachers to raise the status of those in private practice but with no apparent result, and it is difficult to conceive how the training of the child can become less fortuitous without some statutory obligation being placed on education authorities. The appointment of 'peripatetic teachers' of orchestral instruments (subject to certain recognized qualifications) is already widely accepted, though it is the secondary schools that derive most advantage from the scheme.
9. Is there no case for junior music schools, the character of which may vary with the area to be served? The urban music school (with its stress on juniors) might be housed permanently in one centre, whereas in a rural area a music school might simply imply a mobile staff of teachers employed by education authorities to serve the less acessible localities where the dearth of good teachers is especially severe.
10. The establishment of such schools, with its implied professional status and security, should attract the best teacher, and eventually affect the training courses for intending teachers. In this atmosphere, too, the child would do more than just prepare its examination pieces.

11. If the present 'teaching diplomas' in music could become something other than just 'soft options' for the more exacting 'solo' qualifications, and could insist on a breadth of musical knowledge and experience so rarely accepted as essential for good teaching, students would be far more likely to choose the right course from the beginning, rather than drift later into an appointment for which they are not fitted.
12. One of the anomalies of the educational system is that in spite of all encouragement given to music as an art, it makes no automatic provision for training in a large area of the practice of that art—namely, practical mastery of an instrument. Yet some of the examining bodies require evidence of attainment in practical music for the general certificate examination.

INDIVIDUAL AND PRIVATE MUSIC INSTRUCTION IN THE PHILIPPINES

by
Lucrecia R. Kasilag
Dean, College of Music and Arts of the Philippine Women's University

Individual and private music instruction has generally been undertaken in our country by music teachers who fall into one of three categories. Most come into category A which is made up of music graduates with teacher's certificates, professional diplomas or bachelor degrees. A great number of these teachers are attached to music academies or conservatories while others run their own private music studios. Category B includes the uncertified—very often understood to mean 'unqualified'—private teachers, and these exist in considerable number. They have undergone some kind of musical training but have been forced by financial circumstances or other reasons to discontinue their music studies. They have their own following of students who naturally pay much less for their music lessons. To category C belongs the *barrio* or rural type of teacher whose only training in music has been

received through self-study. The last two groups naturally pose a problem because of the limited musicianship and meagre cultural background which they possess.

However, in the Philippines today there exists a very healthy and encouraging musical situation. There is an awakening of musical consciousness all over the country. A great mass of students, both young and old, have flocked to music schools and private studios. Music education has made big strides. Music schools have increased in number, and with the growth of schools, there has been an increasing tendency to absorb pupils gradually from the private studios. The need for adequate training of music teachers has been recognized, and this training and certification is being undertaken by the State conservatory and private music academies or conservatories. To give a complete picture of the status of music instruction in the country, a little history is necessary here.

Previous to the establishment of music schools in the Philippines, music education was informally conducted by private tutors, a system dating back even to the Spanish régime. House-to-house voice training and instrument playing lessons were given. With the coming of the Americans, music became an integral part of the curriculum. Music was introduced into the public schools as early as 1901 with a school period devoted to the singing of songs and the learning of the rudiments of music. Formal music education was begun with the establishment in 1907 of a pioneer music school run by the German Benedictine sisters in Manila and with the founding of the State conservatory in 1916. Both schools trained students along curricula following trends in conservatories of Europe and America. In later years all private schools of music came under the direct control of the Bureau of Private Schools. To be exact, there were 12 authorized music schools when the war broke out in 1941. The war of liberation resulted in the complete destruction of many music institutions. But in spite of handicaps and inadequate facilities, these schools have risen from the ruins, and new schools have opened. Private schools and universities are now contributing their share to the promotion of music and the training of teachers by establishing music departments and academies. In addition to the State conservatory, there are at present about 33 music schools all over the Philippines, offering regular professional courses.

Because of the considerable increase of music schools and to meet the problems of music education, the Bureau of Private Schools sought a revision and standardization of the music curriculum. Aiming not at

the production of prima donnas or virtuosi (for these are the exception rather than the rule) but at the development of inherent musical talents and the improvement of musicianship, as well as the enrichment of the cultural background of prospective music teachers, the standardized curriculum now provides for the minimum requirements in applied music, theory and academic courses. The prewar music teacher's diploma course has been raised to the bachelor of music level with the addition of academic and cultural subjects.

Individual music instruction is given in the applied music course for the development of the student's inherent musical talents. Basic training in the fundamentals of musicianship is received in theory courses including theory and music, solfeggio, ear training and dictation, harmony, counterpoint, sight reading and transposition, form and analysis, composition and orchestration. Lessons in music literature are taken up in the history of music courses, and pedagogical training is provided for in methods and practice teaching subjects. For the broadening of the cultural background of the prospective music teacher, the following academic courses are prescribed: English composition, English literature, psychology, philosophy, principles of education, social sciences, art appreciation, acoustics, other foreign languages and physical education.

Participation in student recitals is required as part of the training in stage deportment and public performance. A candidate for graduation is required to give a graduation recital wherein he or she presents a balanced programme of classic, romantic and modern compositions, drawing from a repertoire which includes the works of European, American and Filipino composers.

The training and certification of a prospective teacher enrolled in the conservatory embraces a period of eight years, more or less. After passing the preparatory course consisting of four grades, the candidate is admitted into the collegiate regular conservatory course which takes four years. Upon completion of the professional and cultural requirements, the candidate is awarded the bachelor of music degree or the music teacher's diploma, the latter course excluding certain academic subjects. In passing I wish to mention here that the private schools this year have initiated courses leading to the master of music degree to meet the demand of music graduates and teachers who do not have the opportunity to go abroad for further advanced studies. Among the subjects offered are graduate work in pedagogy, music literature, seminar in musicology, analytical technique, materials of modern music, and methods of research.

Thus duly trained and certified, a music graduate goes out into the field to assume his role in music education. 'What role?' you might ask. And that, as the Americans would say, is the 64-dollar question. To my mind, there are a few considerations that should merit the attention of every private music teacher and all music educators alike in clarifying the role that the private teacher will play in educating youth and adults.

Anywhere in the world, the school's stamp of approval in the form of a bachelor's degree or a teacher's certificate is not sufficient guarantee that the holder is fully qualified to teach. While some measure of competence or mastery of subject matter is ensured in the training that goes with the diploma, the effectiveness of teaching will lie in the teacher himself whose responsibility it will be to apply all the knowledge and skills he has learned and integrate them in actual teaching situations. Above this, it would be well for the teacher to ask himself: 'Am I ready to contribute to the teaching profession or should I use the profession to develop my career and personality?' 'Am I impelled by a mission to teach music for the love of it?'

A teacher who possesses a clear vision and proper disposition will labour efficiently without fanfare, without promise of great material reward, and will live, act and breathe music every minute of the day and every day of his life. He will spread the blessings of music enthusiastically to all those who come under his influence. His only reward will be the satisfaction of seeing the fruitful results of his teaching. If he has succeeded within his lifetime in enriching and exalting the lives of his pupils through music, then that achievement is reward enough.

The human element in private music teaching should receive the strongest consideration. Personal contact between teacher and pupil in individual private lessons affords a closer relationship between teacher and pupil than that between a school teacher and members of the class. The private teacher has a greater chance of getting an insight into the problems and needs of the student. He will adjust his approach psychologically according to the individual aptitude of his pupils. Besides the use of drill exercises for acquisition of technical skills, the teacher must use the best methods to inspire and stimulate creative self-expression in the young people. With regard to adults, the teacher can canalize whatever talents and interests are strongly evident in them. For both young and old, the skilful teacher can make music lessons a pleasurable excursion in quest of the beautiful. He can also contribute a great deal to the character integration of young people by instilling in them traits and virtues needed for the moulding of

character. He can exercise his influence by precept and example over the pupils, and extend it even to the parents and families of these students. He will therefore be influential in moulding individuals who will not only be desirable members of the family, but of the community and society at large.

To sum up, then, the private music teacher, imbued with a missionary spirit, equipped professionally and culturally, progressive in his outlook on professional growth, and with a well-balanced philosophy of life, will contribute significantly to human betterment of both young people and adults. He will not only develop their innate tendencies for music expression but also channel their creatives energies into fruitful musical activities. He will not only provide them with the necessary tools and techniques to facilitate musical expression but he will furnish them with opportunities for social interchange through music. More than this, he will open to them a world of beauty and lift them from the humdrum routine of daily existence. The dynamic teacher, though unknown and unsung, will ultimately be the potential builder of better people and greater nations.

III

MUSIC EDUCATION IN SOCIETY

THE TRAINING OF THE LISTENER IN MUSIC APPRECIATION

by
Marcel ANDRIES
Professor of Musical Pedagogy, Lemmens Institute, Malines, Belgium

The ideas which will now be put before you are those which have inspired my lectures on musical pedagogy, given at the Lemmens Institute, Malines. These lectures are attended by future music teachers in secondary schools, private schools and *lycées*, by students from the Royal Academies of Music (*conservatoires*) at Ghent and Antwerp, and by practising teachers of music.

These same principles underlie the new music curriculum of the Belgian National Confederation of Catholic Secondary Education, in the drafting of which I took an active share.

The Musikalische Jugendbewegung occupied a prominent place in the great movement which, at the beginning of the present century, aimed at bringing fresh life into music education. That association did much to inspire the work of Jöde, Dalcroze and Orff, to mention only the principal composers concerned. Since then, musical pedagogy has laid special emphasis on the stimulation of musical activity among the pupils themselves, and on developing their musical capacities to the fullest possible extent.

These pedagogical trends are gradually beginning to influence our schools, and it must even be admitted that our teachers welcomed them so enthusiastically that in some cases they accepted the technical methods without having a sufficient grasp of their pedagogical implications.

It may therefore be helpful to say a few words here about the underlying significance of all these new methods. You will then readily perceive that all the best publications on the modern teaching of music are based on the same ideas. Their authors have all been inspired by the same fundamental principles. Where controversy has arisen, it touches only on points of detail, and is not always constructive.

The modern teaching of music centres around four main ideas.

The pupils must be trained to appreciate the beauties of music. To enable the pupil to feel and experience the beauty of music is the natural starting point for musical education and remains its essential feature. Purely theoretical lessons no longer serve any useful purpose. If certain theories have to be taught, this should be done as occasion offers, during some actual musical experience; they will then make the pupil more aware of music itself, which must be the pivot of all our teaching.

Our curricula must follow a psychological and not a logical order. In the old days, the teaching of music followed a logical sequence. Modern pedagogy has replaced this by a psychological sequence, which takes into account the origin and processes of the human faculties. In all branches of instruction—sense of melody, rhythm, harmony and polyphony, sensitivity to form, and so on—the modern teaching of music tries to discover the methods most in keeping with the natural development of the child's mind. Though much research remains to be done, the results already obtained are amply sufficient for guidance in drawing up a curriculum.

Emphasis should be laid on giving priority to the musical activities of the pupils themselves. In trying to create a firm psychological basis for music education, the closest attention should be paid to methods likely to stimulate the various psychological elements which play their part in the musical activity of the pupils. More than any other, the creative method helps them to develop individual expression and attracts general attention. Improvisation, indeed, is the ideal way of stimulating the various musical faculties. Orff's system is a striking example of this.

Listeners must be given systematic training. In educating listeners, what matters most is the systematic and harmonious training of all their musical faculties. The only way to increase their musical sensitivity is by actual daily contact with music in all its aspects. The listener's sensitivity must be cultivated if he is to learn to appreciate any musical work in its entirety—form, harmony, melody, rhythm, etc. This is possible only to the extent that the active response to music has been awakened. Only when great musical sensitivity has been developed in the pupil will he experience the purifying joy that has made music the great education force in every generation.

In our musical pedagogy classes we have tried to define these principles from the methodological standpoint. The best way of explaining

how they are applied in our daily work will be to describe certain practical methods.[1]

Development of a sense of melody. The aim which it is sought to achieve here is the systematic assimilation of the various genetic sound sequences. First come melodies in thirds (sol-mi), then melodies in la-sol-mi, pentatonic melodies, and so on. For it is in this way that children's songs appear to have developed. (In secondary education these early stages will not, of course, last very long.)

Assimilation makes it possible for the melodies belonging to different sound sequences to be (a) sung at sight; (b) recognized by ear; (c) written down after they are heard; and—most important of all—(d) appreciated for their aesthetic value.

The various forms of activity which will help children to become familiar with these melodic patterns include the actual singing of the melodies, melodic improvisation, different types of dictation, exercises in the mental representation of the melodies, and exercises in listening to music in which the pupils try to recognize the qualities of the melody.

They must be helped to become increasingly aware of the various aesthetic characteristics of the melodies, to experiment with the effects of tautening and relaxing the melodic strands, to discover the musical properties of the tonic, the dominant, modulation and inflection, and to appreciate the special characteristics of the minor and modal tonalities and the absence of precise tonality of the whole-tone scales, etc.

None of these can be primarily an abstract study but, on the contrary, all must be felt and experienced as essential qualities of music so that they are properly appreciated as a means to a more active sense of melody.

The development of the sense of rhythm. Efforts should be made to give the pupils a fuller awareness of the various metres and metrical divisions and to make them more sensitive to the structural niceties of rhythm and rhythmic polyphony.

All kinds of methods should be used to develop the sense of rhythm.

1. We deal here with secondary education only. The first fact to be stressed is that in the primary schools music education is rather neglected. The first years of secondary education have, therefore, to be devoted to the development of the children's mental faculties, but the syllabus of the upper classes can include music education proper.

The mathematical understanding of time, as such, is less important than the joyous sense of rhythm and rhythmic action. Use should be made of movement and of spontaneous rhythmic sounds, various forms of rhythmical dictation, improvisation of musical forms, rhythmical accompaniments to singing, rhythmical canons, exercises in the recognition of rhythms while listening to music, rhythmical word patterns, and the discovery of *ostinato* rhythms suited to the form of certain melodies.

Provided that the work is done under the direction of a teacher who is fully aware of the value of such exercises, all these methods can make rhythm a source of real enjoyment.

Polyphony and harmony. The most important thing is to make the pupils' hearing more sensitive. In opposition to the old school, whose system was to teach choral singing part by part so that the children closed their ears to the sounds made by the other singers, the modern method is to make each of them not only listen to the different parts simultaneously, but also work constructively to produce harmony. Under the teacher's guidance, the pupils can try to find polyphonic strands and harmonies while listening to the voices of the others. Especially at the beginning, these harmonies will be fairly simple such as those of which Carl Orff has given us such fine examples, in the form of *ostinato*, sounds of the horn, parallel thirds and sixths, root notes, etc.

Such methods will make 'harmony' and 'polyphony' something more than abstract terms to the pupils, who will become aware of the multitude of strands of sound, of the functional organization of harmonies and the beauty of its shading.

By systematic work of this kind, an intelligent teacher will enable his pupils to sing their choral parts more independently and equip them to be hardworking and interested members of choral societies.

The point of view of form. Singing, instrumental music, the improvisation of simple forms, and exercises in listening to short works by the great masters will make the pupils more sensitive to the beauty of form. They will learn to recognize and appreciate symmetrical structures, themes and their variations, and the architectonic beauty of the songs they sing and of simple compositions.

In the same way, they can be made sensitive to timbre and to dynamic and agogical characteristics, etc.

CONCLUSION

All this shows how musical sensitivity can be developed in pupils. By thus rendering our children sensitive to music in all its aspects, we shall help them to appreciate to the full the great works they will have the opportunity of enjoying in the senior classes of our secondary schools and in our colleges.

At the same time, the dangers of purely passive lessons must not be overlooked. The children must be induced to listen 'actively', trying to discover for themselves the qualities of the work they are hearing, its characteristic instrumentation, its form and its harmonic and rhythmic character. This active interest must be constantly stimulated by the teacher by means of questions, essays on the works they have heard, etc.

It is obvious that this makes great demands on the music teacher, from the psychological and educational as well as from the musical points of view. It is to be hoped that these demands will be borne in mind to an increasing degree in the organization of higher musical studies in our country.

By working along these lines, we shall be able to train the young people of today to appreciate public musical performances more fully and enable them to gain more real advantage from the pleasures of music.

[Translated from the French]

THE ROLE OF MUSIC IN GENERAL EDUCATION

by

L. Gelber, Directress, Musical Education Secretariat, Malines, Belgium

Music education has a threefold aim:

To discipline physical and psychical actions and reactions. The educational value of any subject is measured in terms of its disciplinary power over the pupils and its effectiveness depends on the right interpretation of the formative purposes it serves.

The more unalterable the laws which govern it, the greater its influence will be because it will require a well-defined attitude on the part of the pupils. The more this point is stressed in teaching, the more the pupils will be obliged to contract habits which are stable and hence decisive in the moulding of the personality as a whole.

By its very nature music is order, regularity, harmony, cohesion, balance and proportion. It is accordingly one of the three perfect intellectual disciplines, the other two being religion and mathematics.

To the question how this property of music is to be exploited, an answer can readily be found by considering, from the educational point of view, the three main forms which 'music' may take—singing, playing an instrument and listening to music.

Singing forces the pupil to realize in himself the laws of music in general and melody in particular. When he sings, he is at once the potter and the clay. Mastering the movement of music obliges him to master himself.

Playing an instrument, on the other hand, allows music to be received passively, thus appreciably reducing its disciplinary power. This involves a real danger—playing may degenerate into a mere study of technique, entirely divorced from aesthetic and intellectual values. With the initial aim thus lost sight of, the final outcome is that music reproduced mechanically replaces the usually indifferent efforts of the pupil himself.

It is hard to get back on the right lines, once these wrong ideas have gained a foothold and the temptation is strong to turn over to commented gramophone music and passive attendance at school concerts. At this stage there is nothing to ensure that the children's minds are engaged, for they lack the basic knowledge to grasp musical forms. Stripped of its educational impact, music loses its point as a subject to be taught in the course of general education.

It may therefore be affirmed that singing is the best form of activity to achieve the desired end and that instruments and mechanical music, because of their lack of disciplinary power over most pupils, play only an auxiliary part.

To awaken the creative powers. Music, poetry and rhythmic dancing form the rhythmic group of the arts whose influence on man is so mysterious. They are able at the same time to rouse him to an ecstasy in which the intellect has no place and to impose on him the discipline of the laws of mathematics. They do not add anything to the general sum of our knowledge but they give a new temper to the whole.

Music, particularly singing, awakens creative impulses in the mind which drive it to seek new channels of self-expression. Thus singing tones the will and the imagination, and mental activity is thereby reinvigorated.

To elevate the emotions. Music acts directly on the emotions and has an intimate connexion with the physical or psychical stimuli of the affections.

Feeling, being dependent on these stimuli, is neutral from the point of view of moral value. But music, like all the arts, has the happy property of making the good lovable through beauty. It can open hearts and awaken an interest in certain subjects to which children would otherwise be indifferent. It can lend attraction to ideas which the minds of children are not yet capable of grasping in the form of abstract truths.

People are attracted by what they love, and love means action. With the drive of the emotions behind it, music can likewise become a potent ferment of the will.

The enlightened teacher will find in music, and most of all in singing, a key to the inner soul of the child and a means of fixing his attention on spiritual values. Singing will help him to make his pupils aware of their good intentions and courageous decisions.

Music serves in three ways to assist the general moulding of the human personality.

The cultivation of singing as an outlet for the emotions. Song is one of the ways in which the soul finds expression. This is a need which the child experiences from the very earliest age and he uses singing to satisfy it.

Thus singing should be regarded as a gift shared by the majority of pupils and a channel for the emotional life. For singing is not just a game for the virtuoso of the vocal cords, and no musical instrument can equal or replace the voice in intimacy as a vehicle of the inner life. The educator must foster, direct and develop the healthy inclination of the human soul towards this means of expression.

Vocal independence. Singing admirably satisfies the requirements of education in the broad sense. The end result of singing in school must, if the aim sought is to be effectively achieved, be vocal independence, that is: the pupil must be able to sing at sight, i.e. to convert written symbols into auditory images without the agency of a musical instrument, and vice versa to take musical dictation, i.e. to record in musical notation melodies received through the ear. Most of the pupils have the necessary ability to develop this power within the limits of song as practised in school.

It is essential to give the children this standard of accomplishment for the exercises which prepare the way for it, and the activities which spring from it make it a valuable intellectual discipline.

Children cannot, however, be led towards this vocal independence unless the teacher has an understanding of psychology and is fully master of his subject and his class. It is on this account that most experiments in the past have met with grave difficulties and the pedagogic inadequacy of even the most recent methods has rapidly become apparent.

Teachers must give up concealing their ignorance of music-teaching behind a screen of defeatist prejudice and must seek inspiration in the healthy principles of the profession. They will discover unexpected possibilities in themselves and in their pupils.

Introduction to the educational aspects of choral singing. Once the pupils have attained a certain measure of vocal independence, new horizons are opened up by the use of choral singing as a medium for their general education. Whereas the usual practice is to aim only at the performance of the work, exploiting the natural gifts of the pupils, when music is regarded as a formative agent the emphasis is laid on the advantages

the pupil derives from it. First, he will get the feel of harmony and understand musically the difference between the subjective polyphony and plain song and will come to know subjectively what the movement of music is meant to express. He also has the experience of playing an individual part in a greater whole and learns to fit into it by spontaneously accepting its laws and requirements, and to adapt himself smoothly to the collective character of the voices.

Without seeking to undervalue the actual quality of the voice, this becomes less important when compared with choral singing conceived in these terms. What matters is the immaterial beauty of the voice, musical understanding and real feeling for what is sung.[1]

Thus the breaking of the voice and similar troubles are no obstacle to the use of singing for adolescents. Practised with restraint it will serve to exercise the vocal cords. It will likewise allow the period when the voice is breaking to be put to good use by restraining the adolescent's propensity to mere volume in favour of musical expression.

To impart a true musical education, certain precautions are necessary.

Accurate knowledge of the nature of song. It is of capital importance to arrive at a just appreciation of the exact nature of any school activity that deserves to be called a discipline.

Music in general, and song in particular, appeal to the emotional element of the psyche; not to an untidy sentimentality but to a human responsiveness directed by the mind and controlled by the will.

Any music activity which does not take the pupils' capacity for emotion as its starting point is liable to go astray and become a mere technique, both musically and educationally valueless. But if the true nature of music is kept in mind, progress is certain and the formative effect will be valuable.

Our age more than any other is dominated by technique—to such a point that man is becoming more and more passive and human activity is menaced in its very essence by an encroaching mechanization which threatens to kill the soul. Appreciation of the nature of music will counteract this and will assist the attainment of a balanced personality and a perfect harmony of being.

Respect for children's musical sense. It is essential to note the way in which the child reacts to the teaching of music. Formative musical training

1. See the article by Miss Ingeborg Kindem, p. 124.

can only produce results if the musical sense of the child and the musical potentialities of the adolescent are taken into account.

A course in music will benefit the children only if it makes due allowance for their attitude to music. When this is done, the teacher will have the gratification of finding his pupils really absorbed and genuinely interested. The results will be better than he or even his superiors expected.

It is encouraging to note the result obtained and to observe that the musical knowledge acquired also reacts on the whole mentality. There is a correlation between progress in the subject and the general unfolding of the mind.

Organization of music teaching. It is absolutely necessary that, in the course of their training, teachers should be instructed in the use of music for educational purposes.

It is inadvisable for music lessons in kindergartens and primary schools to be given by specialists and the teachers in such schools can be given the musical knowledge relevant to their purpose in the training colleges.

In secondary schools, whether 'middle', 'teacher-training', technical or professional, music is taught by a specialist trained both as a teacher and as a musician. His standing on the staff must be equal to that of his colleagues in the school.[1]

Having regard to the needs of our age, it is important that the authorities in charge of education in non-specialized schools should be thoroughly convinced of the educational value of singing. They should give it an important place in the school curriculum.

Primary schoolteachers and music masters in secondary schools must have the strength of mind to give up once and for all the very idea of showing off their pupils on school 'occasions'. Show performances of this kind only serve for publicity purposes and are of little use from an educational standpoint.

The school curriculum must be interpreted in such a way that the rhythmic arts can exercise their influence on the physical and psychical aptitudes of the pupils.

RESULTS

If music is thus integrated into general education, it becomes a useful auxiliary to the other subjects of the syllabus. It will have a great

1. See article by Miss Ingeborg Kindem, p. 124.

influence on the development of the young. Its role will be as follows:

Raising men of stable and balanced character. Modern man is menaced by the excessive development of the intellect and the increasing sway of technology over everyday life. Just as sport is essential to maintain the balance between mind and body, so music can offset the poverty of the inner life, that is to say of the individual's emotional and volitive powers.

Training good citizens. In the very first place it may be said that a teacher who moulds harmonious individuals is at the same time creating good citizens, since the full flowering of the personality is more likely than concentration to produce the qualities necessary for integration on the development of a particular faculty into the civic community.

Real singing always calls for sincerity. The tongue can lie; song, springing from the heart, cannot. If it relies on the infallible power of song, teaching the children their duty towards others will result in their identifying themselves with the laws and obligations of the community.

Producing individuals with an international culture. In earlier days, musical culture was an aristocratic prerogative. In the course of history this prerogative passed to the representatives of the *bourgeoisie* until political and social upheavals forced them in their turn to abandon it.

Nowadays the arts must be accessible to all sections of society. Each of us at the present time has numerous opportunities to share in the arts and therefore has a responsibility for preserving and enriching the treasure-store of culture, which has been built up by national and international co-operation. The rarefied heights of music are not for everyone; but everyone can acquaint himself with its more familiar forms and with the classical styles of polyphonic and plain song.

As general education is responsible for the cultural training of the young it must also undertake the task of giving them an effective musical education. By making formative music a compulsory subject, the schools will discharge their duty to that art. Music will help them to mould their pupils, perfect their education and make of them cultured human beings.

ACHIEVEMENTS

Belgium is proud of her achievements and there is concrete evidence of the value of these principles. Thanks to the work of specialist instruc-

tors in music education, a remarkable crop of teachers of both sexes, imbued with this new spirit, leave the training colleges every year. They go on adding to their own knowledge of education through music and their pupils reap the benefit.

These achievements are proving to the authorities concerned that contemporary teaching misses rich educational possibilities by not properly appreciating the role of music in general education. The results achieved are stimulating a sense of responsibility on the part of teachers as a body by giving them practical proof of the musical ability of their pupils and the astonishing musical needs of children and adolescents. Indeed, everything depends on the teacher and how much he knows of this subject.

Thus the work of these Belgian pioneers is a great step forward in this sphere, but much remains to be done both in Belgium and throughout the world.

It is our hope that educationists may unite in response to this appeal, so that society may be enriched through the ennobling of the human personality.

[Translated from the French]

THE IMPORTANCE OF AUDIENCE PARTICIPATION IN SINGING

by

Margarita MENÉNDEZ GARCÍA Y BELTRAN, Music teacher, Cuba

Mankind has always been aware of the need for artistic group expression. In our time with advanced mechanization and after the ravages of war, this expression has become a real necessity for maintaining a well-balanced, integrated life. Some countries have found group expression naturally in their folk singing, dancing, playing of instruments or in the production of artistic objects. In others, this artistic

expression is fast disappearing, and it is the duty of teachers of music, art, dancing, etc. to see that it is fostered and developed.

The first consideration we should bear in mind is the kind of competition we encounter. The average person has a routine occupation, and for entertainment, the cinema, the radio and television where he may find oblivion but very seldom artistic satisfaction. These types of entertainment and the modern way of living in appartments have made social gatherings of families and friends more infrequent.

Yet modern man remembers with pleasure the songs his mother sang for him, the singing games he played as a child, the school singing or playing of instruments, the dances. He has, moreover, latent sources of further artistic expression and these should be developed.

The most natural musical expression for man is that of group singing although usually people approach a music teacher with the comment: 'I don't know a thing about music'. The attitude towards books is different. Almost anyone after reading a book expresses his opinion freely. Perhaps we music teachers have been too dogmatic, have made learning music so difficult that most laymen approach it with an inferiority complex. It is for this reason that we must meet the layman half-way, reassuring him that there will be no complicated music teaching where talent, a good ear, and voice are given as the elementary necessities for joining in the singing. In one group of singers I was asked what the requirements were. I answered: 'To sing the National Anthem, and if you don't want to sing it you can whistle it!'

The music teacher must realize that group singing is not the work of specialists, that there is no comparison between the music teaching of our schools and conservatories where programmes have to be completed and certain results obtained, and that of informally guiding a group of people to participate joyously in a collective activity, singing the folk and popular song with which they are familiar. We should forget about rudiments of music, sight reading, part singing or any other restrictive condition and let the group develop naturally. If any help at all is given it should be just with the idea of starting and finishing a song together, keeping the general beat, and at times introducing softer and louder singing as a natural development of the type of song interpreted.

For me, the most important point in a succesful development of group singing is not to try to imitate what has worked for other countries before having studied all the possibilities of the characteristics in your own country. What may work for Thailand might be completely different from what is being done in Turkey. Once you have started

the groups never remain static but keep changing the method and adapting the activity as the group demonstrates its inclinations. This I discovered from experience because, after studying for four years in the U.S.A., I returned to Cuba thinking that it would be easy to put into practice what I had learned. The adaptation of all the excellent teaching material to our characteristics has taken many years and I may add that I still consider myself in the stage of further adaptation.

In Cuba, for instance, the basic instrument for all folk and popular music is the guitar, which we could regard as our national instrument. To this we have to add of course the different rhythm instruments, all played by ear in rhythms so complicated that they are very difficult to record. Most of the time there are five different rhythms going on at the same time. This is why Cuban music is almost impossible to perform outside of Cuba, except by people such as the Brazilians and to a certain extent the Mexicans who have similar rhytmical facilities. Rhythm comes naturally to Cubans in a highly developed way. I once gave a toy drum to a 5-year-old child to illustrate a song about a wooden soldier. The little boy, instead of playing the rhythm of the march, started playing the complex rhythm of a rumba. That is why any expression of music for Cubans has necessarily to be linked with their natural aptitude for rhythms.

The basis for our group singing could be said to be two types of songs: the older songs of Spanish origin, stately and full of cadence, such as the world-famous habanera 'Tu', and the more rhythmical kind of song, equivalent to what you hear played by rumba orchestras, but which in Cuba has been very artistically developed; in this group we have the boleros and guarachas, of slow and fast rhythms. In a separate style we have our farmer's songs improvisations with a special kind of guitar, and involving comments on everyday life. In the baseball league season, there are improvised 'duels' on the radio in which teams make fun of one another's players. Again, in courting, the young man describes the beauty of his girl and his love for her, and there are songs which tell about the exploits of a bandit. The facility with which players improvise verse and music while accompanying themselves on the guitar is truly amazing.

At the University of Havana in the summer school sessions, we have large groups of American students who come to learn Spanish and an equal number of Cuban students come to study English. Every day after class we congregate to sing songs of both countries. Attendance is completely voluntary and it has proved a wonderful way of getting students to meet each other socially and to learn about each other's

countries. Group singing develops a special kind of fellowship that makes it a unique experience. Young people are especially susceptible to it and it is through them that we can reach the older groups. In joining their voices in song the qualities of leadership and democracy that we need for peace are developed.

THE IMPORTANCE OF AUDIENCE PARTICIPATION IN DANCING

by

Douglas Kennedy, Director, English Folk Dance and Song Society

The evolution of the art of music has required both the performer and the listener. A performer can express himself and enjoy the experience without any audience other than himself, but sooner or later he feels the need to communicate his experience to another. It is this desire to communicate to a listener that has shaped music into its various forms. If the listener be not sufficiently considered, the music, while it may satisfy the performer, may also, from lack of form, seem meaningless to the listener. The layman's enjoyment of music depends on how much he can enter actively into the music so that he feels and understands it. Each person responds particularly to the music of his own race. It seems to touch his unconscious memory with a peculiar intensity, and it is a commonplace that a whole people is affected by its own folk music. Folk music has also a universal appeal because it reaches a deep layer of feeling—a feeling that is universal rather than individual.

My own personal experience has been in the field of English folk music and folk dance. In folk song, readiness to participate depends very much on the actual singer, on the kind of song, and the infectious influence of each upon the listener. The love song or the lyric which deals with thoughts can be enjoyed passively. The emotions will be shared by the audience, who will sympathize but may not desire to join in. They are content to be receptive and passive. Certain singers,

however, have the capacity to awaken an active response in the listeners—an infectious quality in the voice and an animation which calls for action. This capacity to awaken active response is part of the personality of the singer and is due to an element in his character which physically stirs his audience. The most infective type of song is one which has the feeling of action in its structure. The pulsation of the music, when transmitted by a singer who can himself intensify this feeling of action, invariably arouses even in the most passive listener a desire to participate, which shows in a tapping of the foot or finger, a nodding of the head, or just an increased animation in the expression of the face. The response may be quite unconscious, the stimulus striking directly at the body through the solar plexus. During my own lifetime there has been a diminution in the number of people who are active music-makers compared with those who listen more or less passively. In this matter music resembles some of our national sports—football more than cricket—where the number of those who play, compared with those who pay to watch, is vastly out of proportion. Yet the watchers, if they cannot play in the game, participate actively in the excitement of its changing fortune.

There is no doubt much to be said against the old-fashioned forms of domestic entertainment when each guest took his roll of music or his instrument to the party and expected someone to ask him to perform. The general company endured amiably, while each individual in turn was thrilled and encouraged by playing an active part in the social event. No doubt since those days there has been a growing lethargy, a reluctance to join in. Now there is a strong disinclination to play any part in music unless one can perform with a very high degree of skill.

There was in England a period between the wars when there was a craze for community singing in large crowds. While this singing in unison satisfied the very humble it was not a natural form of expression for the English and it led to nothing in the way of new development.

To get laymen to join casually in a folk song is a highly skilled business. In the practical work in England we have found that the most effective participation is achieved if we dispense with notation, and the direct performance of the singer is followed line by line with an echoing response by the group. Anything which attracts or detaches the mental attention away from the completeness of the psychological experience detracts from the intensity of the participation. For instance, if there is some slight difficulty over a particular musical interval or time value, or an awkwardness in the rhythmic quality of the words,

then undue attention has to be given to this particular obstacle. Until it has been surmounted with ease it will be a disturbance to the artistic experience. Admittedly it is essential for such difficulties to be overcome, but if too much attention is given to their removal the completeness of the artistic experience will have been lost. In the early stages of learning by participation it is better to move on, leaving some roughnesses, rather than give too much attention to accurate detail.

While we have learned a great deal about this matter of participation in the field of song, we have found out still more in the field of folk dance. The revival of folk dancing in England began half a century ago. For many years we followed conventional methods of dance teaching, giving an analysed technique in class to students who learned as individuals. This method produced a uniformity and style of performance rather remote from the performance of a folk dance by traditional dancers. My own view after many years of experience is that the best way to capture the quality and style of a folk dance is to follow the traditional method of letting the novice experience the essence of the rhythmical movement by joining in with a group already versed in the style of dancing. After 40 years' experiment with the teaching of folk dance in England the tendency now is to follow this traditional method. Let the novice have the opportunity to dance with more experienced dancers. For him the effect is more pleasurable and the response more immediate than the method of detailed instruction, step by step. In the long run, the traditional method—if slow—secures a more accurate and authentic representation of the particular folk form. The success of the method has been most striking in the case of the social dance.

Nearly everyone has had the experience of taking part in social dancing, either in the ballroom or out in the open, and most of us have been surprised to discover how easy it is to get caught up in the dancing company without knowing very much detail of the nature and the character of the movements which are being performed. But the average person, as a rule, does not care to be plunged immediately into such an experience. He usually seeks a short breathing space in order to take in through his eyes the kind of thing that is going on and the sort of actions he will be expected to do. For a short time he wants to be passive and to take in the general effect. This is a very natural attitude, and if his observation and responsiveness is sufficiently acute he can respond with remarkable accuracy to the requirements of the dance form. In the case of young children this preliminary to participation is

enough. With their capacity to mimic and copy, they can, like monkeys, immediately capture the style and quality of a movement. They can therefore enter wholeheartedly into the experience. Adolescents and adults are slower because their attention is distracted by self-questioning. They are not so sensitive in terms of feeling nor so acute in observation. They see some part of the action and may hear the music, but for one reason or another their seeing and hearing is incomplete. Children are able to pick out the rhythmical elements which compose the movement and to capture these elements in a rhythmical way in their subsequent actions. The attention of adults has to be directed to the important elements; that is to say, they have to be warned what to look at and what to listen for.

The training of the eye to observe rhythm in movement is largely a matter of practice; the development of response to music is a little more complicated for we have to deal with two distinct senses: one, the sound heard through the ear, and the other the rhythmic pulsation of sound felt through the solar plexus. Both these senses have to be used in conjunction. In the primitive—the child or the natural dancer—they are intermingled in a balanced way. That is to say, the child will feel the rhythm and hear the musical structure, and these will jointly condition the response. Another advantage possessed by the child is that his body and limbs are still fluid and his response in pulsation will appear as an undulation. In sharp contrast, the average adult endeavours to express his picture of the movement as actions of the limbs working separately from the joints, more in the nature of a mechanism than an organism.

Exceptional people feel rhythm very strongly. They have not lost the childlike or primitive feeling for a complete experience. Another type of person who is all too common, and, in my opinion is growing even commoner, is one who is bothered by a number of difficulties of his own creation and who is distracted away from the main artistic end. The most difficult to deal with is the intellectual person who seeks to analyse movement by fastening on to some points of mechanical detail. Such semi-scientific approach to folk music is curiously ineffective in artistic expression, particularly in the case of dance. The successful leader of audience participation must be aware of and experienced in these difficulties. Those who are particularly concerned with music and dance will find they share a common problem with teachers of other kinds of art. Whatever the form of art, the broad totality of artistic experience must somehow be imparted while it is red hot, before feeling is starved and weakened by conscious inquiry into detail.

One is bound to allow for and, indeed, to attempt to satisfy intellectual curiosity and interest, but one must at the same time appreciate that this very interest may become one-sided and may be the chief enemy to the success of capturing the wholeness of the artistic experience.

MUSIC EDUCATION AND FOLK MUSIC

by
Halil Bedi YÖNETKEN, Professor, Gazi Institute, Ankara, Turkey

Folk music, one of the greatest and most powerful factors in national education, plays a very important role in teaching. The ear can be educated through folk music, or at least by using it as a point of departure.

Works belonging to this form of art should occupy a privileged place in the education of a country whose music is totally different from that of the West.

The schools of composition of the nineteenth and twentieth centuries, from Glinka to Bartok, have drawn their inspiration from folk music. By this path and thanks to national achievements in music a vast public has been brought to know and love the music of the whole world. Even today, in Turkey as in other countries, modern composers are writing works influenced by folk music. The general public always prefers to hear compositions inspired by national folklore, because in such music it rediscovers its originality, its soul and its own image.

This music, then, plays an important part in the understanding of the value and power of expression of the universal language of music. As a former teacher and as a student of folklore, I should like, in this brief statement, to emphasize its importance in teaching. Music education is based on the study of modes, of major and minor tonalities and Church modes. More rarely, pentatonic scales are used, and even

less frequently, the whole tone scale. But it is certain that these possibilities have not all been exhausted as yet and that many other methods may still be employed.

Thus in Asia Minor, Turkey and the Balkans, folk music makes use of still other modes. Of these, there are about ten main ones which can be used in teaching and in music and sol-fa lessons. Practice in these modes may be used above all as a purely musical element to complete the education of the pupils, to train their ear and thus ensure a greater flexibility.

For the study of metrics, the teacher should use, in addition to the simple and compound measures of Western music, the combined measures in 5, 7, and 9 time and in 8 or 10 time which are employed in folk music.[1] This practice helps to sharpen the rhythmic and metrical sense of the young and to enrich their musical culture.

It is quite natural and easily understandable that many original melodies should be created in these various modes and measures, and that they should then be translated into different languages and introduced into music books and song books.

The attention of composers may also be drawn to songs inspired by folk music.

The use of these new folklore elements from the different continents is further evidence of the role of folk music in the education of youth.

Thanks to this kind of teaching, music may become a most potent factor in drawing people closer together, and may render great service to international understanding.

[Translated from the French]

1. See article by Frank Martin, p. 225.

FOLK MUSIC AS A SOCIAL BINDING FORCE

by
Maud Karpeles, Executive Secretary of the International Folk Music Council

It must be self-evident to everyone that any artistic pursuit is potentially a unifying force and this meeting of music educators knows without being told that this is particularly true of music, the most universal of the arts. We must, however, realize that some forms of music are wider in their appeal than others and that the extent of their unifying power must therefore vary. My purpose today is to put forward the claim that folk music has the capacity to appeal to people of all walks of life and to people at all levels of culture.

I would like to tell you of a personal experience which perhaps bears this out. It happened some years ago when I was collecting folk songs in Newfoundland. I was visiting a fisherman and his wife in a very isolated coastal settlement. We had spent a delightful evening together singing and exchanging songs, and when at a late hour I started to make my farewells the fisherman turned to his wife and said: 'It's very remarkable that a stranger should be so like ourselves.' That unlettered fisherman recognized folk music as a social binding force although that was not the expression that he would have used.

The pity is that cultivated musicians do not always fully appreciate folk music because of a certain condescending—I might say snobbish—attitude towards it. This is based very largely on a misconception with regard to its real nature. It is looked upon as immature music—raw material which the creative musician can develop and turn into a work of art, but which in itself can serve only as a pastime for children and uneducated people. I once heard this view deliberately expressed by a well-known musician. 'It would be a pity', he said, 'if with all our training and study we hadn't got beyond the music of the ignorant, untrained peasant.' The mistake is in thinking that artistic expression is necessarily dependent upon formal instruction. That is tantamount to believing that man was unable to express himself in language until the grammarian came along and taught him how to do so. Of course, people sing and dance because it is in their nature to do

so. One is reminded of a passage from Epictetus: 'Were I a nightingale I should do after the manner of a nightingale. Were I a swan I should do after the manner of a swan. But now since I am a reasonable being, I must sing to God.'

One must not, however, think of folk music just as a spontaneous and formless outpouring of the soul. Folk music has laws and principles that are none the less positive although they are unconsciously obeyed. A folk song or folk dance does not just spring out of the void in response to some emotion. However much an individual folk singer or folk dancer may extemporize, he is in the main following certain patterns which have been established by tradition and which he has inherited by oral transmission.

A folk song differs from an art song not because it is artless, but because instead of being the work of one individual, it is the product of many generations of singers who by trial and error have found the mode of expression which best suits the genius of the community. So in talking of folk music we must distinguish between genuine folk music and popular music. Folk music is music which has come down to us from the past but which keeps its freshness and vitality by the constant variations to which it has been subjected during the course of oral transmission. Popular music, on the other hand, is the composition of an individual which hits the popular imagination, but only superficially, and being without roots it usually withers away soon after it appears.

Music educators can, I believe, perform a very valuable service to the culture and well-being of their fellows by recognizing the true nature of folk music and by presenting it as a thing of intrinsic beauty which is worth cultivating for its own sake. Unhappily, in most countries which are in the van of progress (so-called) folk music has been allowed to go underground and it has been retained only by those country people who are the least affected by modern civilization; and as civilization spreads so folk music disappears.

This state of affairs is due, I believe, very largely to the attitude of the professional musicians who have ignored the folk music of their own country and have employed a foreign musical idiom. The consequence is that a large proportion of the population (at least in my country) is untouched by the music of the concert hall and there is a gap between the music of the 'highbrow' and the 'low-brow'. The masses of our industrial population know neither the music of the concert hall nor folk song, but they entertain themselves with jazz, or its latest equivalent and with cheap sentimental songs of no artistic value.

People do not like to be thought old-fashioned, and if the modern city-dweller looks down upon folk music then the country person will quickly come to do so. On the other hand it requires very little encouragement to restore to the folk singer or dancer his faith in his own art. But our encouragement must have nothing of patronage about it. It would be quite ineffective to attempt to encourage the art of folk music because we thought it was good for certain classes of society but not good enough for us.

Folk music has its limitations as have all art forms, but within those limitations the best folk music is comparable with the work of the great masters.

So far I have dealt with music within the nation where there may be supposed to be a certain community of thought and where a certain way of life is shared. The question now arises whether folk music can act as a social binding force internationally as well as nationally. I think it can. But with the proviso that a person should be saturated in the folk music of his own country before attempting to understand that of other countries. He will then be in a position to appreciate the diversity which makes for unity and will not merely be cultivating a cosmopolitan taste.

In folk song, there is of course the language difficulty, but folk song may form a very good introduction to the study of a foreign tongue. And it is possible to translate folk song without losing too much of the original feeling and sense. I hope this will be shown in the folk song book which the International Folk Music Council is now preparing for publication.

In folk dances language does not present an obstacle and for that reason it has a more universal appeal than folk song. Just because of the absence of words, dance is more fundamental in expression than song, that is to say it lies more below the level of consciousness.

Those who attend the festivals which the International Folk Music Council holds every year in different parts of the world never fail to find that, despite the great diversity of style, there are common themes which run through the dances of countries several thousand miles apart. Surely they will be reminded of the words of the Newfoundland fisherman: 'How remarkable that these strangers should be so much like ourselves.'

But actually it is not surprising because in folk dances all the world over there lie embedded the rituals that were once associated with religious beliefs which are common to all mankind. These beliefs have

many different forms of expression but in the main they can all be summed in man's desire to maintain the continuity and the unity of life

MUSIC IN INDUSTRY: FUNCTIONAL MUSIC

by
Josephine McVeigh, Supervisor of Music, Clarkstown Central School, U.S.A.

Music is played to people while they work to relieve their tensions and the boredom created by the noise and repetitiveness of their occupations and to re-stimulate at the 'let-down' periods. It is used for psychological effect. It can induce greater productivity in the worker, but in most cases such programmes are used as part of the betterment of working conditions for the employee. Music in industry is a part of the new development called 'Human Engineering'. Music in industry is not the industrial music which is recreational and educational, in which the workers participate, voluntarily, for their own benefit. Music in industry is a carefully planned programme which is installed only after much scientific consideration has been given to the work situation, types of people, hours of employment, acoustical properties of the buildings involved, the noise levels of the work carried on, the amount of money available, the kind and number of operators needed to control the programmes, the choice of purchased wire services or self-operated programmes, and the necessary consideration of what types of recordings to use, sources and availability of recorded material and, last but not least, the legal questions of public use of music itself and the performing fees.

Each decision of equipment and programmes is much dependent upon the other. Budget controls the whole. Our interest here is the music and its affects.

There are two types of places where such programmes are used: (a) where only the employee is present—as in factories and in offices

where robot-type filing, counting and typewriting are the occupations; (b) where the employee and the constantly changing public is present as in stores, banks, buses, trams, railway terminals and restaurants.

The music itself comes from three sources to these systems: (a) from turntables or reproduction machines (very rarely from live talent over microphones) set up in the building as part of the system; (b) over the sound system from a wired service piped over specially installed telephone lines, from a centre tonally within a 50-mile radius; (c) picked up on a radio connected to the systems from a specially planned 'Music in Industry' broadcast.

The actual music from either source is recorded on discs of all speeds, on tape or on wire. Canned music if you will. The content of the recording must, in view of the resultant psychological affect, be carefully selected, not so much by title and composer (in fact social association with certain compositions make their choice inadvisable) but rather on form, length, instrumentation and arrangement and rhythmic content. Many desirable compositions must be especially orchestrated or arranged for such use. Vocals, either solo or chorus, and especially rhythmic selections have in most cases been eliminated because of their distracting qualities. Music for these programmes must be planned purely to be felt not listened to; it is produced and volume-controlled to be part of the background; it contributes to the atmosphere to the same extent as proper colour schemes, controlled air circulation and room temperatures. Any educative influence it may have on employees' musical tastes is very incidental. The music is intended to be, if you will, 'therapeutic'. For the past, availability of recordings has to a large extent influenced their choice. A minimum of 1,000 selections is needed as a base for such a programme and constant additions must be made. Of the available records the choice has been necessarily much narrowed by the elimination of vocals, concert and opera recordings. Long, involved arrangements, jazz of over-stimulating rhythms cannot be used, nor recordings of compositions specifically associated in the public mind with certain occasions or functions. Where jive has been tried employees throw down their tools and respond to the rhythm. Vocals either mesh their sound with the conversations necessary to selling or the carrying on of business, too closely match the sound of the occupation, or distract the worker. Such distraction has also been found to apply to lengthy compositions and those of sudden dynamic or chromatic change and cadenzas. In one factory a worker was highly disturbed by the use of a march which had always been used for

weddings in her church. She was distracted from her work and felt her religion to be insulted.

There is no problem of *feeling* the music in high-level noise such as punch-press machines, etc., because of a phenomenon known as 'boilermaker's ears'. A worker develops ability to hear low spoken conversation and low-level music in great noise. The ideal library is largely made up of specially-composed 'mood music', a small quantity of which is already used briefly with cinema strips. Here is a challenge for composers.

A maximum of two to two-and-a-quarter hours a day in periods of 10 to 15 minutes at psychologically planned times is recommended for employees. Where both employees and public are concerned, more is used.

Such use of music is not a new concept. Its history begins in ancient times. A stone group from the Archaic period in Boetia, in the Louvre, shows four women kneading dough to the rhythmic accompaniment of a flute player seated to the left of the group. Quintillian, the Roman rhetorician and critic, wrote: 'Every man when at work, even by himself, has his own song, however rude, which may soften his labours.' We are all familiar with the work songs of different peoples. Japanese rice planters worked to the accompaniment of a stringed player and singing.

Due to the so-called Industrial Revolution, mass production has stepped-up the rhythmic pace. Heavy labour has been decreased by the use of machines and sedentary activities have increased, as has the noise involved in production. In 1886, Frank Morton in Chicago placed girls who could sing to work with other girls in order to help them sing while they rolled cigarettes. Wanamaker installed an organ in his Philadelphia store for his employees in 1876. In 1910, an English engineering firm supplied gramophone recordings of marches for employees who needed to walk four miles an hour for two consecutive hours while they inspected and tested apparatus. In 1945 this programme was still in use but came from BBC industrial music. England presented planned 'Music While You Work' programmes for factories. Jacques Vernes, a French financier and manufacturer stimulated industrial efficiency on a national basis by reviving music in mills and shops and government projects in France in 1913. Thomas Edison experimented with his cylindrical type of phonogram for machine-made music. The idea was lost largely because of lack of amplification and loudspeakers. A follow-up of Edison's experiments was made by the officials of the Gibson company when they installed loudspeakers for phonograph music in the Gilmore store in Kalamazoo, Michigan. A difficulty ensued due to patent rights. With technical improvements and legalities cleared there are now thousands of such programmes in

operation. These programmes have been established as a contribution to modern business.

Specifically, such programmes offer these benefits: (a) *as a unifying force* in acclimatizing the worker or client to the job in hand; (b) *as a safety device*, the subtle rhythms controlling the mass movements in and out of buildings; some schools have used such music in their halls for class changes (in the U.S. nearly every class changes rooms every 45 to 50 minutes so that everyone is in movement); (c) *as a source of stimulation* for let-down periods.

MUSIC IN THE WORKERS' LEISURE TIME

by

Jef Poels, President, Musical Confederation of Belgium

As this subject is so very wide, I shall be obliged to confine myself to general remarks about the problem, although it deserves to be treated in greater detail.

First and foremost, a common misunderstanding must be cleared up. Popular music societies have nothing to do with 'popular music', for while the latter term covers folk music, songs and popular ballads, the popular societies are concerned with the art of music proper, their repertoires including works of sterling worth and very often works by the great masters.

Secondly, it should be borne in mind that the term 'workers' leisure time' is a relatively new one and came into use as a result of the introduction of the eight-hour day in the countries of western Europe after the 1914–18 war, and more particularly in Belgium after 1921.

Nevertheless, musical training for the people had begun to develop in Europe considerably earlier. Long before the growth of the People's

Universities, whose remarkable work is now appreciated in all quarters, certain men with a keen sense of their social responsibilities organized choral and musical societies in an endeavour to help raise the general standard of culture among the working classes.

Societies founded in 1804, 1817, 1826, 1831 and 1850 are still in existence in France, Belgium and the Netherlands. What purpose had these good men in view? For them, music and singing were simply an excuse: their real object was to enable men who had previously been cut off from their fellows to work side by side, to give them wider cultural interests and help them to lead a fuller life. They succeeded so well that thousands of amateur societies for choral and instrumental music were formed, reaching a peak in the first decade of the twentieth century. At that time, in Belgium alone, there were nearly 600 choral and 2,500 instrumental music societies. Some places had two or three choral societies and about the same number of brass and brass-and-reed bands, with 100 to 200 performers. The period from 1850 to 1910 was the golden age of the male voice choir.

A whole body of music, specially written for these groups, then sprang into being. Distinguished composers, winners of the Prix de Rome, men like Radoux, Tilman, Gevaert and Gilsen, to mention only a few of the legion of Belgian musicians who played a prominent part in this movement, wrote magnificent choral compositions, some of them bristling with difficulties, bursting into glorious finales or displaying a rich sweep of remarkably brilliant and controlled orchestration.

Under the impulse of romanticism, this movement developed to an extraordinary degree, and hundreds of thousands of music lovers were to be found among the working classes in European countries. Hundreds of competitions were held in Belgium, France, the Netherlands, Germany, the Grand Duchy of Luxembourg, Switzerland and even in Algeria. The standards of the competing societies steadily improved and government support was accorded to them as nowadays to sport. In that happy era, too, there were still rich patrons prepared to encourage the arts—a race of men which has since disappeared in our country and indeed elsewhere.

Now, alas, young people are little interested in male voice choirs and, without going into the many reasons for this falling off, it is nevertheless rather significant that the introduction of jazz after 1918 should have had a serious effect not only on public taste but also on our amateur societies.

This situation leads me to conclude that the problem of music education for the ordinary man and woman is a permanent one, and that the first necessity is to root out the canker which is corrupting popular

taste and which is nowadays sometimes spoken of—with what temerity!—as progress and development. Once that has been done, we can resume the upward movement in the artistic training of young people and adults alike. Mr. Cuvelier's statement that, among the Musical Youth groups, the vogue for jazz is declining in favour of great and beautiful classical music is encouraging and gives hope for a better future.

For more than a century, music has played a large part in European adult education and, if it be true, as Plato said, that it is 'the art which penetrates to the soul and inspires in it the love of virtue', the Workers' Leisure Time Committees have done well to give all the support they can to the popular societies for instrumental and choral music.

Some may criticize their repertory, and admittedly it still often shows traces of the nineteenth-century tradition, especially in the choral societies, but those who would like to take us back to the age of folk music can hardly complain of the repertory's being out of date! In general we have gone beyond the age of folk music and if our friends on the other side of the Atlantic still have a fondness for it, it is because they have not acquired the centuries-old traditions of the Europeans, who have introduced into their popular music sophisticated works, and indeed in many cases extracts from the works of the very greatest composers.

It is not now a question of setting up new bodies, but of reviving those already in existence. We must restore to amateur societies the prestige they had forty or fifty years ago; for they are true centres of popular music education and of training in the arts. It may be well to append some data about the work of the 903 popular musical societies in Belgium.[1]

1. Total number of musicians and singers, 36,909; total number of non-performing members, 17,758; total number of rehearsals, 34,768; average number of members present at rehearsals, 26,421. Total number of performances by the societies: (a) organized by the societies themselves, 3,482; (b) other-competitions, 114, contests, 148, festivals, 786, concerts, 4,190. New works in the repertory of the societies: (a) Belgian, 3,579; (b) foreign, 2,345. Number of instruments in the possession of the societies, 25,426. Number of conductors and other persons in receipt of fees, 1,026. Total expenditure of the societies for the purchase of instruments, 5,300,228 francs; total expenditure of the societies for the repair of instruments, 3,137,142 francs; total expenditure of the societies for the acquisition of new works, 1,565,246 francs; total amount of royalties paid by the societies, 604,219 francs; total amount of miscellaneous dues paid by the societies, 285,073 francs; total amount of subsidies granted by the *provinces* and municipalities to the societies themselves, 3,405,638 francs; total expenditure of the societies 10,899,908 francs.

As will be seen from the figures quoted, there are still plenty of competitions, contests, festivals and concerts, which are followed with interest by large audiences. In addition, there are public lectures on music, illustrated by recitals.

The figures quoted are interesting and give evidence of the remarkable work being done by the choral and instrumental societies. They show that one out of every 100 Belgians belongs to an amateur musical society. While this figure is too low, and is considerably smaller than would have emerged from a similar inquiry in 1910, it does nevertheless give cause for some satisfaction. But we want to do something more than revive the glories of the past: we want to get at least 10 to 15 per cent of our compatriots into our male voice choirs.

Perhaps a few comparative figures may be given in illustration of this statement:

Whereas in the United States of America, with a population of 125 million, and about 180,000 school choral societies, brass bands and brass-and-reed bands, there are now no more than 1,000 amateur musical societies for adults, about 1,800 popular musical societies at present exist in Belgium, which has a population of only 8.5 million. The Grand Duchy of Luxembourg, with 280,000 inhabitants, has 220 amateur choral societies, brass bands and brass-and-reed bands. This proves that popular music education counts for something in old Europe.

The first gleams of reviving interest are already to be seen, and we are grateful to Unesco for giving us its help at our first appeal. Impressive contests between brass-and-reed bands and brass bands from nine countries took place in 1952 at Vichy and in 1953 at Bolzano. Unesco and the International Confederation of Popular Music Societies, to which 13 countries now belong, offered prizes for these contests, and cups were presented by the Municipalities of Vichy and Bolzano. The competing societies performed really fine works such as Paul Gilson's *Ouverture Séculaire*, Marcel Poot's *Tartarin de Tarascon*, Peter Benoit's *Charlotte Corday*, Tchaikowsky's 1812 Overture, Rimsky-Korsakoff's *Antar*, Liszt's Preludes, Wagner's *Overture to Rienzi*, or the prelude to the third act of the *Mastersingers of Nuremburg*, Berlioz's *Roman Carnival*, Nicolai's *Merry Wives of Windsor*, J. S. Bach's Toccata and Fugue, Weber's overtures to *Euryanthe* and *Oberon*, etc.

All these works were performed with remarkable success by these amateur societies, whose members included workmen, clerks, farm workers and intellectuals, under the conductorship of talented and experienced leaders. Each country has other societies just as good as those which competed, but the number that could be sent was necess-

arily limited. In some cases, there had been only two-tenths of a point between them at the last national contests.

This is the sort of work that is being done in our European countries. It is going on, in varying degrees but everywhere with remarkable success, in Austria, Belgium, Bulgaria, Czechoslovakia, Denmark, England, France, Germany, the Grand Duchy of Luxembourg, Hungary, Italy, the Netherlands, Norway, Poland, Rumania, Sweden, Switzerland, and U.S.S.R.

It is regrettable that those great nations, of undoubted musical genius, whose choral and instrumental societies have won so great a reputation and have such an extraordinary feeling for music, are not represented among us, as they have been at the Olympic Games, in which teams and specialists from all over the world take part. There is no doubt that the information and advice they could have given would have been of very great value.

The problem must be examined not only in the light of the results already achieved, but also in the light of the future. Generally speaking, it can be said that music is not always properly appreciated in official quarters. Governments seem to hold it in low esteem, reserving all their favour for sports.

Sport offers easy pleasures calling for little or no mental effort, and anyone, provided that he is well set up, can become a champion. The same cannot be said of the things of the mind and heart and, as the number of people interested in intellectual pursuits is relatively few, politicians are less concerned about their votes. The same sort of calculation is general in the press, which finds it possible to devote whole pages to the Tour de France and similar sporting events, but squeezes the news about our international meetings into small paragraphs or narrow columns.

We must therefore win a hearing for ourselves everywhere by our numbers as well as by our merits and, from this point of view, the formation of national confederations of popular music societies, consisting of hundreds and thousands of societies in our various countries, can enable us to carry on the struggle and win the victory under the aegis of a resolute and determined Unesco, which can urge all governments to give moral and, above all, financial support to the national federations of popular music societies and to the societies themselves. For it is in these societies that music education for adults really flourishes.

In conclusion, I should like to draw attention to an urgent and fundamental need. In his masterly paper, Georges Duhamel has stressed the importance of the school in the musical education of the masses.

He has passed the strictures they deserve on teachers who know nothing of music and who cannot teach it to the children in their charge or help them to develop a taste for it. A great educationist—Pestalozzi, I think—has said that a man who knows nothing of music is unfit to bring up children. He was quite right.

Our schoolmistresses and schoolmasters must be musical, they must be able to play some instrument which will make their teaching easier. Several periods a week must be devoted to music in all schools. The public authorities must give the grants needed: it will prove to be money well spent. Music, that messenger of amity, brotherhood and peace, must be one of the basic items in the education and cultural training of the peoples. But, above all, what has been said here, the proposals or suggestions made, must be taken up again and embodied in a programme of action which will be universally endorsed by all who nourish the same hopes and are ready to give of their best so that the world of tomorrow may reap the harvest of beauty, brotherhood and peace.

[Translated from the French]

THE CURATIVE POWERS OF MUSIC

by

Christine Hendrickx-Duchaine

Chairman of the Music Section of the Belgian Inter-sanatoria Social Service

It is not our intention to make a strictly scientific survey of the therapeutic use of music.

This question has not been widely studied in Belgium. We describe below, however, two experiments in collective psychological treatment which are germane to this subject.

We propose to give a short account of an organization set up in Belgium for collective and individual psychotherapy in sanatoria and

preventoria for children, adolescents and adults; and to describe an experiment carried out in a medico-pedagogical institute.

WHY WAS THE SANATORIA MUSIC SERVICE FORMED?

It was formed for the purpose of making conditions for patients undergoing prolonged periods of treatment more normal, and filling the gaps in their social, intellectual and emotional life. Daily observation of patients shows that good morale plays an important part in sanatorium treatment. One way of achieving it is to bring about understanding between patient and doctor. Experience proves that full co-operation between these two parties is essential to recovery; and such co-operation is possible only if a constant check is kept on the patient's psychological condition. Prolonged treatment and the rate of development of the disease have psychological repercussions which are well known to sanatorium doctors.

Tubercular patients are affected in a number of ways. Not only must they abandon everything—their studies, their jobs or their families—but they must submit to the discipline of communal life, usually in an establishment reserved for one or the other sex alone. Experts agree that the patient's reaction to this situation depends on three factors: the personality of the doctor, the development and pathological character of the disease, and the patient's psychosomatic condition.

Most of the psychological symptoms recorded are due to the fact that tuberculosis is a chronic, contagious disease, which has to be treated in special institutions. Initial depression and anxiety are fairly soon followed by exuberance, then apathy and even resentment. People whose job it is to combat this disease are familiar with all these psychological reactions.

Patients are left to themselves for very long periods of time, and it would be tragic if they could not use it in some intellectually and morally profitable way. To deal with this difficult problem, doctors should call on the arts, especially upon music.

MEASURES TAKEN IN BELGIUM

The musical education movement was begun in 1938 in a sanatorium for boys. During the war it was, by makeshift means, expanded, thanks to the unselfish devotion of large numbers of musicians. It consisted,

and still consists, of organizing regular musical events, about once a month, in the majority of sanatoria. Some of the best musicians take part in the work; and the programmes, which are educational in character, are carefully planned to avoid boring or fatiguing the listeners. After the war, the growing success of this enterprise attracted the attention of the Social Service of the National Association for Protection against Tuberculosis; and in 1949 the public authorities decided to lend their financial support. At the present time, the Music Service operates in 18 establishments in Belgium and in 10 Belgian establishments in Switzerland, 51 concerts being given each year to audiences numbering several thousands.

METHODS AND RESULTS

The purpose of the Music Service is a twofold one—therapeutic to a high degree, and social and educational at the same time.

The results of our experiments during 15 years' continuous work lead us to certain conclusions, as follows.

It has been found that only first-rate musicians make a real impression on patients owing, apparently, not only to their prestige but to their intrinsic merit. It is therefore essential to enlist the services of musicians who are conscious of their obligations towards the sick. Their programmes must be carefully planned and adapted to circumstances, which may vary widely from one institution to another. Tubercular patients are very sensitive and impressionable, and any psychological errors, even when committed involuntarily, may produce violent reactions. In view of the mixed character of the audience, some members of which may be completely ignorant of artistic matters, a commentator will be needed, to act as intermediary between the audience and the musicians. Experience has led us to opt for permanent commentators, skilled in the arrangement of performances for this type of establishment. Such a commentator, who also acts as 'music secretary', has many duties. He must bring the patients to concentrate upon the programme, distracting their attention from their own health, and must create an atmosphere of relaxation. He must choose the programme and the performers. Long experimentation has shown that classical music, with its perfect harmonies, reduces the nervous tension from which almost all the patients suffer. For this reason jazz, for instance, is excluded from our concerts, since its chromatic structure and throbbing, syncopated rhythm produce a disturbing effect on the audience.

Programmes must be short (two sections of 35 minutes, with an interval in between) and adapted to material circumstances and facilities, which vary considerably according to the establishment. The commentator must ensure that there is a close and permanent link between audience and artist. The performance should so far as possible resemble an ordinary concert, with printed programmes and the musicians in evening dress. The patients will be allowed to spend a certain amount on dressing for these occasions. Attendance at concerts will not be compulsory, but all members of the staff and all patients who so desire may be present. After the performance, the musicians should not immediately leave the establishment, but should spend some time talking to the audience. Experience has invariably shown that patients derive less benefit from concerts of recorded music, even when accompanied by a commentary. Concerts owe their value entirely to the human element, which nothing has so far been able to replace.

DIFFICULTIES ENCOUNTERED

The greatest difficulties are those arising from the character of the audience itself, especially where it is an exclusively male one. There is still a certain amount of class prejudice, which regards concerts as a form of entertainment reserved for a small *bourgeois* élite, inaccessible to the working class. In places like sanatoria, where all reactions are intensified, music lovers are sometimes exposed to the jeers of their comrades. The most ignorant members of the community will even try to incite their comrades to take up an aggressive attitude and profess open contempt for a 'useless' pastime.

Fortunately, however, this is not the general rule; and it is always possible to find, amongst an audience of tubercular patients, a small group of people who, however untutored their taste, have a feeling for beauty. With groups of this kind, our task is easy.

RESULTS

Though no statistics can be given, it may be said that: (a) music, utilized in accordance with certain precise directives, is an aid to mental relaxation; (b) stimulates a revival of intellectual activity; (c) thus opens up new fields of interest; (d) helps to reconcile the patient to the disciplines of sanatorium life.

CONCLUSION

Music in sanatoria is a form of collective as well as individual psychotherapy. It is also a vehicle of culture. In view of the special character of tubercular patients, the organization of concerts calls for special experience and qualifications.

An experiment in music education has been carried out during the past few years in a medico-pedagogical institute for backward children, many of them mentally defective and almost all presenting difficulties of character. They are generally children who have been exposed to psychological trauma and family troubles; and what they lack most is the feeling of security engendered by true understanding and affection. Music, as an accessory to education, gives them a feeling of joy which compensates, to some extent, for the affection of which they have been deprived.

Children love stories told to music; and it gives them great pleasure to try to repeat a song they have heard, and to pick out a familiar melody on the piano. Programme music is fully comprehensible to young audiences in medico-pedagogical institutes; and after a few months they derive real pleasure from listening to abstract music also, such as that of Bach.

Apart from listening to music, there is the question of performing it. Group singing gives excellent results. Children love singing, and learn very quickly. Even those with but slight musical gifts often have a considerable musical memory. Choral singing develops self-confidence, a sense of individual and group discipline, a taste for the task in hand, and the exercise of aesthetic judgment. Children with anti-social inclinations become friendly as a result of having achieved success in musical work.

What we have said above is designed simply to indicate possibilities. We hope that systematic research will be undertaken in this field; and that all who have any experience of this type of work will tell us of their findings for the benefit of the sick, whom it is our duty to restore to mental and physical health.

[Translated from the French]

MUSIC IN PRISONS AND REFORMATORIES IN ENGLAND AND WALES

by
Charles Cape, of Her Majesty's Prison Service, U.K.

As a member of Her Majesty's Prison Service, England and Wales, my exposé will be limited to our knowledge and experience of music in our English prisons and Borstal institutions. I therefore apologize in advance to our friends in all other countries, where no doubt music in their penal establishments is a common feature of the treatment and training of the inmates. I say this because I know from recent information that music does play a part in the attempt to rehabilitate prisoners in countries belonging to Unesco.

The first experiments known to me in the use of music in Borstal institutions in England and Wales were made only 30 years ago. They began with the formation of a music appreciation society. Use was made of gramophone records and, in addition, there were occasional visits by eminent artistes, one of whom in those days was Sir Steuart Wilson. The members of this music society attended voluntarily, but a condition of remaining in the society was that members had to conduct themselves in the institution in an orderly manner. Members of the staff of this Borstal were agreed that the influence of the society, not only in promoting an interest in and knowledge of music but in developing the aesthetic feelings of the lads and in the training of their characters, was quite invaluable.

Appreciation of music, either in societies or classes, is now a common feature of the educational scheme of the Borstals of England and Wales. In addition to listening to music there is a good deal of making of music, first of all in choral work. The choral classes are enthusiastic and, beginning by singing in unison, lead on to two-part works, and, if members of the staff and their wives or friends are willing to assist, it is then possible to have choral works sung in soprano, alto, tenor and bass.

At one Borstal institution the works of Gilbert and Sullivan, by the special permission of Mr. Rupert d'Oyley Carte, were annually performed for nine successive years. The lads of the institution made up

the male chorus and sometimes played a juvenile male lead. The other parts were performed by leading amateurs in the district around this institution, and competition to serve as a member of the ladies' chorus was very keen indeed. One of the principals singing in those days at this institution is now a leading member of the Royal Covent Garden Opera House, with an international reputation. It will be readily appreciated that in the preparation and presentation of opera it is not only the singers who are concerned, but the whole army of stagehands, carpenters, designers, decorators and electricians, and this ensures that a considerable number of persons in the institution play a very real part in such a production.

To promote further the making of music in Borstal institutions, the use of recorders taught in classes is making steady progress. It has been found that to teach string, wood wind or brass instruments to Borstal lads during the term of their training period is an accomplishment that only a few can really master satisfactorily, but the recorders, being simple to play, make a very good introduction which it is hoped will lead on to the making of music, on release, in local orchestras.

In the prisons of England and Wales there has also been considerable development in recent years of the use of music to maintain, stimulate and awaken the higher susceptibilities of prisoners. Both in the men's and the women's prisons there are classes in the appreciation of music. There is invariably a waiting list for these classes, as so many wish to benefit by them, and it is interesting to note that it is from those prisoners who have previously not had an opportunity of enjoying music that the most enthusiastic members come.

At most of the prisons there are now also choirs and choral societies where, again, from singing in unison there is the natural development to singing in parts. At one prison containing both men and women prisoners it was possible to gather them together, voluntarily, into a choral society. After singing in unison the members learned to sing with descant supplied by the soprano voices, and later went on to four-part singing. Eventually this choral society was able to sing choruses from the oratorios, such as Handel's 'And the Glory of the Lord' and—perhaps more appropriately—'All We, Like Sheep, Have Gone Astray' (this particular chorus always being sung with tremendous enthusiasm).

Classes using the recorder are also encouraged in the prisons, and very good progress is made and great pleasure given.

It is possible with prisoners serving a long sentence to attempt the teaching of orchestral instruments, and in three or four prisons, in

addition to the classes in the teaching of instrumental music, there have been formed brass bands and orchestras which perform very creditably indeed.

Altogether, it is not suggested that the teaching of music in our Borstal institutions and prisons in England and Wales has effected any radical transformation in the lives of large numbers of inmates and prisoners, but there is no question that the stimulation of their higher susceptibilities by the opportunity of listening to and trying to make good music has an effect, not only on their emotional lives but also in humanizing and civilizing their characters. Even if some of them do (as, alas, is the case) return to prison, there is no question that they are the better for having been afforded this opportunity of coming under the influence of good music. Prison governors have reported that even the disciplinary control of their establishments has been made easier because of the civilizing influences of the study of the arts in our prisons; and there are cases where, through the influence of good music, men and women, and boys and girls, who otherwise might have wasted their lives in crime, have been enabled to live better lives in a free and democratic society. As our motif for this work we feel there could be no more effective interpretation in music itself than the glorious opening bars of the Fifth Symphony of Beethoven.

THE GREAT PUBLIC MUSIC LIBRARIES

by

Vladimir Fédorov,

Secretary-General, International Association of Music Libraries, France

Although the primary purpose of a popular music library is *non-professional* music education in every form, this is only one of the possible aims of the music library of a university or academy of music.

Officially the great public music libraries are no longer concerned with education. They represent above all an important national reposi-

tory, and often contain rare treasures to which access must of necessity be made as difficult as possible. These irreplaceable riches are placed at the disposal of only the most carefully selected readers. This applies in principle, to those which have long been installed in a musical academy (*conservatoire*), as in Bologna, Paris and Brussels, to those which form the music section of a national or central library (as in Washington, London, Paris, Vienna and Munich), as well as to the special collections in general libraries (as in Italy).

Actually, however, this is so only in principle; usually, life sees to it that these well guarded doors are opened wider.

Far from being designed for experts only, the temporary and permanent exhibitions arranged by the large public libraries appeal principally to the layman or the amateur by arousing his curiosity and introducing him to aspects of music he would never think of by himself. True, he can hear new or seldom performed music at concerts, on records or on the radio; but only in a public library, or one belonging to a university or academy of music, and not at home, can he see a genuine musical manuscript of the Middle Ages, the first edition of a song, a motet or a mass printed in the sixteenth century, the original rough draft of a Bach score, or a Beethoven, a Debussy or a Messiaen, an original portrait of a musician—engraving, drawing, painting or sculpture— autographed letters written by the same composer, original models for the scenery and costumes of an opera or a ballet, and documentary archives.

There is every reason to suppose that this first introduction to the subject will not satisfy him. With his curiosity keenly aroused he will ask to come back to the library, alone or with others, to make a closer inspection of the things that impressed him most, to handle them and ask to see others. After this he will certainly want information about them and, if they are very rare works, here again only a large public library will be able to supply his demands, and provide him with publications by experts, authoritative commentaries, all the facsimiles published to date and the most complete iconography.

If he absorbs all this, the amateur or novice will gradually and perhaps unwittingly acquire a musical knowledge of the kind that only access to a very extensive library can provide—a well balanced knowledge, slowly and patiently accumulated.

Later he will find that in one library he can photograph a particularly interesting score or other documents he wants to study at leisure, that from another large public library in his own country or abroad he can borrow works not available where he happens to be, or hear a record

again, score in hand and reference works at his side, thanks to the record library which he will find only in a first-class specialized library.

Some of these large libraries anticipate his wishes still further by undertaking in co-operation with other specialized bodies the publication of the principal unpublished musical works in their collection, or by arranging concerts of contemporary music, often consisting of works commissioned for the occasion or already in their possession.

This brings us to the problem of contemporary music. Obviously a novice cannot be asked to buy all that interests him, all that he has heard or would like to hear, particularly in the case of modern foreign music which he will not often be able to obtain in his own country. All national or central music libraries—which are maintained by deposit, voluntary gifts from publishers or purchases on very favourable terms—should possess the whole of the current musical and musicological publications of their respective countries. They keep up to date by a system of exchanges or by purchasing, with care and consideration, a balanced selection from the best foreign musical and musicological productions. The reader is kept informed of all these additions by his current national general bibliography, by a bulletin of new acquisitions published by the libraries themselves and sometimes, also, by permanent exhibitions of the new acquisitions.

The field that can and should be covered by a specialized music library is considerable, extending from the music of the Far East through the music of antiquity, the Middle Ages and the centuries of classicism, to serial, concrete and electronic music. The range is so wide that it is absolutely essential to entrust the care of these libraries not to musicians or general librarians, but to a team of expert musicological librarians. This necessity, combined with the size of the collections themselves, means that all these libraries inevitably become unrivalled centres of live documentation, for it is not the expert or the scholar who needs constantly to seek information during his efforts to educate himself, but the amateur or novice, who is soon overwhelmed by the wealth of material offered him.

The non-expert or non-professional reader who comes to us and whom we call an amateur or a novice is, moreover, rarely in fact at that stage of his development, that is to say, at a moment when he feels the need to put himself in the hands of the musicological librarian of a large public library. It seldom happens that the ignorance or naïvety of a new reader makes his future guide despair. As a rule, the reader is concurrently using or has already used a popular music library at a university or academy of music, and comes to us with adequate

musical—and often musicological—equipment, and with too much knowledge of libraries to be regarded as a genuine novice or an incurable amateur who will disturb the silence of the reading room in one of these sanctums of musical science, inadvertently irritating the distinguished worker and breaking in upon his privacy. The new arrival already realizes the outstanding importance of the centre to which he has been admitted, knows where to find what he wants in the library's numerous catalogues (there are as many as 13 in some specialized music libraries), appreciates the unrestricted use of the volumes put at his disposal in the reading room, is glad to use the piano studio, if available, for playing through pieces, and is astonished if by chance he is refused a *unicum* or does not immediately find what he is looking for in a library which he has come to regard as containing an inexhaustible fund of treasures of every description as well as conspicuous rarities.

For those who are neither musicians nor musicologists the educational value of these large specialized institutions, these national repositories, is therefore in direct ratio to the richness and diversity of their collections, and lies in the extent to which they complete and extend the information already available to the ordinary reader in a public music library, or in that of a university or academy of music, all more or less accessible to non-professionals. There the average reader learns that there is something besides Bach, Beethoven or Debussy. He acquires the desire to explore beyond what he has already heard and becomes curious about music with which he was not familiar—old music he did not know, contemporary music he does not yet know and which only a very complete and varied musical collection can place at his disposal. There he acquires a taste for unpublished work and an admiration for scholarship, learns the respect due to a piece that is unique, exceptional or rare, and the emotion with which an original manuscript should be handled.

If knowledge is not necessarily the beginning of love, or love itself, it always means that one loves better, wants to understand more, and becomes more closely acquainted. The educational role of music libraries is therefore gradual. The first introduction to a study of music should take place in a popular music library. The library of a musical academy and the department of music in a university will then provide a firmer foundation for an education in the theory and practice of music. So, when the adult or young person reaches the stage of the large music library, he will be in possession of the elements he needs to perfect the knowledge he has already acquired and to complete his

education. Nor do I think we should try at all costs to attract a wider and more mixed public towards the vast repositories of documents which constitute our great music libraries. It is wiser to direct novices to a centre more appropriate to their own stage of development, and later, when they are better able to appreciate and, above all, to make better use of the privilege, to let them come and delve into the treasures of a great national musical collection.

Nevertheless, intelligent publicity should be undertaken to make the great facilities of our musical collections known to a wide circle of readers and to convince them of the outstanding importance of these collections for anyone who is interested in music, and is trying to understand it better, to know more about it and to enjoy it with some degree of intelligence.

Such publicity might take the form of regular radio talks about music libraries, frequent concerts to familiarize a wide audience with their more precious possessions, and the publication of some of their hitherto unpublished treasures. An official information service should be organized and should maintain close contact between these centres of musical culture that our large libraries undeniably represent and the active bodies more directly in touch with the public—broadcasting stations, musical and musicological societies, documentation centres, specialized music libraries. It is indeed regrettable that their immense riches are often unknown and are used only by experts and other initiates.

[Translated from the French]

THE ROLE OF POPULAR LIBRARIES IN MUSIC EDUCATION

by
Alfons Ott, Music librarian, Municipal Library, Munich, Germany

The Brussels Conference has set itself the task of studying the contribution that music can make to education, and the means by which day-to-day work can help it to achieve its maximum effect. First and foremost, we are profoundly convinced that music has an educative power and that it can exercise a decisive influence on man's physical, spiritual and intellectual development. Moreover, there can be no doubt that all the spiritual energies to be found in music can and should be turned to better account in the never-ending struggle in which man himself is at stake. It is for this reason that we shall consider the ways and means by which the musical education of young people and adults can be promoted and extended. As regards the enhancement and deepening of musical culture, it is much less important to hear as much music as possible and, in listening to it, to experience a purely sensual pleasure, than to apprehend all its implications, discover the spiritual sources from which it springs, recognize the intricacies of its structural form and penetrate as deeply as possible into the realms of spiritual expression to which it holds the key. Music not only gives us a certain aesthetic pleasure but, above all, helps to vitalize our existence and is therefore one of the mightiest forces militating against mechanization and the desintegration of what is most personal and individual in man. To approach music in this way, to make of it a direct and intimate experience and to feel its cultural value, is what we are entitled to demand of an education that faces up to its responsibilities. To achieve this result, it is not enough to listen to music: we must make music ourselves. One of the major requirements of music education is that people should be induced actually to practise the art of music and be helped to do so.

This is the basic idea behind the establishment of the popular music libraries and is sufficient reason for their existence side by side with

other larger and older types of libraries. The main difference between them and other musical collections, such as those of academies of music, schools or State libraries, which are intended solely for purposes of study or designed to meet a definite, limited need, is that they make all the scores or specialized works of theory in their possession available, on loan, to a wide public. They therefore serve not only professional musicians, theorists, students and teachers of music, but also the much wider circle of people who are interested in, and have a taste for that art, the uninitiated, children and grown-ups. The possibility of supplying the general public, for a small loan fee, with really good musical scores and thus acquainting them with the musical treasures of the past and present, makes a very sound basis for the active practice of music.

The idea of popular music libraries is of comparatively recent origin. It is inevitably associated with the name of the Jewish musician, Paul Marsop, who lived, partly in Munich and partly in Florence, from 1856 to 1925 and who is also known for his works on the history of civilization. He will always have the credit of having founded the first public music library. He had vision enough to see that if music education is to penetrate into all strata of the population it cannot simply be left to the public authorities, but requires the active and lively co-operation of the ordinary people. With this idea in mind, Paul Marsop most altruistically placed his own collection of music at the disposal of the public in the form of a loan and called it the Munich Popular Music Library. This was the beginning of the first popular music library, which was established in 1902, with an initial stock of nearly two thousand items. In fulfilment of his own ideas on education, Paul Marsop thus founded an institution which he equipped and looked after himself. This contribution to a high cultural ideal subsequently led to the establishment of the popular music libraries of Paderborn, Cologne, Mulheim, Krefeld, Essen, Dusseldorf, Gelsenkirchen and Hagen in Germany, Vienna in Austria, and a large number of institutes in other countries. The model institution founded by Paul Marsop was handed over to the municipality of Munich in 1907 and finally, in 1926, was placed in the charge of the Munich Municipal Library. In view of the number and importance of the purposes it seeks to serve, this institution with a total collection of 80,000 items and 3,000 registered users now holds a leading place among such establishments. It owes the progress it has made not only to its founder, Paul Marsop, but also to the far-sighted director of the Munich Municipal Library, Professor Hans Ludwig Held, who, as honorary president of the German

Music Libraries Association, still gives active help to music education through the library.

It was in 1951, at the Congress of Librarians in Munster, that I had the privilege of founding this association of German popular music libraries, in which 50 institutions work together on tasks common to all. The first congress of the association took place in Berlin in 1952. Our association is affiliated to the International Association of Music Libraries and maintains friendly contacts with all the countries in which there are music libraries, particularly England, France, the Netherlands, Austria and Spain.

Paul Marsop's ideal of being the friend, counsellor and teacher of all circles interested in music is still alive in all the popular music libraries and, indeed, seems likely to acquire a fuller significance in our own day in the future. Such libraries, which have something to give to all sections of society, from the simple music-lover to the exacting scholar, will make a living reality of this ideal of art, as a political and social factor, which may have a rich and decisive influence on music education in general.

It must not be thought, however, that the work of popular music libraries is confined to the lending of books or scores. If reading rooms are fitted up, where a large number of books or reviews can be consulted on the spot, reference work will be made easier, so that musical problems can be more thoroughly investigated, even by non-specialists. At a time when premises and instruments are difficult to obtain, it is particularly important that arrangements should be made to equip music rooms where people can practise the piano. There should be a special room where the public can consult a record library containing the best recordings of classical and modern music; this would provide an essential complement to concerts, particularly for students or music-lovers whose financial means are limited.

The section of our library which is concerned with music education should include a specialized library where works can be consulted on the spot. It should have a series of archives, for instance, a collection of manuscripts containing, where possible, examples of the autographs, letters and books not only of important musicians but also of regional or local composers. Regional archives, in which everything relating to the musical life of the district is carefully collected, might ultimately provide an interesting body of material bearing witness to a native artistic culture. Every library should also have a collection of existing popular songs, which should not only give a complete and adequate picture of the songs already published but, even more important, carry

on a living tradition. By the wise organization and use of such collections of local art, the popular music library can be saved from the danger of losing touch with the local community.

A good reference library should, first and foremost, contain complete masterpieces and great milestones in the history of music, side by side with the basic textbooks, but it should also include first editions and first publications of great historical interest, dedicated copies and facsimiles.

The collection of reviews, when accompanied by a good catalogue of extracts, can be a mine of information for the scholar, the music student and anyone trying to gain an idea of the various interpretations of music in the course of history. A large collection of thousands of newspaper cuttings can give an instructive picture of modern music and of the interest taken in it; these might well be supplemented by a collection of pictures, including engravings, portraits, reproductions of instruments and illustrated descriptions of musical life.

This brief description of the various fields to be covered by a music library suited to modern needs may give some notion of the many tasks it has to fulfil. The main idea of its educational influence on the musical training of the general public has been no more than touched upon. The best opportunity of putting this idea fully into practice is to be found in the lending aspect of the library's work, by means of personal contacts with the users of the library. Experience has shown that the books lent are, to a large extent, used in the direct preparation of current musical events. The temporary loan of documents is thus a necessary adjunct to the practice of listening to music and so helps to deepen musical appreciation.

The social and educational importance of music libraries can be seen even more clearly in the practical collaboration they offer to those who use them. Many musical associations have been able to organize events only because they have been lent the necessary documents, particularly during the last few years, owing to the ravages caused by the war. The lending librarian, by the advice he gives, may have a not inconsiderable influence on the content of programmes. Many representatives of musical associations, choir leaders or conductors, singers or soloists may thus be encouraged to perform some worth-while modern composition which is still little known or an older work which has been undeservedly forgotten. Any popular music librarian worthy of the name should keep in the front of his mind the need to help young artists who are having a hard struggle to establish themselves, particularly local musicians. The organization of concerts at which contemporary works written by composers belonging to the region are

played is one feature of the educational work of the popular music library. Thanks to the radio, some influence can also be exercised, for instance, in the choice of works for a programme in honour of a particular composer. Many works now languishing on the shelves of a library would then be rescued from undeserved neglect. Exhibitions might also be organized in showcases in the reading rooms which are open to the public, so as to keep alive the memory of the great masters of music.

If these aims with regard to popular education are to be achieved, there must be close collaboration between the libraries and schools of music. The music library of Charlottenburg, in Berlin, in fact has its own school of popular music, whose head is Herbert Schermall. It would seem, however, that the formation of an enlightened appreciation of music can most easily be achieved in the adult education colleges, which organize well-attended courses in music on a very wide variety of subjects. By arranging lectures or discussion groups in these colleges, librarians who have had a proper musical training can make a contribution to the great work of popular education and thus introduce more and more music-lovers to this new form of musical life.

Nevertheless, the finest and most important function of a popular music library is to provide an enduring and vital rallying-point for the musical public in the broadest sense of the term. The universal guiding principle which in the opinion of its founder, Paul Marsop, should inspire the organization of a popular music library, is to encourage the rising generation in its search by giving it advice, help and education. The practice of music by young people is the most important factor in the renaissance of musical culture, and the surest path to this goal is to teach the young to play chamber music in their own homes. One of the most important tasks to be done is therefore to help them to get together and form instrumental and choral groups.

The main idea which emerges from this brief statement is that of giving guidance and advice on all problems connected with music education. This is the sense in which the nature and function of a popular music library should be conceived. We may thus say that such a library is the essential means to music education in general. Its special character is to pursue musical aims while at the same time striving to promote popular education, and that is why it seeks to gain the support of all sections of the population susceptible to the influence of music. It is not a museum library with books and scores deep in dust on its shelves but an open door through which to reach the people, a living guarantee of the achievement of a new popular culture. For that very reason, it has

a contribution to make not only to the education of man but to the peace of a world to which music has been given as a universal language.

[Translated from the French]

THE LIBRARIES OF THE CONSERVATORIES

by
Guy FERCHAULT, Professor, Conservatory of Music, Versailles, France

The conservatories represent the official aspect of music teaching in the various cities. We have felt, therefore, that it would be useful to consider how these institutions' own libraries, where they exist, can contribute towards the education of young people and adults who do not intend to devote themselves specially to music or who are not included among their students.

A rapid general survey will give readers an adequate, if brief, idea of the conservatories' present position in this respect.

While various conservatories in Switzerland, Italy and Germany have their own libraries, the position is not the same in France, where only 30 per cent of the national and municipal schools have a library of any real value. Except in a very few cases, these libraries are open to teachers and students only, not to the general public. However, some conservatories lend works to the public, either in exceptional and justifiable cases (e.g. the Rennes Conservatory) or on a long-term basis (e.g. the Rouen and Strasbourg Conservatories). Home-lending is, as a rule, limited to teachers, but in certain instances it is extended to a few privileged persons and students. Microfilms and photocopies do not seem to be generally used.

In Germany, owing to the tremendous damage suffered during the war, most of these libraries are being reorganized, and lending is usually confined to the teachers and students.

It is the task of the popular libraries to organize special sections for the music education of young people and adults.

The libraries of the Italian conservatories are made widely accessible to the public, which have open reading-rooms and, in certain cases, offer home-lending and reproduction services.

The library of the Liège Conservatory admits individual members of the public upon request, provided that the request is based on good and sufficient reasons and is approved by the director; it also operates home-lending and photocopying services.

Certain Swiss conservatories (Geneva, Musikschule at Basle) open their libraries to students, teachers, and others on payment of an annual subscription fee. They also have a home-lending service, but works are lent out only if suitable guarantees (which vary according to circumstances) are given. Others (Zürich, Schola Cantorum at Basle) have libraries that are strictly reserved for teachers and students. But in Switzerland there is an agreement, as well as a system of lending, between the various conservatories and the radio, under which all have the use of a common stock; each benefits from the resources of the others; and they agree not to duplicate purchases or to purchase in competition with each other.

This brief survey of the general situation in regard to conservatory libraries reveals great differences in organization which seem to result from the absence of a general plan and from adherence to an over-localized system.

A search for the reasons for this situation may lead us to the suggestion of certain remedies. Large-scale dissemination of the works of these libraries is usually impeded by purely material factors. First, there is the nature of the premises: because of their small size it is often impossible to set aside one room for the preservation of books and music texts or scores, another for reading, and a third for text reproduction. Secondly, there is the question of staff: for it is necessary to index, draw up catalogues and supervise. Assuming these problems could be solved, it would obviously be desirable to unify the various collections so far as possible by a process of exchange, microfilming and photocopying, and to combine them as a common stock.

What, then, might be the basic programme for ensuring that libraries of conservatories play a part in the education of young people and adults, independently of music experts?

In our opinion, the first essential is that each music establishment should possess adequate premises and equipment: (a) a room with

shelves and cupboards for the preservation of works, a card-index cabinet and a catalogue; (b) a public reading-room; (c) audition-room with piano, for the reading of music, and a pick-up for records; (d) a microfilm-reading apparatus.

Home-lending must be envisaged without the need for guarantees, except in the case of rare works and manuscripts; reproductions could be made of these for lending purposes.

Lastly, a particularly important point is, we think, the nature of the collections, for music is of educational value only in so far as it stimulates thought. Thus, such collections, in addition to musical texts and scores, should include literary, philosophical, pedagogical and technical works that will enable uninitiated readers to approach music both as a science and as an art. This might also be of value to students; for we all know that, while they must thoroughly master the *letter* of their calling, very few, unfortunately, are able to seize the *spirit*, which is the only justification of a work of art and alone enables its influence to be spread. In a given country, each conservatory library should possess microfilms of all the musical texts or scores held by the other libraries in that country, if it has no copy of its own. All the collections of such libraries in any country could be centralized, in the form of microfilms, at the conservatory of that country's capital; and this conservatory alone would be authorized to negotiate with other States.

These libraries should also be supplied with works of musical iconography, so that beginners and professionals can be familiarized with types of instruments throughout the ages and the places where music was held in honour, thus enlivening their studies by giving them a factual background.

Where there are rare manuscripts or interesting records, a team of students with diplomas in the history of music might well prepare an official national publication, entitled 'manuscripts of conservatory libraries', indicating the origin of each item.

It would further be advisable to ensure that a fairly large part of the students' public performances or of the concerts given under a conservatory's auspices should, each year, be devoted to works of interest which the uninitiated might have consulted at the library, though without being able to form a very precise idea of them as the result of mere reading.

This programme, even in broad outline, may seem ambitious. Yet we feel that, in a civilization which is tending to become excessively materialistic, spiritual values still remain man's surest refuge; and of these values we are persuaded that music ranks among the highest. To

defend and propagate it, to make it better understood and therefore better appreciated, is to promote the brotherhood of man, by forging new links through the universal language which music represents; it is also a way of removing, on the artistic plane, the antagonisms which sometimes divide men in other fields.

If, as a result of judicious organization (or reorganization), the conservatory libraries in the various countries could make a modest contribution to this end, they would have deserved well of humanity.

[Translated from the French]

SOUND LIBRARIES AND THEIR ROLE IN MUSIC EDUCATION

by

Roger Dévigne, Director, Phonothèque Nationale, Paris, France

Sound libraries, that is, libraries of sound recordings, can and must play an increasing part in world culture. Whereas ordinary music libraries can furnish only the score used for a performance, the sound recording, preserved in a sound library, gives not merely the score but the actual performance.

People in all countries are, of course, aware—if only through the radio—of the part played by gramophone records and sound recordings in providing amusement or relaxation. But from the scientific, cultural and human standpoints, the role of sound recordings is still inadequate and sporadic.

The sound libraries can enrich culture by a method and technique of their own. The first scheme for a State sound library was advanced in Europe on 27 April 1899, in the days of cylinder recordings, at the Vienna Academy of Sciences, which adopted it. The year 1904 saw the foundation of the Phonogramm-Archiv in Berlin and in 1911 the Sor-

bonne opened the Archives de la Parole in Paris, which was, however, devoted to speech rather than to music.

Sound libraries on the Vienna model were in due course opened in Rome, Dresden, Zürich, Frankfurt, Zagreb, Budapest, etc. and lists of those in existence were published by the Institute of Intellectual Co-operation in 1934 and later in 1940.

Today sound libraries are becoming still more numerous, and range from the Discoteca di Stato in Italy to the Music Section of the Library of Congress in Washington.

Sound libraries—fed in this instance with commercial musical issues—have been formed for their own use by the major broadcasting systems of both hemispheres, and universities in Brazil, Uruguay, Chile and Argentina are co-operating in the establishment and maintenance of others. In France, the International Association of Music Libraries has likewise become the International Association of Libraries of Recorded Music. Now that the movement is expanding, it must be given the necessary unity and cohesion.

The vital factor here is the principle of legal deposit. This has been in force in France since the promulgation of the decree of 8 April 1938, from which date all gramophone records and long-playing recordings of music published by any manufacturer have been deposited at the national sound library. The International Association of Libraries of Recorded Music has undertaken a study of the whole question of legal deposit and of its extension to other countries, which can be effected only through the appropriate State machinery.

Legal deposit ensures that the sound library acquires all the major musical items published, but the library's activities do not end there.

The Phonothèque Nationale of Paris will serve as an example. This library has a sound laboratory equipped with the most up-to-date recording apparatus, disc-playing machines and magnetophones; in a word, the national sound library is combined with a national sound recording studio. A major advantage of this is that we can supply ethnographical and other scientific expeditions all over the world with recording apparatus enabling us, and other institutions which have adopted this procedure, to build up little by little, alongside archives of classical music, corresponding collections of folk music.

An acquaintance with folk music is, in our view, a necessary part of any programme of musical education for the masses. Our personal experience has shown us that the growth of powers of musical appreciation in the novice follows very much the same pattern as the growth of musical knowledge in the human race, working from the primitive

music of magical rites, family cults, work, festival and dance, to the highly developed music of our modern composers. Nor must it be forgotten that what we call Music with a capital M is Western music only. The world is a big place and in certain parts of it, like in Turkey, in Iran, in Malaya, in Hindustan, in China, in Korea or in Japan, there are peoples whose musical sensibility finds expression in modes unknown to our schools and which the sound libraries are eminently fitted to collect, preserve and popularize.

As the great folklore expert, Van Gennet wrote: 'We are almost entirely ignorant of non-European music. Not only have very few competent observers concerned themselves with it but—an even greater difficulty—our system of notation is valid only for our own music. In Arab, Polynesian, Amerindic or Chinese music there are intervals which do not fit into our scale and instruments whose tone-values are different from ours.' This deficiency in our musical notation can be overcome only by sound recording. Thanks to this new process, the collections in our sound libraries enable us to get to know the most intimate side of the most distant peoples, to compare the way they express in music their passions, beliefs and dreams. Sound recording reveals the inner feelings of unknown hearts as X-rays reveal the organs of the body.

Thus the records of folk music held in sound libraries, simply as music or for scientific purposes, make it possible for us to know mankind better.

For the moulding of mass opinion through music, my personal experience over the past 25 years has convinced me that it is excellent to acquaint the people with what might be called ethnic music throughout the world. Thus sound recording shows us no longer what divides peoples and races but what binds them together in common humanity. Thus knowledge of music, of all kinds of music, contributes to the work of culture and peace which is the mission of Unesco. The sound libraries have their part to play in this task and can co-operate effectively in the great work of international understanding.

[Translated from the French]

IV

METHODS AND AIDS IN MUSIC EDUCATION

EURHYTHMICS: THE JAQUES-DALCROZE METHOD

by
Frank MARTIN
President, Foundation Jaques-Dalcroze Institute, Geneva, Switzerland

It is not an easy task to give a brief account of the Jaques-Dalcroze method of rhythmic gymnastics or to answer in a few words questions about what it is or what it does. The fact is that none of the convenient general labels such as teaching procedure, art, or discipline can be applied to it. While Dalcroze's eurhythmics cannot claim to be a teaching method, it is also not an art in itself, like music or dancing; nor is it properly speaking a discipline. By the express intention of the inventor himself, it is in opposition to the general trend of almost all forms of contemporary art. In our ultra-specialist age, all disciplines tend to be analytical rather than synthetical and thus achieve practical and immediately applicable results with much greater ease and speed. This attitude did not of course mean that Jaques-Dalcroze was in any way against the pursuit of immediate results, which are essential in any type of study; he simply felt an imperious need, both for himself and for his pupils (because he was a born teacher) of something that would simultaneously bring into play all, or as many as possible, of the human faculties.

Before going any further, I should like to give a very brief account of the first eurhythmics lesson, as related by Charles Faller, organist, conductor and director of the Chaux-de-Fonds Conservatoire in Switzerland:

'It was my good fortune to take part in the very first lesson in eurhythmics ever given. The date was June 1903, the place the stage of the great hall of the Geneva Conservatory, and the pupils the children's sol-fa class with which Jaques-Dalcroze began his teaching career. One day when we arrived for a lesson "Monsieur Jaques" told us to leave our desks and gather round the piano. Rather to our bewilderment he then made us march, run, and jump and finally said: "there is something worth finding in that, and I am going to look for it". During the holidays he worked out his first system of eurhythmics

and in the autumn began the teaching of it. It was the start of a wonderful adventure.'

In working out his system Jaques-Dalcroze began without preconceived ideas. He definitely did not regard it as dancing nor was he trying to create a new art or a new discipline. But, as a teacher of sol-fa, he had found that his pupils had little sense of musical rhythm, which they created artificially by adding up the note values, and he had also remarked that children had this natural musical rhythm 'in their bones', in their walk, in running and in the movement of their arms. His idea was to use these innate faculties to develop a sensitiveness that would no longer be artificial but genuine. Originally at any rate, all his investigations were conducted solely with music-making in mind.

However, the results he obtained led him little by little to expand his system and convert it into a kind of general auxiliary to the intellectual, artistic or athletic disciplines which he rightly regarded as being essentially specialized, each calling into play only a limited number of our faculties.

Thus eurhythmics does not claim to be a substitute for any other subject; it seeks to be ancillary only.

Evolved as it was from the teaching of sol-fa, and invented by a composer, eurhythmics took music as its primary component; and I mean music and not musical rhythm as is too often supposed. In this it is at one with the best models of bygone civilizations more synthetical and thereby more humane than our own—the civilization of Greece springs first to mind and also that of ancient China. The study of music, then, is an intimate part of eurhythmics, but it is not a question of technical study, like learning to sing or play an instrument, with a view to performance, or studying harmony or counterpoint so as to be able to compose: here the aim is not to make music but to listen to it properly, to experience it directly. Accordingly the ear must be trained by the practice of sol-fa, and listening must be cultivated in all its forms—tone, volume and rhythm. The rhythmic gymnastics of Jaques-Dalcroze lose their most intimate meaning unless they are accompanied by a thorough study of sol-fa. It is clear that unless musical perception has first been developed, there can be no possibility of making music the prime component and cultural basis of this form of training. If the pupil does not know how to listen to music, he will revert to a kind of primitive stage at which the only thing that matters is rhythm as such, combined with bodily movement. That is how eurhythmics is often represented and also, unfortunately, how it

is sometimes taught by ill-trained instructors. That, however, is only its most material aspect, just as rhythm is only one of the most primitive elements in music and for that very reason the one which goes down deepest to the roots of our vitality.

I do not believe that Dalcroze would ever have invented a method of this kind if he had lived somewhere where people are closer to nature and their rhythmic perceptions are less blunted than in Geneva. This city, where he had to teach sol-fa, is an intellectual centre where people in general have little spontaneity. It was this very lack of abandonment that induced Dalcroze to fetch his disconcerted pupils up on the platform and make them march, jump and caper arm in arm. The first and principal lesson he was giving them was a lesson in spontaneity, compelling them to translate into everyday movements the musical rhythms which they were painfully spelling out from crotchets and quavers.

That is where any discussion of eurhythmics always leads. It is the distinguishing feature of the system and makes it, in my opinion, a unique method of calling all our main faculties into play simultaneously. First and foremost comes concentration. The pupil must let nothing of what he hears escape him and must register it at once. Next the mind must be used: the pupil must understand and analyse what he has heard. Then comes sensibility: the pupil must feel the music and surrender to its rhythm. Finally there is movement. The body is set in motion and the degree to which the movements are adapted to the music shows the degree of attention, understanding and musical sensibility possessed by the child.

However all these activities of mind and body are anything but consecutive: they are simultaneous. The interpretation of music by the gestures of the whole body gives the child the pleasure of finding, as he goes along, the satisfying movement and provides a natural and immediate outlet for intellectual and emotional tension.

In this simultaneous and constant correlation between mental activity and bodily movement lies the explanation of the relaxation and pleasure which a good eurhythmics lesson never fails to give.

It need hardly be said that the effect of this training, the harmony it creates between mental and bodily activities will be particularly rewarding in the case of young children, in whom these activities are not yet dissociated or kept in watertight compartments as a result of specialist training.

There are a few, though not very many children, who listen to music in a contemplative mood, but most of them, particularly girls, feel an

irresistible urge to interpret it by more or less primitive gestures, steps or dances.

That was something Jaques-Dalcroze did not overlook. It is therefore during childhood that this training takes its natural place alongside the other mental and bodily disciplines; properly taught it can have the happiest effects on the mental and physical well-being of the young.

So far I have hardly mentioned music except as the essential basis of eurhythmics. As a composer, I feel that I must now briefly consider the part played by the eurhythmics of Dalcroze and its future influence in the teaching of music, that is, its contribution to the art of music.

To begin with the conclusion, it should be said that Jaques-Dalcroze's researches on musical rhythm have proved of considerable importance. He was the first to re-examine the basic dogma of our Western music—the invariable length of the measure and its corollary, the principle that rhythm is to be created only by the division of the measure into equal fractional parts of a whole note.

He also explored, indefatigably, the polyrhythmic methods of the Far East and his researches have given composers new resources and infinite possibilities through the mingling and fusing of the two basic rhythmic methods. These they have not failed to use and, frankly, to abuse. Measures of unequal length and the mingling of measures in $^3/_8$, $^4/_8$, $^5/_6$ and $^7/_8$ time have become a commonplace of contemporary composition, and in most cases create utterly pointless difficulties in performance. It is however the inevitable fate of every new discovery and every relaxation of restraint to let in folly and encourage anarchy.

I am always astonished to see harmony and counterpoint carefully taught and cultivated in all schools of music while the student composer is left to do just as he likes about rhythm. I suspect that the explanation lies in the fact that all our musical teaching revolves round the polyphonic writing of the eighteenth century and the symphonic writing of the early nineteenth. In pure polyphony, the use of the measure divided into three or four parts is almost indispensable. In this type of music the rhythm must be very simple, or else it becomes inextricably complicated. It is none the less true that in the subject of a fugue, for instance, the rhythm is at least as important as the position of the notes and that the rhythmic relationship between subject and counter-subject is absolutely decisive for the clarity of the counterpoint. This gap in present-day teaching is frequently brought home to me when I find students of composition with an advanced knowledge of harmony and counterpoint incapable, from mere rhythmic clumsiness, of keeping the individual parts distinct.

Occasionally one comes across specially gifted pupils, to whom nothing can be taught: they know, and the most that can be done for them is to help them to solve certain special problems. Eurhythmics is not for them; they will find their own way because they have the living spirit of rhythm in them. But with many others there is more than mere clumsiness: they have no feeling for rhythm and it is reduced to a kind of arithmetic of tempo—short, long; four quavers to a minim; six crotchets to a dotted semibreve—and every type of music is forced into the symphonic mould with an infinity of complications, such as triplets in $^7/_8$ time. The result is a kind of abstract musical algebra which such people contrive to work out by diligence and by counting their beats but in which there is not the faintest shade of living rhythm and hence no rhythmic balance. These are the people to whom one would like to give two or three years of intensive eurhythmics which would teach them what a body weighs, how long it takes to swing one's leg forward through its arc, the true difficulty of moving two limbs of the same body to different rhythms, and in fact the difference between a genuine living rhythm and a rhythm born of abstract speculation.

There can of course be no question of using the whole body to express every variety of musical rhythm. Many rhythms are far too swift for our legs and arms. But let there be no mistake about it: in the final count all musical rhythms, right up to the fastest our perception can distinguish must be produced by the physical movements of an instrumentalist, be it no more than the tip of the flautist's or trumpeter's tongue, or the fingers of the pianist. Similarly at the other end of the scale no time value can be grasped intuitively by our minds if it is too long to be represented by a gesture. The limits of our perception of fast and slow correspond exactly to the limits of our powers of gesture. From this proposition it is but a step to the argument that musical rhythm is bound up with physical movements and that step I do not hesitate to take.

What is rhythm in music is perceived by us in terms of gesture. We may merely imagine the movement and do nothing outwardly, but it is there in our minds. Just as we follow a melody by singing it in our head, so we follow a rhythm by visualizing ourselves making the appropriate gesture.

It follows that the starting point of study of musical rhythmics should be gesture, beginning with the simplest and most clearly marked form of rhythmic movement, marching. Marching is the right introduction because it comprehends all the primary principles of rhythm—tension, relaxation and the regular alternation of the two which creates

the pattern. It was this which Dalcroze sensed in his first experimental lesson when he made his pupils march to give them the clear-cut coherent sense of living rhythm, which was to be the basis for the whole of his study of musical rhythm as a reflection of the static and dynamic powers of our bodies.

That there is a mysterious link between music and its rhythm, none will venture to doubt. Everyone knows that even the simplest melody depends entirely on its rhythm and the whole effect is altered if the relative values of the notes are changed or the stresses shifted. But the exact nature of the link remains a mystery, because so far no-one has been able to explain what music means to us and what physical and psychological laws it must obey to seem right to us. Here sensibility can help through the medium of eurhythmics, but it is difficult to see how sensibility can play a decisive role when one is dealing with pure rhythm. That is why it is dangerous to overdo exercises where only percussion instruments are used. In those cases something essential is lacking, since pure rhythm, though it acts powerfully on the emotions, always stirs the most primitive of these: to use Jung's expression, it shows a return to archaic feelings and sensibility.

The fully developed sensibility that music creates in us can only find physical expression in gestures which become a 'dance'. It is here that a misunderstanding has frequently arisen. Seeing men—or more often women—trained in eurhythmics endeavouring to give bodily expression to their feeling for a particular piece of music, people have judged their efforts and performances as though it were a question of a school of dancing. That is a great mistake.

In my view, bodily movement, of whatever kind, can in no case express music fully; music has its own inner life and can use no means but its own. While gesture can give rhythm its full value—since rhythm by its very nature is physical—it is quite incapable of directly expressing strictly musical elements, such as the relation of the dominant to the tonic, to mention only the simplest example. Dancing is therefore the transposition into another art of the impression a piece of music makes on us; and rhythm alone is common to both these arts.

In dancing proper, we have an art which grafts itself on to another and combines with it to please eye and ear simultaneously, or even more, perhaps, to gratify our bodily senses in general: when we follow a dance with our eyes, we perform it ourselves in imagination just as we do when we hear a piece of music.

In eurhythmics, the expressive, ballet-like gesture usually has no other object than to enable the student to show his understanding of

the music. It is exactly what little children do, when they dance spontaneously to the sounds they hear. With the student of eurhythmics, however, the performance, though generally improvised, must be deliberate: gesture must be calculated and there must be a conscious effort to conform to the structure of the music. If that were not so, it would hardly be worth while growing up, and small children would really have too many advantages over us.

Thus, to recapitulate, the idea of the Jaques-Dalcroze method is first to instil into the young the real sensitiveness towards rhythm that many of them lack, by making them feel musical rhythm in their bodies, because the body, through its muscular system, is the source of all movement. In the second place, as this rhythm is of a musical nature, the real purpose of the Dalcroze method is to teach people to listen to music and feel it in themselves; the physical exercises should therefore be accompanied by a serious study of both forms of sol-fa—dictation and singing. Lastly, by simultaneously bringing into play a whole range of faculties—concentration, intelligence, mental alertness, sensibility, physical movement—eurhythmics tends to create a harmonious balance which creates a feeling of joy and fulfilment. When I add that the Dalcroze method has been adapted for the training of backward children, the blind, and even deaf mutes, its educational possibilities will be fully realized.

As regards professional musicians, my personal experience enables me to say that the practice of this method can do much to help them acquire a stronger and deeper appreciation of the rhythmic element in music. An art which is pure spirit is a noble dream. However, I am convinced that everything that is really alive must also have its physical side. That is why I consider the study of rhythm as necessary for a musician as the study of tone values, harmony and counterpoint. And what could be better than to start with the very foundation of musical rhythm—bodily movement?

In conclusion, I am only too well aware that I have not done justice to my subject. The pity is that this task could not be given by the man who invented eurhythmics, our dear master and friend, Jaques-Dalcroze, who would have brought to the task that enchanting mixture of seriousness, conviction, humour and geniality which made him irresistible.

[Translated from the French]

THE MARTENOT METHOD

(Fundamental principles of a music education inspired by new educational methods)

by
Maurice MARTENOT, Professor, Conservatoire National de Musique, Paris, France

The fundamental principles of music education, based on modern educational methods, are as follows: (a) The process of artistic development follows in the main the evolution of the arts throughout the history of mankind. A system of teaching which takes due account of this fact is in harmony with the laws of nature and produces the best results. (b) At every stage in art education, an appeal should be made to creative imagination. (c) Instruction in theory and the mastering of techniques always tend to divert art from its true function; the teacher should therefore strive at all times to place greater stress on the spirit than on the letter. (d) Anyone teaching an art must always keep the real aim in view. However brilliant the results achieved may seem, he will have failed in his true purpose unless he sows the seeds of a deep love of music which will flourish and develop as long as life lasts. (e) A good teaching system should constantly make allowance for the considerable differences, both physiological and psychological, between children and adults.

For instance, the only exercises demanded of children should be those which can be performed at the tempo which is natural to them, the average speed of physiological processes in children being more rapid than in adults; care should be taken to ensure that any practice-game or musical performance expresses something that is in harmony with the child's natural impulses, and that, especially, at the beginning, the effort he is asked to furnish should always be short and intense (intensive effort), as are the child's spontaneous activities, and as seldom as possible sustained and moderate (extensive effort).

Contrary to the traditional procedure, the child should not be asked immediately to produce music within the narrow limits of our accepted conventions. With the young and untutored, in particular, to strive too early for the exact melodic and rhythmic reproduction of expressive impulses, at the expense of vitality, or to insist too soon on such reproduction, is to destroy the seed of spontaneous expression before it can

germinate. A child who, in the intensity of his feelings, expresses his pleasure in life by shouts or other sounds which are more or less 'out of tune' (by reference to our conventional modes) is surely nearer to the spirit of music than a child reading sol-fa perfectly accurately and in time but without life or enthusiasm. Think, for example, of the little girl, with her doll in her arms, humming a simple lullaby tune with all the tenderness of the mother she will one day be.

It is useless for a child whose appreciation of music has not been developed beforehand to acquire technical skill and extensive theoretical knowledge; he will be set on the wrong lines, with a false conception of the art, and, disappointed, he will soon forsake it. We must stimulate and harness the children's spontaneous impulses, and then the love of music will be born to endure for ever, bringing with it interest, the cement by which the different items of knowledge are bound together, and artistic expression, that wonderful instrument for general education. By those 'primitive' shouts and songs, the child himself shows us the path to take for, in the space of a few years, he has to repeat in himself the development of music from its earliest beginnings.

For this reason, new methods had to be found whereby, without losing touch with the spirit, the essence of music, the child could be led up to our concept of music, our modes, scales and graphic conventions. Investigation of the different psycho-physiological states plays an important part in the development of these methods. For instance, it is impossible to develop the sense of rhythm and to study measure simultaneously, because these two things are associated with two different, if not opposing, psycho-physiological states.

Rhythm has to do with sensation: measure with reasoning.

Sensation and reasoning represent two different states, which are difficult to reconcile, and the child cannot, at one and the same time, be in a state conducive to the development of the sense of rhythm (sensory) and in a state in which he can observe and study measure (intellectual). A child's artistic training is much simpler, quicker and more far-reaching when the method employed takes account of these natural principles.

The artist who creates, the performer who interprets, and the child who improvises, are all in more or less the same state. By constantly insisting on reasoning, however, we may prevent the attainment of that state.

THE NATURAL TEMPO

One of the greatest shortcomings of elementary music education as practised hitherto has certainly been neglect of the natural tempo.

Physical rhythms—heart-beat, breathing, walking, etc.—together make up an average individual tempo, which is comparatively slow in the old but much quicker in children. Any work calling for a rhythm too far removed from this natural tempo is not only less well done but also much more tiring. The more rhythmical the activity, the clearer this becomes. Adults, as a result of their adaptation to the demands of life, are able to depart to some extent from the natural tempo without suffering too much, but children have a very definite tempo of their own (about 100) and any repetitive work at a different tempo, especially a slower tempo, leaves them completely at sea; they strive vainly to retrieve their position, grow tired and lose control. A sort of defence mechanism comes into play to make them insensible to the unhealthy tempo, their minds wander or they fall half-asleep.

This is a common occurrence in everyday life but it is strikingly demonstrated in the teaching of music. As we shall see below, it is, together with premature instruction in theory, one of the clear causes of the destruction of the sense of rhythm in children. Most, if not all, of the sol-fa or instrumental exercises that a child is required to perform are at a slower tempo than is natural to him (particularly at the outset) because they are too difficult to be done more quickly or because the teacher unconsciously imposes his own, naturally slower, tempo. By depriving the child of his natural rhythm, we expose him to those terrible moments of blankness, those interminable 'er ... er . . . s' which continually interfere with the sequence of associations. Discomfort and fatigue quickly undermine the sense of rhythm, jeopardize the results of our work, and finally discourage the child.

But, though we seek to make the child put all he has into the work, we also attach the utmost importance to the atmosphere of calm and relaxation which should prevail before and after the period of effort.

NATURAL EFFORT

The teacher's task, beginning with the as yet untutored child, is to find a straight and even path by which he can be led to the ways of thinking and acting proper to an adult.

Is the more natural form of effort short and intense or sustained but less demanding? Does the child naturally expend himself intensively or extensively? There seems to be no possibility of doubt on this point. At work, as at play, children are capable of great intensity of effort so long as they can furnish it in spontaneous spurts, but they have no powers of endurance and their efforts must alternate with periods of comparative repose. This is in line with the child's natural tendencies, with putting everything he has into what he is doing, with his distaste for monotony.

In most cases, however, teaching places emphasis not on the intensity of effort but on endurance, which leads to extensive rather than intensive work, and therefore runs counter to the natural development of the child's faculties, since he acquires the habit of making little effort so as to be able to hold out for a long time—an endeavour, incidentally, in which he seldom succeeds.

Instead of this, means must be found to enable the child to begin by making the short bursts of intense effort to which he is spontaneously moved, and to give him after this all-out effort, an equally short rest which, however, should be as complete as possible.

Very gradual training will later make it possible to increase the duration of effort without reducing its intensity. In this way, while achieving infinitely better results, the child will avoid the fatigue resulting from the loss of contact due to working superficially and making use of only a part of his faculties. By following this principle, the antagonism generally found between education and instruction can be removed.

A wonderful means of securing the repose which is to counterbalance this effort is the systematic use of relaxation exercises, which should play an important part in education, especially in the case of children living in towns.

To enable the body, by a series of exercises, to achieve complete or partial muscular relaxation at will, to make it possible for each group of muscles to operate entirely independently and without unnecessary effort, is not only a training for any form of artistic activity, with special reference to instrumental music, but is also a great factor in the development of concentration and self-control.

The part played by silence in the course of the children's studies is very important. By silence, I mean not only external quiet but, above all, the internal silence which is achieved by muscular relaxation. If we can give children a taste for silence, we also give them a defence against the all-pervasive sound of the wireless, switched on day and

night. Every possible opportunity should be used to make them appreciate the well-being that comes from inner quietude.

RHYTHM

Rhythm, a means of measuring time spatially, a neglected instrument of education which might become the teacher's most valuable aid, was, after all, for a long time, found by primitive peoples to be a sufficient medium of expression. We should therefore begin by developing the sense of rhythm in children, using simple, natural means to this end. Only when the full possibilities of rhythmic expression have been appreciated by the child, can tone be introduced.

If instruction in the theory of music had not generally been confused with the teaching of music itself, the fundamental error of attaching undue importance to measure would have been discovered earlier. This crutch for the support of those who seem to have little sense of rhythm simple aggravates the shortcomings of their instinctive equipment, whereas, if we cease to trouble about measure as such, the sense of rhythm, which can so easily be developed later, can be liberated.

It is not advisable to begin with rhythmic exercises or to teach the children first of all to beat time, for experience has shown that, because of the weight and inertia of the limbs, the movements made in beating time are too big and too slow to give a really accurate reflection of the rhythmic pulsation. When the beat of the rhythm (an infinitesimal quantity) is distorted and dulled by the movement representing it, the musical rhythm loses all its vitality and therefore all its artistic and educational value.

Games in which rhythm goes back to its natural beginnings, cries, syllables, rhythmic calls stimulated by gestures, help to awaken the sense of rhythm rapidly even in those least well-endowed by nature.

Calls, with their variety of intonation and rhythm, seem to be the best intermediaries between speaking and singing. In addition, they have an emotional content which stimulates free expression, and they have the considerable advantage of condensing a great variety and intensity of expression into brief phrases.

LISTENING TO MUSIC

Making children appreciate the variety in the quality of sound—timbre—also develops in them the love of beautiful sounds. For this reason,

we recommend that sound should be studied in the most rudimentary form but that the study should be made as lively as possible.

The development of the capacity for listening to music consists in a gradual sharpening of the perception of the stream of sound, from a vague, general impression to a subtle awareness of the slightest inflections. This is easily achieved if we keep constantly in mind the mental sequence to which Mrs. Montessori drew attention and which is known as 'Montessori's three stages': presentation, recognition, reproduction (here it is, show me, what is it?).

In the teaching of music, this logical order has seldom been kept in mind, and the second stage, in particular, has been completely neglected, so that the reproduction stage has become difficult. The recognition of sounds, rhythms and melodic themes is absolutely vital, as it necessitates the use of memory and comparison, probably lacking in precision but nevertheless comprehensive. By establishing greater unity at the outset, it is later possible, even with increasing accuracy of observation, to achieve a more lively reproduction.

Finally, I would also stress the importance of the mental representation of sounds, or the ability to 'hear them in one's head'. There are countless simple means of helping children to appreciate the possibility of 'hearing in one's head' and thereafter of stimulating and intensifying this inner music, this lively essence of sound, this subtle singing refined and idealized by its freedom from material ties.

MUSICAL SOUND IS MOVEMENT

One of the very few ideas impressed upon the children is that 'musical sound is movement'.

I am not concerned with the question from the purely physical standpoint, and am therefore not referring to sound vibrations but simply to a natural and intimate association of musical sound and movement which, it seems to me, should play a most important part in music education. By means of this association, we can build a bridge from the abstract notion of sound to its graphic representation and, moreover, shall avoid the danger of thinking of sounds in isolation when all musical life depends on the moving stream of sound.

Sound becomes music only through modifications in time, and it is therefore natural to associate with it the idea of movement. Thus, so far as we are concerned, there is no such thing as a fixed note. A sustained sound represents a horizontal movement, helping us to

understand the duration of notes and maintaining the listener's attention.

The association of movement with sound makes it possible to exercise remarkably effective control over the listener's attention by extremely simple means, such as the exercise whereby the children walk slowly or simply move their hands horizontally so long as a very soft sound continues. They have to stop walking or moving their hands as soon as the sound dies away.

Taking the same principle as a basis, we can soon induce the children to begin picking out harmonies. The two hands, held at different levels, represent a low note and a high note. Once the notes have been exactly differentiated by moving first one and then the other, the children are soon able to indicate when one begins and ends while the other is still held. Such exercises are capable of infinite variation.

Other things than the length of sounds can be expressed by visual means; variations in intensity can very easily be associated with something conveying the impression of a change in volume. Lastly, the notes occurring in a melodic line are not to be regarded as separate entities but as sound movements ('one sound moving up and down', as the children themselves say).

Starting from this principle, sound impulses can quickly be identified with visual impulses and if, at this stage of development, an attempt is made to discover how the children imagine the sound in graphic terms, they usually devise for themselves a system of notation bearing a remarkable resemblance to the neumes. Thus we traverse, without stopping, the various periods in the history of music.

MEMORY

The instruments to be used for the musical development of more or less untutored persons, irrespective of age, are rhythmic patterns, single sounds, themes and finally, rudimentary phrases of maximum expressive intensity. Only at a later stage, when the pupils have a greater understanding of music, can they assimilate whole melodic lines. By assimilation, I mean much more than the superficial memory which simply permits of direct 'mechanical' reproduction.

The brevity, incompleteness and indeed monotony of the rudimentary forms that I recommend using during the first stage of musical development are a stimulus to creative activity.

NOTATION AND READING

The greatest difficulties of rhythm or intonation tend to disappear automatically if we concentrate directly on the sense of rhythm, appreciation of tone, or vocal difficulties. On the other hand, development is inhibited if the pupil is overwhelmed with names, notation signs and rules of theory. For this reason, it must be absolutely clear that free reproduction, without troubling about names and notation, should always come before any attempt to read music. No rhythmic or melody pattern should therefore be presented in written form unless the pupil is capable of remembering it orally, recognizing it and reproducing it faultlessly.

As soon as reading begins, everything must be sacrificed to continuity and the principle of not stopping to discover how a symbol is to be interpreted must be accepted. Reading, especially the reading of music, must be based on purely sensory training. The main principles are, briefly, to develop muscular habits, to associate them in the simplest possible form, and to secure a reaction so instantaneous as to be almost a reflex.

Hitherto, children have been introduced to musical notation in such a way that they have been unable to associate it with music itself, with the actual living sounds. The value of the note is a part of a whole, representing one of the members of the rhythmic body (pattern); if separated from that body, it loses its life and, if it is then to be identified, it must be measured and given a name. Why should it be presented to the child inert? Why should he be required to remember its name, to measure it and, finally, to try to combine a collection of these dead things into a living whole?

Primitive peoples named animals by the sounds they made, by a process of direct association, without troubling to find other names for them. Why should not the different items in the rhythmic pattern be presented as a whole? Without concerning themselves with analysis and the identification of note-values by name, children very soon associate the 'picture' (visual rhythm) with the components of the rhythm itself. The vitality of the rhythm gives life to the 'picture' so that it is quickly implanted in the memory and, when it comes up again, is immediately interpreted. Dull and inartistic reproduction of note-values in perfect time but without any feeling of rhythm will give place to a lively and essentially educative interpretation. (The importance of this complete 'picture' in training children to acquire a quick general idea of a piece of music will also be appreciated.)

IMPROVISATION

Class teaching with a large number of pupils is not necessarily an obstacle to the creative activity which should play such an important part in art education. Suitable games can be used to foster the creative impulse, while the teacher assumes the role of a discreet observer.

We must always remember that nothing can come of an impulse unless the ground has been prepared beforehand. 'There is no creation, only transformation.' Only when the pupil's memory has been stored with expressive patterns (rhythmic, visual or melodic) which are short enough to be wholly assimilated, will he, in certain circumstances, begin by reproducing these same patterns, then unconsciously transform them and finally achieve others which are all his own.

In order to achieve these thrilling results, however, the teacher must create an atmosphere of absolute confidence, without the slightest hint of criticism. As, at the outset, the creative work must be ephemeral, he should not, on any account, try to get the child to remember what he has done. If he were to do so, he might well paralyse the creative impulse entirely and often for a long time. In the first stage of musical development, there should therefore be no attempt to record these impulses in the conscious mind.

Rhythm takes an important place among the simple methods by which improvisation can fairly quickly be encouraged. Only when one has seen what stimulus children derive from what they themselves call the 'rhythmic drive' does one fully understand how very useful this method of training can be.

With regard to melody, too, the sense of tone so rapidly developed, can, as will soon be seen, be used to stimulate vocal improvisation. Short melodic themes called 'questions', leaving the melodic line in suspense, help the children to appreciate the attraction of the tonic and themselves suggest the improvised 'reply' which will restore the balance. Little by little, the replies are extended and become complete melodies, the child himself discovering the secondary points of repose.

Lastly, there are other games which make use of the stimulus provided by a steady continuing, rhythmic pattern sung by a group of children on a single note (pedal) while a young soloist, starting with a theme, improvises until his breath gives out.

Thus being accustomed to improvising naturally, the children feel the need of associating with the sound the word or movement which maintains and complements the original feeling. We then achieve that true synthesis of art which, in one surge of vitality, one efflorescence,

brings to bloom in every branch of the senses flowers that differ one from the other but form an harmonious whole because the same sap gives life to all.

In conclusion, I should like to borrow a few words from Charles Morgan: 'Art is, as it were, the breath of the people's imagination without which they perish; and the people must learn, in each new phase of history, how to adjust themselves to art, how to make of it an ally with Religion and Science in every man's quest of truth. . . . We in our turn, are called upon to re-gather our strength from Athens and the Renaissance that, after the terrible retrogression which our lives have witnessed, we may prepare a way for what our children or our grandchildren may dare to call the "Re-enlightenment".'

[Translated from the French]

THE ORFF-BERGESE METHOD

by
Egon Kraus, Chairman, Association of German School Music Educators,
and
Wilhelm Twittenhoff, Chairman, Association Volks- und Jugendmusikschulen,
Germany

Two main fields are to be considered in the process of music education and development: active participation and active listening. Active participation means a continuous use of musical elements through singing, playing and improvisation, active listening means the gradual acquisition of appreciation and understanding of art music.

The basic element of our musical activity is folk music (children's songs and nursery rhymes): it is the natural approach to music for the child. This presupposes, of course, a well-planned and justified selection of folk music—not everything sung or played by the people has value from the educational point of view. The teacher must therefore be helped by the specialist in learning what songs and dances are most suitable for the child's development.

Twenty-five years ago, music teachers used to quarrel about the merits of such different methods as the stress-word, the tonic sol-fa, or the number method. Nowadays, no quarrels of the kind are necessary, because the music teacher tries to penetrate the entire world of folk and art music, whatever the method may be. There are problems more urgent to be solved: to see that the child's approach to music remains in full accordance with its natural psychological development and to give it the means to enjoy the best music—contemporary creation included—as a performer or as a listener.

A great role in the achievement of these new trends was played by one of the outstanding contemporary composers, Carl Orff. This unique case in history is worthy of careful consideration. Until 1936 Carl Orff had been for many years musical director of the Guenther Schule in Munich, famous for its teaching of gymnastics, eurhythmics and dance. Here he encountered all the problems of music education while working with his pupils. He realized that the music then being used for dance or eurhythmic exercises was not always appropriate. Music of the romantic composers was performed at these lessons and the pupils had to show through their movements and dances what it conveyed to them. He soon found that this kind of music did not provide a satisfactory relationship with movement. Consequently, he developed the idea that the pupils should compose their own tunes and find at the same time their own means of expression through their movements and dances. The problem then arose of how to enable an ordinary person—not a musician—to create his own music. Which instruments were suitable for this purpose? Orff knew that many eurhythmic and dance teachers employed percussion instruments, mostly with piano, using the percussion especially in order to obtain certain effects. This he wanted to avoid. The instruments he finally chose or invented or had specially built were melody instruments such as glass-bells, xylophones, metallophones, recorders and fiddles. The percussion instruments chosen were wood-block drums, tambourines, triangles, cymbals, rattles, kettle-drums. In connexion with the development of the technique of percussion instruments especially, the name of Hans Bergese, one of Orff's pupils, deserves special mention.

The harmonious style of accompaniment by piano is not at all suitable for the development of the rhythm sense and above all not recommendable for children. This idea arose from the psychological approach to the subject of the child's natural development.

SOME DETAILS OF THE ORFF-BERGESE METHOD

The starting point of the method is children's songs and nursery rhymes. For the very young, Orff recommends melodies in pentatonic scale with only the fundamental basic form of accompaniment (*Bordun-ostinato*). The improvisation begins according to the child's development, with play-party songs, the words being mostly borrowed from nursery rhymes. The main principle prevailing at this early stage is the child's full and spontaneous self-expression in music, which has been found more suitable than extensive technical training. Orff published a volume entitled *Orff-Schulwerk*[1] in which he described his theories and experiments. When first issued in 1930 this book did not find a ready response from music teachers, who did not realize its great value; on the contrary it was heavily criticized and Orff's choice of instruments was considered exotic. After the last war a revised version was published, and this received a warm reception because of its better and clearer psychological approach to the problem of music education.

What then is the difference between the teachings of Jaques Dalcroze and those of Orff? Dalcroze teaches time and rhythm, explains gymnastics and dance, makes use of tonic sol-fa, employs music instruments, etc. Yet this great method does not take sufficiently into consideration the child's psychological evolution, the different stages of boyhood and girlhood. Orff lays more stress upon the spontaneous need of self-expression and upon awakening the creative powers of the pupils. Moreover, Dalcroze developed a detailed method, while Orff concentrates only on advising the teacher and giving him more inspiration; his wish was not to create a rigid system. Orff gives a number of ideas and musical examples of high quality without telling the teacher exactly how he is to proceed in shaping the development of his pupils.

This is the point from where Hans Bergese started. His idea, in contradiction to that of his master, has been that it is not sufficient to give the teacher initial inspiration, but on the contrary he must be shown how to proceed methodically, and be given the basic material in well balanced and planned order. Bergese's ideas of rhythm undoubtedly originate from movement: we are, he says, dealing with the child's personality as a whole and not with just one of its features. In order to form a properly balanced personality the child must express itself through all the means at its disposal: movement, songs and play.

1. Published by Schott's Söhne, Mainz, Germany.

Bergese and his collaborator Anneliese Schmolke therefore prefer short plays, songs and music which urge the child to express itself. These songs, plays and dances are published in the *Bergese Schulwerk*.[1]

MUSIC EDUCATION BY THE WARD METHOD

by
Joseph LENNAERDS, Director, Ward Institute, Roermond, Netherlands

The Ward method is used in many schools of the United States of America and the Netherlands; in France its supervising centre is the Gregorian Institute in Paris, and it is from there that it spreads its influence.

To bring out the merits of this method, a demonstration would be far simpler than a verbal description. It has, after all, been said that music begins where speech ends. A practical demonstration gives the true educator all the facts upon which to assess a system, or a method, of music education. It is by observing the attitude of the children, the intentness on their faces, and their obvious interest, that he evaluates their reactions and their keenness.

We shall not pause to discuss the methodological principles of music education in general, such as the principle of pupil-activity on which the teaching is based, and examples of which constantly recur during the lessons (musical dictations, memory-training, improvisation, voice-training, etc.).

I would merely draw your attention to a few outstanding features of the Ward method:

1. Musical training is not a prerogative of the few. It must be within the reach of all children without exception, so that they may be able to

1. Published by Mössler Verlag, Wolfenbüttel, Germany.

express themselves as well in the language of music as in their mother tongue.

2. In the primary school, the teaching of music should be in the hands of the ordinary teacher. He is the only one who knows the pupils thoroughly, who can relate music closely to the other subjects taught and make it a part of the children's lives. He is also the intermediary between 'school' music and music in general. He alone will know the right moment at which to set the children a particular song. Both psychologically and educationally he has many advantages over the music specialist; moreover it will always be easier for the primary schoolteacher to grasp the basic elements of musical knowledge than for the music specialist to master child psychology and teaching technique.

   Furthermore it would be difficult to find enough certificated music instructors to teach in all the primary schools. It is therefore necessary that the elementary music teaching given should be within the reach of all pupils, and the giving of it within that of most teachers, in the schools of this grade.

   It is for this reason that, in the Ward method, the subject-matter is minutely and judiciously graduated, with very full teaching directives, constant allowance being thereby made for the less gifted child.

3. The sense of rhythm should be taught by physical, muscular movement. This axiom is now universally accepted.

   However, rhythm is not a more or less recognizable sequence of accentuations, arising from the periodical recurrence of the downbeat, as is unhappily taught by many methods. Rhythm is simply movement. Plato defined it as the ordering of movement, and St. Augustine as the art of beautiful movement. It is a well-ordered succession of tensions and relaxations, of risings and fallings—of *arsis* and *thesis*, as in Greek dancing.

   That is why our pupils are accustomed to making sweeping gestures with their arms, to rising on tiptoe, to advancing and retiring—in short, to expressing the rhythm of the phrase with their bodies, or to projecting their own rhythmic feeling into space through chironomy.

4. Musical notation is very complex, the 'inclinations', interrelationship and modal functions of notes varying with the key-signature. It is by no means self-explanatory; moreover, immediate association of the note-sound with the written symbol must be achieved. To facilitate this, the Ward method uses figured or numerical notation which little by little enables the pupil to grasp first one, then two,

three and four staves (as in Gregorian music) and finally the ordinary notation.

5. For psychological and practical reasons we are averse to basing vocal musical training on absolute pitch.

   Moreover the same interval does not function in the same way in all modes. A particular interval, which the children know and can easily grasp in the major mode, becomes harder in the minor or the mixolydian. The intervals must therefore be viewed in their modal context.

   Mrs. Justine Ward, the inventor of the method, therefore devised special 'guidance' exercises for each mode, exhibiting the note-sound in their natural 'inclinations'.

6. Training of the ear is not done by 'imitation'. The exercises are so devised that pupils can themselves find the intervals. We leave them the pleasure of discovery, of overcoming the difficulties.

   I feel that too much, in contemporary teaching theory, is made of 'enjoyment'. If some authors are to be believed, all lessons should be an agreeable pastime, an unending diversion. In some schools I have seen cupboards which were often more like toy shops. There is a tendency to forget that real enjoyment is the result of concentration, which is only achieved by fairly hard work.

7. With regard to the repertory, this must obviously be of a high standard. In the Ward method, it consists of children's songs and traditional songs, folk melodies borrowed from the different countries, and canons by the great masters. A preponderant place is given to Gregorian chant, first and foremost because we consider it the ideal expression of prayer, and also because it is the basis of all music. It has a richness which nowadays seems to be seldom achieved, a flexible rhythm free from the tyranny of stave and bar, and a more extensive modal vocabulary than that of contemporary music, confined as the latter is to major and minor.

   Every form of modern music can be identified in the Gregorian chant. The Gregorian cantilena is the highest form of art, because it achieves the maximum of expression with a minimum of resources.

[Translated from the French]

A MEANS OF EDUCATION: THE MAKING OF MUSICAL INSTRUMENTS BY CHILDREN AND ADOLESCENTS

by

Heinrich M. SAMBETH, Music Teacher, Eusskirchen, Germany

I have long been convinced that methods other than those used in formal music education should be employed for giving children a musical training. How can we hope, with the two hours of music lessons per week, to offset the effects of the light music which young people hear at home for six or eight hours every day? How can the ear of a child who is surrounded by the noise of machines and motors be sensitive to the melodies of a string orchestra? How can he, taken up as he is by sport and exposed to the sensations which assail him on every side, find time for serious study of the violin or piano? Young people seek for a form of music that will exert an immediate effect upon them and give them immediate satisfaction through stirring rhythm and simple melody.

We have made tubular bells, xylophones, kettle-drums, hand-drums and long-drums with which to play, and improvise on, the music of Orff and the works of Bergese. We have succeeded, despite the attractions of jazz and ultra-light melody, in giving children a real understanding of serious modern music. This new method of musical training will certainly involve the creation of a new form of children's orchestra. In addition to the various instruments invented by Orff, such as stickpercussion and side-drums or snare drums, we have already manufactured guitars and 'fidels' (rudimentary violins) which, designed to form the basis of the new orchestra, are later to be supplemented by recorders and brass.

All this is so far merely at the planning stage, but it represents the music of the future. The making of musical instruments by children and adolescents is a powerful aid to music education and, also, to character-building.

1. A child who acquires a thorough mastery of his instrument feels he is entitled to be taken seriously. He is able to create something which has its own voice, sound and rhythm.

2. He knows that he will produce a real instrument, on which he will be able to play.
3. Working in this way, he trains his ear, unconsciously, to hear the sounds; and the results are far more successful than those obtained by ear-training with the help of the piano or the recorder, or by the methods normally employed in schools.
4. He realizes that it is impossible to get out of tune when improvising, provided he keeps to the pentatonic scale. He thus loses the sense of inferiority that so often prevents a novice from developing into a musician; he acquires 'musical confidence'.
5. He is able to choose, from the instruments provided by Orff, whichever suits him best, and to change from one to another if he likes.
6. 'Ensemble' playing sometimes becomes, spontaneously, an exercise of 'movement'.
7. The influence of jazz, to which children are exposed in their homes and which the teacher tries to counteract, will be overridden by the heightened development of their natural instinct for music.
8. The necessary observance of technical laws, and the cultivation of courage and perseverance, lead to training in will-power; an orchestra becomes a school of discipline.
9. For many children, the playing of an instrument which they themselves have made means full realization of their personality.

[Translated from the French]

A NEW METHOD OF INSTRUMENTAL INSTRUCTION: THE FILM AS A MEANS OF MUSIC EDUCATION

by

Louta Nouneberg, Piano Teacher, Paris, France

Before coming to the heart of the matter, I should like, with the reader's permission, to quote from one of my articles, entitled 'Formation Instrumentale et Pédagogique de la Jeunesse' (Instrumental instruction

and education of young people), which was published in a Paris newspaper.

'It is not the importance of listening to music that I wish to emphasize, but the fact that every human being should be given an opportunity to play a musical instrument and to acquire the necessary technical ability to fathom the secrets of this form of art and enjoy the treasures which it has to offer to all mankind.

'It is my deep conviction that mere listening to music will never suffice to make possession of an adequate musical education the general rule, and that the benefits which every individual can derive from studying an instrument with an efficient teacher are not only inestimable, but unattainable in any other sphere.

'For there is no other branch of activity that mobilizes all our capacities—mental, psychical, nervous and physical—at the same time, and obliges us to co-ordinate them strictly and perfectly so as to serve a higher purpose than our own, namely that of a great composer. Nor is there any other field in which the two fundamental elements of the human personality—intelligence and sensibility—are forced to function continuously together at the most varied rhythms and speeds.

'And, lastly, is there any other field in which the subdivision of our faculties is so conscious and subtle that our 10 fingertips are able to produce all the many variations required?

'All this reasoning is intended to convey to you that, if every person learnt to play a musical instrument, the result would undoubtedly be the development in each of them of certain basic qualities, such as concentration and self-control; I would, however, draw your attention to other, equally convincing arguments.

'There are countless people through the world who are gifted for music. How can these gifts be discovered and developed, if those possessing them are not given the means to express themselves in the language of music?

'If one has never learnt to read or recite, how can one ever go on the stage and convey to the audience the ideas, feelings, words and poetry of great creative geniuses like Molière or Racine? No-one can become a good actor unless he has initially received a rational training in reading or recitation, which enables him to avoid stammering, breathlessness or any faults of diction and intonation; in instrumental music, where the problem of virtuosity is by no means the least difficult to solve, a strictly rational training is even more essential.'

If we advocate, as we do, that every person be taught to play an instrument, we must obviously be able to offer each individual a series

of infallible methods, guaranteeing the best possible results compatible with his personal abilities and the amount of effort which he puts into the work.

I base my piano teaching on reliable data, objectively valid for all pupils and worked out to the last detail. It is in this connexion that a film played a part of prime importance, as a source of inspiration and as a means of testing the correctness of my views. As a pianist, I had always allowed myself, like all pianists, to be guided by instinct, intuition, sensibility, the advice of my teachers and such research as I happened to do. To put it briefly, I concentrated on music as such, without taking account of the human psycho-physiological, or rather neuro-motor, factor which inevitably intervenes in the playing of any musical instrument. This went on until, one day, quite by chance, I saw a slow-motion picture of a racehorse galloping. The superb strength and grace of the thoroughbred's movement struck me so forcibly that it changed my whole life. Two facts caused this sudden revelation: (a) the interdependence, in the animal's movement, of conscious determination, suppleness, strength and rhythm; (b) the progressive evolution of each of his movements, which threw sudden light on the problem of every living gesture and the internal musculature upon which it depends. I realized that there was an immense gap in knowledge of our own motivity, and that it was solely due to the congenital inadequacy of our visual capacity. Hence, it was easy to discern the causes of the fundamental mistakes which have been made in piano teaching ever since the instrument was invented. Such mistakes have cost countless pupils and pianists a great deal of fruitless effort and have made them consume their time and energy in a constant process of struggle.

It is obvious that such a state of affairs must have a disastrous effect on the pupil's mentality and nervous system. While music, when rationally taught, has an excellent effect on a pupil's general balance, it may, on the contrary, destroy that balance at source if the teaching is contrary to the basic laws of motivity. Obsessed by the memory of the thoroughbred's perfect movements, and thinking of those of pianists, which are so often imperfect, I immersed myself in research, in an attempt to discover the natural law which the animal has obeyed. I was convinced that the discovery of this law would make it possible to free a pupil completely from all muscular hindrance, thus producing perfect co-ordination of his instinct and sensibility with voluntary and conscious control of his motory system. It took me a long time to find this law, which is that of muscular antagonism, as well as to discover

and define in minutest detail all the motory and dynamic conditions which it imposed upon us, and which it proves to be inseparably linked with the playing and interpretation of instrumental music.

The most important conclusions which I drew from this research were the following:

1. All music is based upon four fundamental elements, which are: the scale, the arpeggio, the 'double note', and the chord; these necessitate the employment of certain fixed methods, effective for all pupils.
2. As the muscular system of every individual reacts in the same way to similar causes, methods of adapting it to piano-playing should inevitably be identical for everyone, and interpretation alone should be conditioned by individual differences of personality.
3. In human motivity, the determining factor is muscular antagonism; through skilful control of the latter, one can overcome completely the so-called technical difficulties—which are really only neuromotor difficulties—inherent in the playing of any instrument; conversely, failure to recognize its significance is the principal cause of the difficulties encountered by pianists and instrumentalists in general.

Hence, one is naturally led to suppose that, in the performance of all great pianists, who always have an inborn capacity for motory coordination, their methods of adapting themselves to the piano are identical and completely rational.

In order to test my theory in practice, I decided to make use of films. As I was most anxious that the results of all my research should be examined with complete objectivity, I requested a few of the greatest living pianists to assist me by playing in front of an ultra-fast camera. As they were all sincerely interested in my ideas, I was able in this way to assemble information unique in the history of instrumental instruction. Slow-motion pictures of pianists like Arrau, Backhaus, Borowski, Cortot, Casadesus, Horowitz, Marguerite Long, Wanda Landowska, Orloff and Arthur Rubinstein are of decisive importance for the future of piano teaching, since they prove that there is only one way of adapting oneself rationally to the instrument. Indeed, there is now, for the first time, a hope of finally eliminating empiricism, the greatest enemy of every pupil.

If account is taken of these newly discovered facts, it will certainly be impossible henceforth for any mistakes to be made, so far as movement is concerned, in piano teaching. Pupils need never again be hindered by physical difficulties, nor will they be obliged to waste time and energy. Every pupil will be sure of working to the full extent

of his powers, and by the application of a series of perfectly rational methods he will be able to acquire the main attributes of all interpretation—smoothness, sonority, phrasing, rhythm, continuity, strength, lightness, dynamic gradation and speed.

The practical results achieved with children in Paris schools who, after a few months' study, gave a public performance of one or two of Bach's *Inventions*, and with my student virtuosi, provide living proof of the soundness of a system of piano teaching which, in general and in all its details, co-ordinates musical elements with elements dependent upon the basic laws of bodily movement.

[Translated from the French]

THE RADIO AS A MEANS OF MUSIC EDUCATION IN CANADA

by

Geoffrey WADDINGTON, Musical Director, Canadian Broadcasting Corporation

In Canada, a country covering an area of more than 3,600,000 square miles, a country of two official languages and populated by only 14 million people, the publicly owned Canadian Broadcasting Corporation is playing a unique and important role in the unification and cultural development of our country. Its contribution to the cause of music is an important one. Operating three networks (two in English and one in French) in six time zones and in a system which includes both commercial and non-commercial broadcasting, the CBC has endeavoured to provide its listeners with as comprehensive a programme of music as is possible within the limitations of time and financial resources.

Besides the corporation's own programme, which provide the professional musician in Canada with the major portion of his income, we contribute substantially to the financial support and development of the organized civic orchestras and choral societies. Over 600 broadcast periods a year are set aside for solo recitals and chamber music

concerts given by nationally and internationally known artists. The CBC Opera Company gives eight full-length radio productions each year. In a country where national opera does not exist and where the public concert field is yet undeveloped except in the few large centres, the significance of these functions is, I think, quite obvious.

Encouragement and assistance is given to the Canadian composer. For example, 10 works were commissioned this year. Performances are given in our regular broadcasts together with works of foreign contemporary composers. The International Service of the CBC does much toward the dissemination abroad of Canadian music through its music transcription service.

I could cite many more examples of the role that radio is playing in Canada in the development of all forms of music for all sections of the country. But I would like to take a moment to tell you a little of what is being done to introduce our younger people to good music through radio.

For more than 10 years the CBC has presented special school broadcasts for in-school listening. These school broadcasts are a joint presentation of the Canadian Broadcasting Corporation and the Departments of Education of the 10 provinces of Canada. Each province has its own separate schedule of school broadcasts, planned to tie-in with the local curriculum of that province. And, in addition, all provinces co-operate in planning what are known as 'national' school broadcasts, designed to promote a sense of unity and common citizenship among our growing generation. All programmes are heard over the facilities of the CBC—the provincial broadcasts being heard regionally four days a week and the national broadcasts going coast-to-coast once a week.

Music appreciation is a regular feature of the school broadcasting schedule of each province. Usually the courses are given at three levels—primary (for children between the ages of 6 and 8); intermediate (for ages 9 to 12); and senior (for students in high schools above the age of 13).

The form of these broadcasts varies from one province to another in accordance with local teaching techniques and local musical resources. For juniors, it often takes the form of learning and singing songs already listed in provincial songbooks. For more senior grades, it usually takes the form of exposing the students' ears to instrumental (including orchestral) music of a classical type. Where circumstances permit instrumental ensembles, individual instrumentalists and singers are employed in these broadcasts. In some provinces, however, it is

still necessary to use records and these are widely employed. In either case there is a commentary prepared which is usually delivered by a prominent, experienced music teacher.

In the national school broadcasts, music appreciation is dealt with in a rather different manner. In these broadcasts the aim is to provide the boys and girls of Canada as a whole with outstanding musical experiences which they would be unlikely to enjoy through the resources of their own province alone. For example, symphony concerts have been broadcast by the Toronto, Vancouver and Montreal orchestras. Programmes with commentary introducing children to the instruments of an orchestra have been given. Performances of operas, such as Gluck's *Orpheus*, Britten's *Let's Make an Opera* and Gilbert and Sullivan's *Pirates of Penzance* have been presented in a form suitably adapted to classroom use. A feature of these has been an attempt to make it possible for students to learn some of the principal songs and so participate together in the classroom in the performances themselves.

Primarily, the school broadcasts are designed for group listening in classrooms. And today they are listened to by more than half a million students in more than 8,000 schools from the Atlantic to the Pacific. But there is one broadcast for children of pre-school age which I feel should be mentioned in any discussion of music education by radio. It is called 'Kindergarten of the Air'. This is one of the most successful programmes we do and it is designed to give pre-school training to children between the ages of 3½ and 6 in their homes. This programme is also used extensively in Grades I and II at school, and in kindergarten and nursery school groups. Music plays an important part in these daily programmes, each of them including songs which the children learn to sing with their radio teacher, and rhythmic movements and dances which they are also taught to perform. They are trained to listen for very short periods of one or two minutes to what the teacher calls 'quiet music' played on the piano. In this way, these very small youngsters are made familiar with the pleasant aspects of hearing simple but good music.

This is the work that is going on in Canadian radio through the coast-to-coast English-language networks of the CBC, and much the same aims as I have described are being carried forward by the French network of the CBC.

Television in Canada has been in operation for only a few months, and since I have not yet had the opportunity of making a complete study of this medium in other countries, I do not feel qualified to ex-

press an opinion on its value to music appreciation and education. The possibilities it opens up are as great for good as they are for evil; and the challenge it presents to the programme planners will, I hope, be well met for the cause of music.

THE GRAMOPHONE RECORD: AN AID IN MUSIC EDUCATION

by

Antoine E. Cherbuliez de SPRECHER, Professor, Zürich University, Switzerland

The gramophone record, as an auditory aid in music education, has certain advantages and certain disadvantages.

Among its qualities is the exact reproduction of timbre, tessitura, tempo and nuances. In addition to ensuring almost complete identity with the original, ever greater efforts are now being made to see that recordings have an artistic quality consistent, so far as possible, with the style of the music recorded. Thus, a modern record can possess a number of qualities which are not found in the acoustic, stylistic and aesthetic setting of an ordinary concert.

The possibility of repeating, almost indefinitely, a model performance of this kind by means of the gramophone record provides new educational resources for developing the listener's musical memory and capacity to absorb music.

One of the shortcomings of the record is that it supplies merely frozen music, as it were—mechanized, preserved music; for it gives a 'one-time reproduction' of a certain performance, in a form that remains forever unchanged. We feel that this conflicts with our inherent conception of music, as something living, a musical score being rightly fated, moreover, to die and be reborn a thousand times, an idea reflected in Goethe's words '... dieses Stirb und Werde...'.

Another disadvantage of the record is that it imposes on listeners an interpretation which might well be challenged as in the case of ancient music dating from a period (particularly that between the thirteenth and seventeenth centuries) whose way of performing it has not yet been established in sufficient detail by musicological research.

The educational potentialities of the gramophone record can be listed briefly:

1. Total or partial reproduction at will, of the work concerned.
2. The development of comparative methods, enabling the listener to follow, in actual sound, the origin and evolution of all types and styles of music of all the elements which together go to make up a musical work of art—the melody and its accompanying chords; the sequence of chords; the various forms of rhythm, the metric structure, the architecture and tectonic structure of the composition, the different ways in which folk music is handed down or transcribed, the evolution of the practical science of timbres, nuances, tempi, the traditions of interpretation and execution, the technique and playing of musical instruments, the different characteristics of the human voice, etc.
3. The broadening of ideas through revelation of the common factors is, but also the fundamental differences between the European musical idiom and non-European musical forms, a subject of the greatest importance when problems of music education are considered on an international, supra-national or even world plane.
4. However, recording has one special characteristic. When we try to separate out the elements of music (as a whole) for educational purposes, we find that the record does not enable them to be dissociated since they remain closely bound to each other in sound reproduction. We have therefore to separate them mentally or in our imagination, by a conscious and voluntary effort of the mind, concentrating our mental and spiritual attention on a particular aspect, at the same time as we listen to the music as a whole.

This involves two processes: perception and apperception. Perception is reception by the senses—something, therefore, physiological— without the object perceived being subjected to conscious examination or critical appreciation by the mind. Apperception is perception in fact submitted to this examination by the mind, and hence classified, rendered conscious, and permitting of associations with other forms of perception or phenomena 'perceived', etc.

It seems to me of considerable instructional importance, in music education, to develop the listener's ability to distinguish between perception and apperception. If listeners are encouraged to follow solely the melodic structure, or the rhythmic or polyrhythmic forms, at the same time as they listen to a work as an acoustic whole, such an exercise can be called selective audition. Moreover, it permits the listener not only to concentrate on one element of the musical idiom, but to disregard another, e.g. to disregard chords whenever the polyphonic style aims at emphasizing something other than the vertical cohesive forces which bear that name. The importance of this process becomes obvious, for example, when it is desired to make a public, previously addicted to the homophonic, familiar with the quintessence of the polyphonic.

A recent experiment in music education was designed to enable a group of some 150 listeners (all non-professional adults), at evening gatherings, to 'pass through' the three stages of musical understanding, which every listener normally experiences.

The first of these stages consists in simple reception, which is passive, non-analytical, non-critical and even less disposed to form a synthesis. The listener makes no particular effort when hearing the music; his attention is rather vague and haphazard, and he has no really clear idea of what he is listening to. However, he grasps certain passages which please or impress him, or which seem less obscure than others.... This is the attitude of 80 per cent of our amateur concert-goers. It is natural and even inevitable.

The second stage is the opposite of the first; it is analytical, critical, anatomical, even surgical. It is the stage at which the listener consciously decomposes the music into its different elements, in order to consider each of them separately—the technical, aesthetic and tectonic elements, artificially isolated from the work as a whole. This attitude is, no less than the first, an essential step towards musical understanding, although it has its pitfalls because it involves decomposing something that is, in fact, a composition. By splitting up the unit, by dissecting it in detail, we are subjecting an organism, into which its creator has breathed robust life, to treatment that is more applicable to dead and inorganic things.

Misfortune, therefore, awaits those who remain concentrated on analysis, who rivet their attention on technical details when listening to, or playing music.

A third stage, consequently, must be proceeded to—that in which the various elements are recomposed so as to reconstitute the work

as a unit. This then is the stage of 'total conception' of the music—the stage of synthesis, a natural consequence of the analysis which has, as it were, been transcended; for in the field of music analysis is never an end in itself.

This synthesis will enable the listener to understand music more simply and spontaneously because the work in question has been assimilated by his mind, with the help of analytical knowledge which, though it remains in the background, is none the less present and ready to aid him.

These three stages—simple reception, conscious analysis and synthesis—have their own dialectic similar to that on which Hegel's philosophy was based: thesis, antithesis, synthesis.

The object of the experiment was to initiate in imitative polyphony, a public which had never had the opportunity of hearing a fugue or of studying the technical elements and aesthetic conditions governing this type of composition.

Naturally, many hours were devoted, beforehand, to explaining orally, with practical demonstrations, the general laws of 'horizontal' melodic audition, the various definitions of the simple modulatory fugue (with imitation at the fifth) of the first half of the eighteenth century, etc.

I had chosen J. S. Bach's Little Fugue in C minor for two voices, which is perhaps the simplest of those composed by the great Cantor of Leipzig. A graph on the blackboard, indicating (by means of two horizontal lines, and sections formed by vertical bars) how each voice evolves during the fugue, enabled the listeners, each time the fugue was played, to see for themselves at any given moment the exact point that had been reached.

A record repeatedly reproduced this fugue, performed on a harpsichord which brought out the middle and bass parts with remarkable clarity. The audience were invited to apply the method of selective audition, with a view to gaining an initial and increasing understanding of the work.

The fugue was several times simply listened to, as in the first stage described above. The first points that had to be noted, therefore, were the general course of the two prescribed voices, evolving 'horizontally' in sound range; the polyphonic and imitative nature of this musical idiom; and, lastly the fact that this polyphony simultaneously suggested a system of modulatory, harmonic and cadential movements. For the age of Bach, Haendel, Vivaldi, Couperin and Rameau had achieved an excellent synthesis of polyphony and harmonic movement, organized in

accordance with well-known forms of cadence. Such was the first stage.

At the second stage, each of the elements of the fugue was considered separately by means of selective audition. Pending the playing of the complete work, the listeners endeavoured to concentrate their attention on: (a) the subject of the fugue, its melodic structure, its shortened form which is introduced with the second development, and the tone-levels at which it appears; (b) the counterpoint (or counterpoints) accompanying the subject and serving as a melodic and harmonic 'commentary' to it; (c) the divertimentos, their themes, notation, aesthetic function in the fugue as a whole, etc.

Each audition (which always took place as a whole, uninterrupted) was followed by a silence of between 30 and 60 seconds, so that the listeners could meditate as thoroughly as possible on what they had just 'apperceived' by selective audition.

Then the third stage was begun. First of all, the audience concentrated on two combined elements, such as melodic and harmonic progressions, subject and countersubject (or counterpoint), or sequence of thematic parts with the divertimentos.

Next, and finally, the listeners were invited to try to arrive at total apperception of the fugue, by combining in their minds all the elements that, at the second stage, had been dissociated.

An hour and a half, which soon elapsed, was spent in this way. It was a period of intense spiritual and musical effort. The listeners' reactions were conclusive and encouraging. They said they had succeeded in grasping a style of music which they had previously either known nothing of, misunderstood, or, at best respected without being able to appreciate it fully.

Subsequently, we carried out this experiment on a larger scale. After listeners had been given two further integral, 'synthetic' hearings of the Fugue in C minor, and after I had explained to them the expressiveness and contrapuntal 'dynamism' of J. S. Bach's Great Chromatic Fugue, I embarked upon a comparison between the simplest fugue and a highly complex one. This process involved transferring, mentally, the general laws of the fugue idiom from a small to a much larger plane, in order to facilitate the listeners' introduction to an infinitely more complicated work. After these explanations, the audience heard a rendering of this chromatic fugue and were able to employ the method of selective audition from the outset i.e. to combine, more or less, the first two stages in musical understanding.

[Translated from the French]

A HISTORY OF MUSIC RECORDED FOR EDUCATIONAL PURPOSES

by

Fred HAMEL, Director, Deutsche Grammophon Gesellschaft, Hanover, Germany

It is a formidable task to address such a distinguished audience, particularly on so specialized a subject as that of which I am going to treat—the recording of music of the past. However, I feel encouraged to do so owing to the importance which great modern composers ascribe to the history of this art; a good example of this is to be found, not only in the theoretical writings of Paul Hindemith, but in the many ties between his musical works and the music of bygone days.

If the relations between the music of former times and gramophone recording were just as obvious, there would be no need to discuss this question at a conference on music education. These relations cannot yet however be said to be very close, for they only began some 20 years ago. At the beginning of its career, i.e. 50 or so years ago, the record was not a factor in the history of music, as music made virtually no use of it.

Today, such a statement seems paradoxical; but man's age-long desire—as old as his ambition to invent the *perpetum mobile* or to convert base metals into gold—was to reproduce and preserve in permanent form, not musical sounds, but the spoken word. In 1589, for instance, the Italian physicist Giambattista Della Porta, who was interested in the transmission of sound by leaden tubes (a method still in use on ships), wrote in his book *Magia naturalis* that it should be possible, when desired, to store words in leaden tubes which, when later reopened, would permit those words to be heard again. Nevertheless, another three centuries were to pass before a true recording, by quite a different method, was effected. Moreover, the first phonographs were very primitive, suited to the recording of violent rather than of delicate sounds—such as, in fact, the thunderous voice of a railway employee announcing the name of a station on the arrival of a train. Thus, the recording of the spoken word preceded that of musical sounds. In the case of music, the instruments that lent themselves best to recording were the

brass, and that is why the first repertoires of recordings, in 1900, were military rather than artistic in character.

At that period, recordings were simply a pastime; no one attached any cultural importance to them. Enrico Caruso was the first to recognize their tremendous possibilities. Hardly had he, in 1902, allowed his exceptional voice and his art of *bel canto* to be recorded, than other singers of great or not so great distinction, as well as pianists, violinists, etc., followed his example. The repertoire of recordings was later enriched by works of Verdi and Puccini; but throughout that period it was the interpreter, and more particularly the soloist, who reigned supreme. It would be useless to look for any historical criterion in the selections of that time. At best, they included the main works performed at public concerts, a composer like J. S. Bach figuring simply thanks to the 'complicity' of Charles Gounod.

It was only after World War I that the technical and artistic evolution of the record made possible the recording of symphonic music—especially after the introduction, in 1926, of the electric microphone, which permitted a sensitiveness of recording hitherto unknown. A new repertoire was then established, containing all kinds of classical works, as is shown by the special catalogues published around 1930. The first of these catalogues—the *Kulturkatalog* of the Lindström firm in Berlin—mentioned only the records of that type (Odéon, Parlophone, Homocord) in which the firm itself dealt. Almost at the same time, Mr. Charles Wolff published, in Paris, his famous catalogue *Disques*, which reviewed all the recordings sold in France. The author of this work, in a remarkable preface, announced the advent of a new discipline—'mechanical musicology'. Yet, glancing through the pages of this catalogue, we find that they mention few works that come within the framework of musicology. True, they contain the names of symphonies and other complete cyclic works; but most of what we find there are little extracts, operatic or oratorio arias, or isolated instrumental movements from single works. Further, the interpretation of old music is completely arbitrary and presented in the form of more or less hazardous arrangements. Lastly, the repertoire is not based on any systematic or historical principles. In short, the musicologist's function is limited to recognizing *faits accomplis*, without his being able to exert any influence on programmes or interpretation.

The result of this situation was that musicologists became ever keener on presenting documentation on the history of music, with authentic interpretations. In Berlin, the great scholar Curt Sachs, who was my master, took the initiative of issuing, in co-operation with

Parlophone, a small collection of records entitled *2000 Years of Music*. This example has been widely followed ever since. Curt Sachs himself continued his initiative on a much larger scale by founding in Paris the Sound Anthology (*Anthologie sonore*). Later, similar initiatives were taken with the publication of the *Columbia History of Music*, and, quite recently, with that of the *History of Music in Sound* (issued by His Master's Voice). Apart from these instructive series on the history of music, productions of recent years have borne specially on the works of such-and-such a composer (publications of the Haydn Society, the Bach Guild, etc.).

Lastly, certain recent collections of recordings are devoted exclusively and systematically to old music, although they cannot be regarded as new historical anthologies in the strict sense of the term. The reasons are as follows: each anthology contains a repertory of musical recordings, whose number varies from case to case, but it is always more or less limited. Further, these anthologies give examples of the different stages of music's historical evolution by selecting works which are more interesting scientifically than artistically and, in many cases, are even incomplete. In short, their main purpose is necessarily an instructional one.

However, there is a German proverb which says: *Man merkt die Absicht und man wird verstimmt* (We feel the purpose and are thence constrained); in other words, we can achieve an educational purpose more easily if we conceal our intention. Although I am little versed in modern pedagogy, I believe that this principle is playing an ever greater part in general education. Thus, in modern schools, children are taught to read entire sentences, instead of, as in the past, isolated words. Likewise, one of the principles of music education at the present time is that, in order to impart a true understanding of music, an appeal must first be made to the pupil's spontaneous emotions, not to his intellect.

I do not feel authorized to describe in detail the usefulness of recordings in music education. I could add nothing to the very specific article written for this volume by Professor Cherbuliez of Zürich University, on 'The Gramophone Record, an Aid in Music Education', where he discusses the methods to be adopted, from simple reception to analytical and finally synthetic reception. It amounts to explaining the different elements of music to the accompaniment of the repeated playing of suitable recordings.

This affords further proof that one of the most important educational qualities of recordings is the possibility of playing them an unlimited

number of times. This, however, is not their only contribution to music education. The absence of visual distraction, which the concert-goer can hardly avoid, is undoubtedly another advantage; it enables the listener to concentrate entirely on the sound impressions. Further, as the microphone is much nearer the source of the sound than is the audience in a concert-hall, the recording gives a clearer and even a more analytical rendering of a composition than can be received in such a hall. All these features, it seems to me, destine the classical music record for much more systematic and fruitful use in music education than has so far been the case.

Since there is no doubt that old music is an essential factor in the understanding of music in general, the importance of a regular production of recordings devoted to the history of that art is evident. In this respect, the spasmodic production of recordings of old music as a commercial proposition cannot render the same services as production for essentially cultural purposes. Further, a limited anthological collection cannot replace a progressive, continuous form of production. Lastly, the educational aim cannot be achieved as easily with examples chosen for their instructive and demonstrational nature as with representative masterpieces presented integrally. In short, if I may resort to a medical analogy, instead of presenting music in the form of anatomical preparations, we must present it in the form of living organisms.

It is in accordance with these principles that the Deutsche Grammophon Gesellschaft has established the *Archiv* production in its musicology studio, to which I am attached.

[Translated from the French]

V

THE TRAINING OF THE TEACHER

MUSIC EDUCATION, BY THE SPECIALIST OR THE GENERAL TEACHER?

by
André Henry, Professor, Teacher's Training College, Mons, Belgium

The subject I have been asked to develop is a delicate one which requires a great deal of tact on my part, because of my position as a teacher-training specialist. Thus, on the question of whether children should be introduced to the practice of music by a professional musician or by an ordinary primary teacher, I am forced to accuse myself, whatever position I adopt. By drawing attention to the primary teacher's shortcomings, I attack the teacher-training profession to which I belong; by pointing out certain dangers inseparable from the employment of specialists in primary schools, I condemn myself and, what is much more serious, condemn all my colleagues at the same time.

But it is an ill wind that blows nobody good, and this painful dilemma at least has the advantage of allowing me to make some comments which, though possibly severe, cannot be described as prejudiced.

I often observe that, when committees meet, they involuntarily but definitely falsify the data of the problems at issue by basing themselves on non-normal standards or on arguments drawn from individual cases, and by neglecting to make the thorough, impartial investigation which alone can provide a correct picture of the situation.

The first question that arises is whether singing is taught in Belgian primary schools. The answer is in the negative; for, in the interests of that objectivity which I have just mentioned, a distinction must be drawn between the privileged schools in Belgium and the ordinary, the great majority of its primary schools or classes.

The privileged schools are of three types: (a) those subject to inspection by intermediate and teacher-training specialists (classes in the preparatory divisions of the middle schools and classes in demonstration schools attached to teacher-training establishments); (b) Those possessing special teachers (notably in Brussels and Liège); (c) Those where the posts are held by particularly gifted teachers.

Taken together, these schools and classes cover, at most, 20 per cent of the school population; and I hasten to add that, for reasons of financial economy, the specialized teachers in the divisions attached to the middle schools and even to higher-grade establishments, who have qualified for a pension, are not at present being replaced.

Unless energetic action is taken, the small percentage of school pupils who are given an introduction to music will gradually diminish to nothing.

In the light of these preliminary observations it is clear that, apart from certain classes taken by primary teachers who are also musicians, music is taught only in those where the specialist plays a part. This must be recorded before we come to the substance of the question.

Does work with a specialist meet all needs? Again the reply is in the negative. The qualifying examination for teachers in middle schools requires evidence of possession of the knowledge required for training pupils of between 12 and 15 years of age. It provides a few openings for qualified musicians, who usually come from our Royal Conservatories and possess some general culture. Until lately these musicians also taught primary pupils in the preparatory divisions of the middle schools and in the *lycées* (secondary schools). It would be over-optimistic to claim that all were fully successful in their task, and it would really be belittling the difficulty of understanding a science that, from Plato's day to our own, has been the subject of myriad works in which philosophers, moralists, teachers and psychologists have delved to the depths of their thought.

The need for the teacher to have a thorough knowledge of child psychology and pedagogy—the two main branches of every educational system—is in inverse ratio to the age of his pupils. The younger the children are, the more thorough must the teacher's training be. Only so can he acquire the essential equipment for what I would call 'the promise of success'.

Far be it from me to advocate entrusting the child to pedagogical 'fanatics' or, alternatively, to musicians alone. In the present state of our higher music teaching, we find no trace of concern to produce future teachers, and those who preside over the tests instituted by the Ministry of Education for the certificate of music education are familiar with the deficiencies and gaps in the knowledge of many candidates who hold the most authentic diplomas awarded by our Royal Conservatories.

The student teacher, in possessing a professional training denied to the specialist, has a definite advantage; on the other hand, his plainly inadequate technical and aesthetic training places him in an obvious

position of inferiority, with disastrous results not only for primary education properly so-called, but throughout the whole cycle of general education.

Possibly the teacher-training system is to blame. I must, in all loyalty, defend the teachers in the training colleges who receive young people of between 14 and 15 lacking, for the greater part, the most elementary knowledge of music. The timetable provides for two weekly lessons of 45 minutes each in the preparatory division and in the first year of teacher-training. Then it is reduced for the second, third and fourth years, which are in fact the most important, to 45 minutes a week, to which is added a choral singing lesson given to two classes at a time (first and second, third and fourth).

All these lessons are given to classes containing up to 40 pupils, gifted or otherwise, among whom are certain budding instrumentalists (ever fewer in number since the wireless dethroned 'hand-made music', to use Duhamel's expression). Is it in these circumstances possible, under the working conditions imposed on us, to give all our teachers adequate musical training?

Why not institute a cycle of teacher-training courses open to holders of the Royal Conservatories' diploma (and other musicians ranking with them) who wish to teach in primary classes? Without covering every aspect of education, it would be possible to give them a short general panoramic view of the problems they will have to face—child psychology, principles of rational teaching, methodology and repertoire. In addition to providing this professional initiation we should have to accompany them into the environment in which they must evolve—which means attending model lessons, followed, at an early stage, by actual practice in teaching.

Those who pass the tests at the end of the course would be given charge of the intermediate and higher classes; in this they would be helped by the regular teacher who, while acting as assistant master, would acquire more confidence in his capabilities and through contact with the specialist could easily develop them as part of his teacher training. Optional extra classes would have to be provided in the three specialized subjects (music, drawing and gymnastics) along the same lines as those for the advanced study of modern languages (Dutch, English or German).

After the first year of teacher training, every student teacher would have to specialize in one of these subjects, chosen in the light of his natural bent. He would receive a more thorough technical training, familiarize himself with his chosen subject and, at the end of the course,

be able to show that he had acquired sufficient knowledge to fit himself to teach his 'semi-speciality'. This would be mentioned on his diploma and it would be the duty of the authorities responsible for appointments to see that these teachers were judiciously distributed among the schools under their direction.

I think that the child of 6 to 7 years of age should be left to the primary teacher alone, so far as the latter is endowed with the required qualities; singing at this age should be an almost spontaneous activity, of a type that is difficult to subject to a fixed timetable. In addition, it is to be expected that the appointment of a specialist in rural schools will always encounter difficulties inherent in the disposal of such schools over a wide area, as well as the financial difficulties which those in control of funds can always be relied upon to put forward.

This dual plan, while having the merit of not making a frontal attack on the strongly entrenched positions of our educational disciplines and traditions, offers a fairly short-term solution capable of breaking the bonds that have too long confined the expanding frame of music education as part of general education.

[Translated from the French]

MUSICAL TRAINING OF RURAL SCHOOL TEACHERS IN FRANCE

by

Emile Damais, Director, Fédération des Centres Musicaux Ruraux de France

Before describing the steps taken by the Fédération des Centres Musicaux ruraux de France (Federation of rural music centres in France) with a view to giving specialized music teachers of rural primary schools the necessary basic professional training, and the way in which it proposes to intensify this training, I shall answer in advance certain questions which may arise: Who are these teachers and what is required of them?

TEACHERS OF THE RURAL MUSIC CENTRES

We are here concerned more particularly with specialized music teachers who are ready to give ordinary primary teachers the benefit of their detailed knowledge in a subject to which primary teachers have not always been able to devote much time or effort. The study of music requires regular daily work, long practice and perseverance; and not all teachers can devote themselves to it. The children, therefore, in order to ensure that they receive the best possible music education, are given experienced musicians as teachers.

The musicians who are thus chosen for the music education of children know, however, that their task is not to turn their pupils into professionals. Their main object is to initiate them in music, considered as a force—the most active force that can arouse every vital power in man. It is therefore in order to perform an educational task, like the ordinary primary teacher and in co-operation with him, that the music teacher undertakes to reveal the world of music to children.

The music teacher must, then, be a good musician, ready to share his love and knowledge of music with others. Further, he must be capable of teaching, must be as good a teacher as he is a musician.

While the music teacher gives a general musical initiation to children in school, obviously in a village he must do more than that. He will be responsible for organizing all kinds of popular extra-curricular educational activities—post-school choirs, various instrumental ensembles, lectures and talks, fêtes, etc.

The music teacher will thus be an organizer, also anxious to ensure that all around him may share in the joys of music, provided they learn to listen to, appreciate and understand it.

Clearly, then, the music teacher, in addition to being a musician and an educator, must have other social and human qualities—ability to influence, a sense of initiative, enthusiasm and faith.

BODIES PROVIDING SUCH A TRAINING

How are such teachers and organizers to be trained?

Training was first attempted at national seminars, which have been held for some years now at the Centres d'Education Populaire de la Jeunesse et des Sports; but the short duration of these seminars rendered them inadequate in face of the ever-increasing number of music teachers which the municipalities and the rural schools required.

A more complete and thorough training will henceforth be provided for these music teachers at the Centre de Formation Pédagogique (teacher-training centre) to be opened in October 1953.

The task seems, initially, a very difficult one; it is not merely a question of providing the teachers with the largest possible stock of knowledge. Much more is required—the kindling in them of the flame of enthusiasm that will make their words persuasive and their efforts effective. They must be made capable of answering everything they will be asked. Their will and determination to give, and to continue giving of the best that is in them, must be aroused and strengthened.

TRAINING METHODS

Development of the Teacher's Personality

First of all, in order that teachers shall be well endowed with human qualities and able to exercise a real influence, they must be helped to discover and develop, of themselves, their own personality.

It is to music itself that we must turn to provide this initial training.

Who can give and share anything valuable if he himself does not possess an abundance of it? Before being entrusted with the task of enabling others to enrich their lives through music, future teachers must discover for themselves how music promotes the full development of the human personality.

That is why a prime feature in their training is listening to every kind of music, recorded and live. Having themselves travelled along this road of discovery and experienced an inner awakening through contact with great musical works, they will obviously be better placed to guide the children and adults to whom they wish to reveal the new world thus discovered.

Moreover, since total participation (active and physical) increases pleasure and speeds the process of self-development, listening to music is supplemented by the practice of it. Singing (solo and choral) and instrumental music are obviously indicated for this purpose and are, in fact, taught; and they are always accompanied by lessons in physical gesture and expression. The subordination of bodily movement to the vital impulse of music, and the exaltation of the dynamic power of music by dancing, are two complementary aspects of this process.

This education in bodily movement is of great importance: it brings about a harmonious balance and a sense of joy that is invaluable for the development of a 'total' personality.

Singing, instrumental music, education in bodily movement, and dancing must be completed by training in dramatics and elocution; these two deal in physical gestures, gestures that fashion and strengthen the personality by compelling all its latent potentialities to reveal themselves. All these activities tend to develop the personality of the teacher.

Professional Training

The teachers' professional training has a twofold object—to give them the necessary qualities both as teachers and as musicians.

Musical training. The auditory education of future music teachers takes place by a process of daily practice; regularity is, indeed, one of the main conditions for success in this field. Daily practice is given in 'recognition'; dictation in all types of music; sol-fa, and reading. Vocal training requires the same measure of perseverance.

In instrumental work, emphasis is on the practical side; all teachers are required to study the piano in order to accustom themselves to playing a keyboard instrument. In fact, some instrument of this kind will always be at their disposal in the classroom, whether it be a piano or a table harmonium.

Those who are already pianists naturally continue their work in this field, but a special effort is made to develop their qualities as readers of music, since these will be of great value to them.

The study of harmony is likewise necessary. In order to obtain the Music Centres' Teaching Diploma, the teacher will have to pass an examination in the harmonization of a song with words for three 'equal' voices or four 'mixed' voices (the music teacher might well have, at some juncture, to perform a similar task for his pupils); and such special studies are engaged in precisely with a view to practical use of the knowledge acquired.

Training in teaching. A volume of basic knowledge is essential to all future teachers. That is why courses and lectures in psycho-pedagogy and pedagogy, as well as reports and descriptions of experiments in teaching are provided for.

Ample pedagogical information is imparted to future teachers as part of this basic knowledge; they must not leave the centre before

having reflected upon the materials which they will be able to use in the classroom (textbooks, song collections, etc.) and for the preparation of their lessons. For this purpose, an educational library, as well as bibliographical information and information regarding gramophone records, is placed at their disposal.

This information for assistance in the keeping up to date of teaching materials is supplemented by the *Cahiers d'Information et de Culture Musicale Populaire*, which keep readers informed about new publications.

Theoretical knowledge alone, however, is obviously not enough for the purpose of preparing a future teacher for his real task; he must also be brought into direct contact with classes. For this reason, part of his training consists in demonstration lessons, which reveal and develop his ability to teach. The student teachers also learn what they must and must not do; experience is the only, and the best, adviser in this field. Lessons, practice in directing choirs, the presentation of recorded works, lectures and talks leading up to post-school activities—all this must play a part in the training of future teachers, and enable their instructors to discover their capacities and to guide them.

Training for popular educational activities also includes information about the relevant potentialities; those destined to be organizers must know how to organize instrumental ensembles (brass bands, brass and reed bands, etc.) and what repertory to choose for them.

The courses bearing on general culture are mainly intended to develop in the future teacher a general outlook which will prevent him from splitting up his knowledge into a number of watertight compartments, as it were, such as music, history, literature and the arts.

Except in the case of the history of music, such courses cannot and should not aim to provide detailed knowledge or erudition. But all the courses and lectures seek to broaden the student teacher's knowledge by giving him a general conspectus (comprehensive views of history and art), so that he will have a deeper human understanding of history and of the various externalizations of man's creative genius.

The general programme of studies includes courses in the history of music, courses in general history and the history of art, literary studies (analysis of texts, exercises in style), and lectures on culture. Cultural visits, in France and abroad, also have a place in this scheme, which is designed to broaden the student teacher's horizon and develop his sensibility.

The professional training is rounded off by the community life at the seminars and teacher-training centres, and by personal contacts with instructors whose aim is to make the education they give

comprehensive. Future music teachers thus gain a clearer idea of the social role they will be able to play; they discover their responsibilities in this sphere, as well as the personal pleasure which they can derive from their chosen calling.

We have, then, a combination of three factors: individual training, intended to develop the student teacher's personality and his ability to exert an influence; professional training, essential for the development of his qualities as musician and teacher; and a general cultural training, which cannot fail to broaden his horizon and thus render his teaching more realistic, vivid and effective.

A music teacher who has received such training and is sent to a rural primary school will, we feel, be equipped with the necessary tools. He will have acquired at least some knowledge of how to teach; and, from his study of the great achievements of the human genius, he will have enriched the storehouse of his mind, and developed enthusiasm, in sufficient measure to ensure that he succeeds completely in the accomplishment of his task.

[Translated from the French]

THE TRAINING OF TEACHERS FOR MUSIC IN THE RURAL SCHOOLS OF THE U.S.A.

by

Harry R. Wilson, Professor, Teachers College, Columbia University, New York

To discuss music in the rural schools of the United States, it seems to me that it will be necessary to point out, first of all, the general philosophy that pervades the teaching of all music in our country, and then to give a picture of the type of rural schools which exist. With this background, the nature of the musical activities and the type of teacher necessary to carry them on can be better understood.

There are two aspects to the general philosophy of teaching music in our schools at all age levels. The first premise is based on the idea that all children attending the public schools have an inherent right to

participate in some musical activity and provision should be made so that they can do so. Opportunities for music study are not limited to those children who display an early or a special talent. Everyone is encouraged to develop his musical capacities to his fullest possibilities. The second premise involves the teaching procedures necessary for the fulfilment of this universal goal.

In my observations in the United States and in Europe, there are three general ways in which the teaching of music can be approached. It is probably true that all three are incorporated in a sound programme of teaching, but very often one or another is given decided emphasis, depending upon the purposes and goals set up by the teacher.

The first approach is the most obvious and probably the most universal. In this one, music is considered primarily a skill to be mastered. Emphasis is given to learning to read music developing vocal technique, obtaining a knowledge of the fundamentals, memorizing songs, and, whenever possible, gaining technical facility on a band or orchestral instrument.

A second approach is to think of music as a heritage belonging to everyone. In this approach, acquaintance with the great masterpieces of music is the goal. This knowledge is supposed to raise the cultural level of the students and enhance their appreciation of music. On account of the technical limitations of the students, the music is usually presented through listening.

A third approach accepts the idea that the personality and character of a human being can be changed through his association with music. All the various activities such as singing, playing all kinds of instruments, rhythm; listening and composing are utilized, not as ends in themselves, but as means through which this wholesome change in students takes place. In this approach music serves man while in the first two approaches man serves music.

Now it is to this latter approach that music teachers in the United States give lip service. Also, many forward-looking teachers are endeavouring to gear their teaching with this fruitful human service in mind. However, many of our teachers, unable to grasp the true educational potential of music, trudge along with the stilted and limited purposes represented by the first two approaches. Strange as it may seem, the administrators of our schools, superintendents and principals, readily accept the possibilities of the latter approach to teaching music with more enthusiasm than the teachers of music. This attitude on the part of the administrators has far-reaching implications for teacher training.

The old one-room, rural schoolhouse where the teacher was expected to be mother, nurse and baby-sitter, as well as a teacher of all subjects for all ages of children is gradually disappearing in the United States. In its place is slowly evolving the consolidated school. Children from all over one country are transported by buses to a central school which provides facilities equal to those found in average-size towns of ten to twenty thousand inhabitants. Such schools usually employ a special music teacher who carries on a programme of music which, as a rule, emulates the one being carried on in the elementary and secondary schools cities in the same area. In such situations, the teacher is often too handicapped by time and human energy to achieve the results which he or she realizes are being accomplished in larger situations where the various activities are divided among different teachers.

However, as in all situations, the results revert back to the kind of teacher one finds. I have the privilege of conducting many choral festivals throughout the United States. Some of them are state festival choruses consisting of highly selected students from large high schools: others are groups of rural children from both elementary and secondary schools. In some places the work is of poor calibre and the teachers would probably be wiser to capitalize on the indigenous music locally available rather than try to emulate the work being done in the city schools. However, recently in Norfolk County, Virginia, I was working with some choral groups from rural and small town high schools. I was extremely pleased with the musical singing of one group, Later, I learned that there were 52 students in this particular high school; 48 of them were in the choir and it was directed by the English teacher, since there was no music teacher in the school. As the saying goes, 'It all depends upon the teacher'.

Regardless of the growth of consolidated schools in our country, there are still thousands of one-room rural schools. The problem of training teachers for these schools, as far as music is concerned, is similar to the problem of training class-room teachers to teach their own music in elementary schools. Many doctor's dissertations are being written on this vital problem. At Teachers College, Columbia University, I myself sponsored three dissertations this year on the subject.

The training of these teachers is, for the most part, pointed toward meeting state certification requirements. These requirements are formulated by state certification boards, composed chiefly of school administrators. They are concerned that teachers have, first of all, a philosophical and psychological understanding of education in a democracy

and a working knowledge of the corresponding teaching process. Moreover, they expect a teacher to have the equipment and training to teach the 'three Rs' as well as the social and natural sciences. The time left for art and music in a four-year programme is very meagre. The music study usually consists in a one-semester course, two hours or two points, in the general appreciation of music, and another semester course consisting of problems in teaching music, gaining some knowledge of the fundamentals, and acquiring a limited repertoire of songs for teaching at different age levels. Some of these future teachers, who are interested, may elect to study piano, sing in the college choral groups, or study an instrument so as to be able to play in the band or orchestra.

It is due to the lack of adequate training in their college programmes that most rural and classroom teachers approach the teaching of music with fear and misgivings. Then when standards of technical proficiency are imposed upon them by music supervisors and other music teachers, the job seems completely futile and in many instances they refuse to do it.

It seems doubtful to me whether, in the overcrowded teacher-training programme for rural and classroom teachers, adequate time can be added for these teachers to gain the necessary controls to give them confidence in teaching music, where the goals are technical facility and appreciative discrimination. But if the courses are set up to make them realize the joy of participating in various musical activities for their own immediate satisfaction, then they can join with the children in making music together at the level of technical proficiency which they may have at the time. The music period will be one of informality, and a co-operative spirit will permeate it. The teacher with an innate musical sense can gradually lead children into a desire to increase their understanding of standard compositions. And with the mechanical aids available today, a profitable and even an enriched programme of music can be carried on in the rural school.

Many teachers' colleges in the United States are endeavouring to set up their training courses for rural and classroom teachers to develop this wholesome receptive attitude toward music activity. It is presented not as a formidable skill to be mastered by untalented people in a limited time, but as a natural expression of daily living, and the activities are geared to ensure participation without continuous fear of failure. If this attitude can be carried into the classrooms, the music will contribute to fulfilling the educational goals of our rural schools, namely happy, suitable and useful citizens for a democracy.

THE TRAINING OF MUSIC TEACHERS IN GERMANY

by
Dietrich STOVEROCK, Deputy-Director, Music Academy, Berlin

In primary schools music is taught not by a specialist but by the primary teacher himself, who is in charge of all other subjects. In secondary and intermediate schools, it is taught by specialized teachers.

MUSIC TEACHERS IN SECONDARY SCHOOLS

These teachers are all, except in a few cases, trained in one or other of the sections of the Higher School of Music. To enter this school, candidates must have passed the secondary school-leaving examination, as well as an examination to test their artistic and teaching qualities. The course lasts four or five years; the student takes, simultaneously, a university course in some secondary subject, such as German, history, English or French, but this can be broken off after two years.

The student's training comprises a number of musical activities, viz.: singing and articulation; instrumental music (specialization in piano, or organ, or a stringed or wind instrument; if a stringed or wind instrument is chosen as the main subject in the examination, the piano is also compulsory); aural training through harmony and counterpoint; the reading of scores; the conducting of choirs or orchestras.

The student must initiate himself into the art of music, the history of music, teaching in general and music teaching in particular, and practical work with groups of young pupils.

He must choose whatever subject he thinks it best to specialize in, from among the following: singing or instrumental music (if he has a real gift for it), articulation and diction, improvisation, composition, rhythm, and the science of music (general history of music, aesthetics and acoustics).

On the philosophical and psychological plane, the study of music teaching requires that the student has a basis of general culture; it

must, moreover, underline the artistic factor, from which it is inseparable.

The qualifying examination for a teacher's post is followed by a course lasting one or two years, during which the candidate is brought into close touch with classroom work. At the end of this course the Assessor examination is taken; if the candidate is successful in this he may be appointed to a secondary school as a teacher specializing in music education.

The Work of a Music Teacher in a Secondary School

Pupils take the initiative in singing and in playing instruments. In class, solos and part songs are sung with gestures or miming, and demonstrations are given by professional and amateur dancers accompanied by instrumental music and choral singing. It is considered advisable to familiarize pupils with the more difficult works, such as operas, oratorios, symphonies and so forth. In the teaching of music, the pupil should take an active part in the lesson; of use for this purpose are singing, the reading of musical texts or scores, the sharing-out of parts and discussions of the composer, the nature of his work, the influence of time and place upon it, etc. Singing and the performance of instrumental music are governed by, and subordinate to, the knowledge of musical art acquired (notation, rhythm, diction co-ordinated with breathing, etc.).

Music teaching is not, of course, a discipline on its own; education, singing and music go hand in hand, and all classroom work is an indivisible compound of theory and practice.

It is essential for music to be taught in each of the school years, and for the pupil to find enough time to derive real benefit from the different singing classes.

In addition to music in class, private, i.e. individual lessons are needed, in order to enable the pupil to play better in the instrumental music classes. The 'individual' teacher and the group or class teacher must work in co-operation, with a view to persuading the largest possible number of pupils to play an instrument. Private lessons for groups of pupils studying instrumental music have always produced happy results at the beginning of their school years.

Principals and staff alike should understand the importance of music education; the school can then become an environment conducive to the study of music, build up a community of musicians, and offer attraction to the parents.

MUSIC TEACHERS IN INTERMEDIATE SCHOOLS

The two following categories of candidates are eligible for the examination: (a) Primary teachers who have passed the second test and have improved their artistic and musical knowledge over a period of two years. Apart from music, they must undergo an examination in another subject from the school syllabus. (b) Holders of the secondary school-leaving certificate who have studied for three years in one of the sections of a Higher School of Music. They, too, must take another school subject in the examination.

In Germany the training of intermediate school music teachers under the new regulations is still in its early stages; up till now teachers have been recruited on the basis of a test governed by regulations dating from 1910.

The aim of music education in these schools is, in principle, the same as in higher-grade schools, but in practice a lesser effort is expected.

MUSIC EDUCATION IN PRIMARY SCHOOLS

Given the status and nature of the primary schools, music teaching there can be entrusted only to the regular primary teacher; but this system presents certain advantages for the class. This single teacher needs, of course, to have acquired an adequate knowledge of music at his teacher-training institute. If, but only if, this condition is fulfilled, music teaching in primary schools will be as reliable as that given in intermediate and secondary schools by the specialist.

In practice, primary teachers who pass an examination in all subjects do not always possess the requisite knowledge of music. Additional courses in music should therefore be organized for them, enabling those who attend to help others by giving advice.

By graduated progress, from the primary to the intermediate or secondary school, music lessons can bring new life into the musical education of the young.

[Translated from the French]

THE TRAINING OF SPECIALIST TEACHERS OF MUSIC IN THE UNIVERSITY OF READING, IN ENGLAND

by
Arnold BENTLEY, Lecturer, University of Reading, U.K.

This article deals with the work done at Reading University in the training of specialist music teachers. The music graduates follow the general course for Diploma in Education alongside graduates in other subjects, but a considerable part of their time is given to a study of their future work as music teachers in schools.

The minimum requirements for entry to this course are as follows: (a) matriculation, as for any other candidate for a university course; (b) either a university degree in Music, B.Mus., B.A. (Music Hons.), etc., or professional diplomas in music taken during a period of at least three years full-time study at a college of music.

Thus, each year I receive a group of students consisting of university graduates from different universities whose courses are by no means all the same, students from the colleges and academies of music who are often good performers but less academic than their university fellows, and occasionally men and women who have already had some years' teaching experience.

The members of this group work together in music activities, and because of their varied training and experience have much to learn from each other.

They follow their general pedagogical studies in the company of, and at the same level as, graduates in subjects other than music; thus their general outlook on educational topics is widened, and their own education and culture enlarged. I should add, moreover, that many of the musicians have one other subject, e.g. English, French, geography) up to general B.A. standard.

Most of my students eventually teach in grammar schools; a few go to primary and secondary modern schools.

Turning now to the musical work of the course: I try to introduce the students to the problems and possibilities of music teaching in schools, and at the same time I try to enlarge their musical knowledge

and experience. Although I shall enumerate certain topics and aspects of the work, there is nothing rigid, static or fixed about my course: I could not be so immodest as to prescribe a hard and fast syllabus, unchanged from year to year. Rather is there a core of aspects which I believe every group must consider (e.g. the essentials of choral singing and of music reading), and the rest is adapted to the specific needs of the students, and modified as my own knowledge and experience increase.

Here then are some of the topics we discuss through seminars and lectures; owing to the limitations of space I must give you these as briefly as possible: the scope and possibilities of music in schools; suggested schemes of work for primary and secondary schools; class and choral singing; music in school worship; aural training and music reading (the principles underlying these, a study of the tonic sol-fa and staff notations in relation to pupils who are not instrumentalists is, I feel, important because of the poor standard of reading frequently encountered in schools, and because most of my students have studied music primarily through an instrument and fail to appreciate the difficulties of their school pupils, the majority of whom are not instrumentalists); external examinations—the G.C.E. syllabuses and papers are examined and discussed and we consider the effect of these examinations on the planning of the music of a grammar school; the problems of running a school orchestra; recorders and percussion bands—a practical survey of their possibilities, not only with very young children but even in the secondary school; the use of the gramophone and radio in school; musical ability—methods of group testing, with special reference to the tests of Seashore and Wing; the teaching of harmony; the teaching of the history of music. I also introduce a few guest lecturers to speak on their own particular branch of work in music.

So much for the topics normally covered in lectures and seminars. In addition there is a considerable amount of practical work. I have tutorials as required in such keyboard work as transposition, score reading, and song accompaniment. Further, by arrangement with the university Department of Music, at least one period weekly is devoted to individual tuition in, for instance, a second or third instrument, in singing, or occasionally in more harmony and counterpoint.

Then again, all students, including those who have not previously played a stringed instrument, attend a course on teaching the violin in class. Players are thus equipped to teach the violin to groups of children; and others will know something of the methods which can most successfully be applied by their assistants in schools, they will be

that much more efficient in dealing with school orchestras, and occasionally are stimulated to take further tuition in string playing.

Two hours weekly are devoted to a practical class in conducting and accompaniment. A number of works are rehearsed and a few performed. Each student in turn takes full charge, so gaining a little experience of what it is like to be in actual control of singers and players. As an exercise, each student must make a simple arrangement for a school orchestra, and he must also prepare a scheme of work in music for a secondary school. All learn to play the recorder, as one of the simplest wind instruments and one which lends itself to teaching in groups.

Our system of practice in schools is that they spend four weeks in a school before the university session commences. Then, at the beginning of the course, they are in schools for two more weeks; here I send my musicians to primary schools (ages 7 to 11) to ensure that they have some experience with younger children. Finally they spend a whole term, from January to April, in public schools or grammar schools specially selected for their music.

The examination at the end of the course consists of a three-hour paper and a practical test in such things as piano playing—as performers, and as accompanists; in transposition and score-reading; in singing and in playing another instrument.

During the course the students are expected to be members of at least one of the following: choral society, orchestra, Bach cantata choir. They are encouraged to play in chamber music groups, and to arrange, organize, and present at least one concert for their fellow members of the university.

THE TRAINING OF MUSIC TEACHERS IN THE NETHERLANDS

by

Henri GERAEDTS

Director, Music Education Department, Royal Conservatory, The Hague

The existence of widely varying educational systems and types of schools in different countries, even neighbouring ones, makes it rather

difficult to give a clear picture of the subject I have been asked to consider. For this reason I should like to base my remarks on the generally recognized subdivisions which are: primary, intermediate (or secondary), and advanced (or higher) education.

Consideration of the subject centres on the following points.

The training of the teacher. In general, the training of the school music teacher is and has always been insufficient. Although some teachers' training colleges and universities have by now realized the need for a more effective musical preparation, most of them have not yet managed to bring the training courses into line with the demands arising from modern conceptions of teaching music in elementary schools.

Unfortunately, the authorities are inclined to pursue a short-sighted policy as to the role and the place of music in collegiate and community life. As far as the teachers' training institutions are concerned, what should be actively supported is a system that gives the music teacher the chance to develop his capabilities. There should be maintained a faculty of music of sufficient standing to accord music a higher place in the curriculum.

The general teacher in charge of music education. In recent years the trend has been for the general teacher to replace the specialist in music and it is widely recognized that this system has proved to be the proper one. We thus have the position that an ever-increasing burden of responsibility is placed on the shoulders of the general teacher. This is manifested by a number of different terms applied to him, such as music consultant, co-operating teacher, etc. In fact the general teacher can now be regarded as the most important element in bringing music into the lives of children.

The improvement of teachers in service. Here are some practical suggestions for the raising of the standard of music teachers: special courses offered by colleges and universities; municipal and provincial training services arranged by the Board of Education; special coaching and meetings to facilitate the introduction of new teachers into service; regular refresher courses under the aegis of the Board of Education or local education authorities; the use of radio in the classrooms.

Contact and co-operation between the general teacher, the music teacher, the music specialist, and the supervisor of music. The improvement of the teacher's work on the whole depends on the help of the specialist and

the supervisor. Sooner or later the general teacher will develop ability in such matters as class management and discipline but he needs the advice of a more experienced person regarding purely musical matters. The aim of supervision is to improve the teaching and this involves the following: visits to schools and observation of the teacher at work; conferences involving comment, criticism, suggestions and planning.

Even if the teacher is well trained in the specific type of work, he needs supervising visits and consultations to achieve unity and co-ordination.

So we must regard the general teacher and the classroom teacher, under the guidance of the music specialist, as one of the most important factors in the effective realization of school music.

THE TRAINING OF MUSIC TEACHERS IN FRANCE

by

Blanche SOURIAC, Professeur de Lycée, Paris

In France, with very few exceptions, music is taught by specialists only at secondary school level, i.e. in the *lycées* and *collèges*.

In Paris there is a Centre de Preparation au Professorat de Musique (Training centre for teachers of music) at which I am in charge of instruction in music-teaching method. Music teachers from all over the world—Poland, Japan, Uruguay, Turkey, etc.—have passed through my hands in very large numbers and I know, from what they have told me, that the centre has few counterparts abroad. I propose therefore to tell you briefly about it, of how it functions and, more particularly, of the work done there.

Let me begin with a brief account of the structure of the competitive examination for which we train future music teachers. To become a

teacher of music in French *lycées* and *collèges*, the possession of a State diploma is essential and no university degree or qualification granted by a conservatory will do instead.

The State examination is taken in two parts and candidates, who need not have passed the *baccalauréat*, may not sit both parts in the same year. Part I consists of the following three tests.

First eliminating test. French essay (generally on a question of applied psychology); musical dictation—for one voice and for two voices.

Second eliminating test. Essay on a subject relating to music; harmony figured bass, and to a prescribed melody (choice of harmonic form is unrestricted).

Final test. Reading of a sol-fa lesson in five keys; performance of a vocal passage (selected by the candidate); playing on the piano an unpublished piece of music at sight and then transposing it into a key chosen by the examiners; taking a class of *lycée* pupils through a choral singing lesson; giving a lesson in musical theory to a *lycée* class; performance at sight of an unpublished school song, and answering viva voce questions on singing technique for children; running commentary on a record of a traditional song or a melody.

The second part of the professional examination is competitive and again consists of three tests as follows.

First eliminating test. An essay on a musical question relating to one of the works prescribed in the syllabus (at this stage there is a definite list of prescribed works of which one-third is changed annually); musical dictation—for a single voice and for several voices.

Second eliminating test. An essay on a question of musical history treated mainly from the standpoint of its relationship to the general history of the nations; harmony—working out a non-figured bass, and realization of a given melody.

Qualifying examination. Reading of a sol-fa lesson in all keys; reading and commenting on a literary text selected by the examining board from the list of prescribed books; giving an account of the history of music, comprising in particular an exposition of a passage from one of the prescribed works; improvisation of a piano accompaniment for an unpublished song of a traditional character; instrumental performance of a work selected by the examining board from a list of three pieces submitted by the candidate and comprising one classical, one romantic and one modern work; giving a lesson in choral singing; answering *viva voce* questions on the laws of acoustics; running commentary on a piece of recorded music.

The centre is not very old: it was founded by Raymond Loucheur six years ago and opened its doors in October 1947.

Coaching for all the tests and qualifying examinations described above is given by a team of nine instructors. In addition, after the competitive examination, we endeavour to train our students for their future career and this is my own special task. I share it with Mr. Jean Rollin who is a choirmaster and in charge of teaching from records.

Classes are mixed and admission is by competitive examination. Like other State institutions of similar standing to our own, we accept only students who have passed the *baccalauréat* and they often prove to us that it is possible to have completed the full course of secondary education and be an excellent singer or fine instrumentalist.

The normal duration of the course is three years, of which the first two are spent preparing for the final test and the third for the competitive examination. Conscientious students may be allowed to take the appropriate part of the course again, should they fail in the tests.

The centre awards no diploma. We are not the only institution training music teachers; a great deal of instruction in various courses is given privately.

For myself, I concentrate on driving home to my students that there is no such thing as a 'model' lesson. There are indeed model classes but the only way of initiating them is by proceeding on the same lines, which of course produces something as good but necessarily different.

The Lycée La Fontaine (Paris) where we are accommodated lends us classes of children for whom we are responsible throughout the year and to whom our students give their practice lesson.

The most difficult thing for a young teacher giving his or her first lesson is to be perfectly natural with the children; not to imagine there is a special teacher's attitude bearing no resemblance to the real self; and, above all, to think about the children and not about oneself. In most cases our students begin by being obsessed with what they have decided to say and the course the lesson should follow at any price (their 'model' lesson) and they forget to keep their eyes on the class to see whether it is awake, attentive and interested, or whether it would not be advisable to alter the prearranged programme a little in order to arouse the interest of the audience. Yet it is only the teacher's ability to hold his pupils which makes a good class possible, and the children's sympathy must be awakened through the talent, intelligence, perhaps certain physical traits of the young teacher, and also through his character. I attach much importance to character: a repressed or gloomy

individual lacks the vocation for our kind of work; cheerfulness and optimism are needed to get results in our classes.

As a normal rule each lesson lasts an hour and is given jointly by three or four student teachers, one of whom is in charge of voice training, the second of musical appreciation, and the third of musical history, rhythm or singing. In this way students learn that everything counts and that everything must be done. Moreover, parcelling out the work in this way prevents the more nervous from having time to get completely out of their depth, which would have a disastrous effect on the children. I also arrange for the team giving a lesson to consist of people of varying temperament: thus if one of them lets the class slacken off a little the next rouses it again. I intervene myself when the class is wasting its time or when the lesson is going badly, though I prefer not to do so at all.

What I have been saying applies more particularly to our first-year students: in their second year they are no longer beginners. In their third year, the student teachers arrange their own teams, plan their own lessons and use what exercises they like.

During the first and second years, lessons given by students are attended by all the rest of their class, who note down any remarks or criticisms that may occur to them; thus everyone is effectively engaged during classes. When the children are dismissed, I collect the students' notes and read out selections which we then discuss. Notes are also taken on the children and all I have to do for the final reports is to summarize these.

As we have a special course on instruction by means of gramophone records, in my own class live performances are used almost exclusively for teaching musical appreciation: a music teacher must be capable of giving his class a workmanlike performance as a singer or instrumentalist and this adds enormously to his prestige. So we get performances on the piano, violin, 'cello, flute, small instrumental combinations, singing, etc. What really delights the children, to whom mixed voice choirs are still a novelty, is singing with the young men and women. This year we were able to take a fifth-grade class through some of the choruses of Honegger's *Jeanne au Bûcher*. They thus got acquainted with this work in a direct and living way that would not have been possible by means of records.

In this way we train pupils for the practical teaching test in the examination. This is probably the most searching of all the tests, consisting of ten minutes' instruction to a strange class on some point of musical language; there is no 'tie up' with anything else and it must be brisk, positive and effective.

My students do a good deal of homework. It gets them into practice for the first essay of the examination and thus leads them to consider all aspects of their future profession. Their homework also enables me to know them better, to talk things over with them and to tell them what they do not know. The practice essays done as homework are hardly popular but nevertheless, when at the end of the year I asked a class to suggest a subject for an essay, and then deal with it, a number of them asked whether they could not write on several subjects.

All my pupils have at their disposal a vast collection of songs, choral pieces and books on sol-fa, for my library contains everything available in French editions. If it were easier to get books published in foreign countries (though it seems odd to speak of foreigners in the assembly where, although we have come from all over the world, we feel so close to one another; but still customs and currency regulations do count), I would have books from all your countries and my pupils could browse among them at will.

Another third-year task is the methodical assembly by students of comprehensive repertories of music for use in teaching, with lists of songs and choruses, selected by themselves from my collection, for every stage of secondary schooling. Not only are these lists invaluable to them in their early years as teachers but the task of preparing them, of grading the items according to their difficulty and introducing the spice of variety is in itself highly beneficial and drives home the significant principles on which their professional conscience will be based: that 'anything' will not do; that they must keep faith with the children; and that no trouble must be too great where the children are concerned. We have so little time for music teaching (one hour per week) that even the smallest detail is important. It is much easier to do harm than to do good and for us the basis of all education is respect for the child.

I have not the time to enlarge upon our method, but I think you have understood what I mean.

Earlier, I mentioned that there were some exceptions to the rule that music is not taught by specialists below the level of secondary education. The exceptions are the following:

1. For some years past music has been taught in the training colleges for primary-school teachers by specialists recruited from among our students. This makes it necessary to train the pupils to teach music from the kindergarten stage upwards, so that they can pass the technique on to prospective primary-school teachers.
2. In Paris and the Department of the Seine music teaching in all communal schools is in the hands of specialist teachers recruited

by competitive examination. This is organized independently of the Ministry of Education and has no connexion with our own establishment.

3. Some of the larger provincial cities are following Paris's example in paying for specialist teachers for their own schools but I believe that their music teaching staffs are not yet on an organized basis.

[Translated from the French]

THE MUSIC SPECIALIST IN THE SCHOOLS OF ENGLAND

by

J. W. HORTON, Her Majesty's Inspector for Schools in England

ELEMENTARY, INTERMEDIATE AND ADVANCED STAGES

As far as English schools are concerned, the term 'music specialist' covers four main categories of teachers (this does not necessarily apply to Scotland and Wales).

First, the teacher who is a full-time member of the staff of the school and who holds professional qualifications: a university degree in music, or one or more recognized diplomas of our conservatories of music, or both degree and diploma. Frequently these people have also received pedagogic training, though this is not yet obligatory. Graduates in music are employed chiefly in grammar schools and in the so-called 'public' and other schools independent of the State system—schools which, it must be emphasized, have played a valuable part in the development of music as a factor in education. I should add that many people who hold music degrees and diplomas are qualified to teach other subjects also, and often do so in their schools. Some of them become head teachers or pass into administrative posts in the educational world, and most organizers of music under local education authorities are drawn from their ranks.

The second category of specialist teacher is similarly qualified, by degree or diploma or both, but teaches only for part of his time in the school. Some of these part-time teachers occupy the rest of their time in giving private lessons in their homes, in church posts as organists and choirmasters, or in playing in professional orchestras. Others are teachers who serve two or more schools. Such teachers are useful in two ways. First, they are employed in rural areas where the schools (including the grammar schools) may be too small to include in their teaching staffs anyone competent to take charge of music. Secondly, they are increasingly used to give instrumental tuition in groups of schools where the full-time music specialists are too busy, or lack the necessary technical knowledge, to teach instrumental classes. An interesting feature of the work of a peripatetic teacher is that it often covers several stages of education and several types of school—primary, secondary modern, grammar, technical and so on. It is, therefore, work that may be attractive to a teacher with an original and enterprising outlook and an adaptable personality.

Apart from the visits of such teachers, specialization is comparatively rare in primary schools. The main reason for this is that teachers of young children (aged 4 to 7) are encouraged to treat their classes as self-contained family units, and themselves to give the children simple musical experiences as frequently and as informally as possible. At the junior stage of the primary school (age 7 to 11), where technical demands are greater, there may be some measure of specialization. Primary school music specialists, where they exist, are usually women (and, in junior schools, men also) who have taken music as a subject of advanced study in their normal two-year training courses, and they constitute my third category of specialists. A small minority of them have continued their study for a third year in what we call a course of supplementary study. It goes without saying that these primary school specialists are seldom equipped with the technical knowledge of music one expects of a graduate or possessor of a diploma, but they often compensate for deficiencies of knowledge through a firm command of performing skills within a modest range, an understanding of the psychology of young children, and sound general teaching ability. Nevertheless, there is in England a serious shortage of teachers who combine good musicianship with real interest in teaching children between the ages of 7 and 11, and this junior stage is setting us some of our most difficult problems. Many of the secondary modern schools brought into existence by the Education Act of 1944 also have music specialists of this category, and here too there is an inadequate supply

of teachers to fill the posts available, especially in the more isolated rural areas.

We also apply the term 'specialist' to teachers who have no specific musical qualifications, whether in the shape of degree, diploma, or teachers' training college course, but who for one reason or another have agreed to take charge of much, if not all, the music teaching in a school. Some will have stepped into this position because they are keen and interested; others will have undertaken the task with diffidence, because there is no-one else willing to attempt it. To paraphrase Shakespeare, 'some are born specialists, some achieve specialization, and some have specialization thrust upon them'. Strictly speaking, these people are amateurs in music. Some are highly gifted amateurs, with musical interests outside the school, and most of them will have valuable experience of taking part in music in their school days, in training colleges, or at the university. Nearly all will be trained teachers, and some will be among the elite of their profession with resources of energy, taste, freshness and teaching skill that are the envy of their colleagues. Many a secondary school owes a vigorous music life to a man or woman on its staff who is a graduate in English, French, history, science, mathematics—in anything but music.

The grammar school or public school music specialist, into whichever category he comes, has a heavy responsibility to bear. Nearly all the future teachers and educational administrators pass through the grammar school or the independent 'public' school; so do most of the future artists. The music specialist must therefore possess a strong combination of qualities. He must be a person of wide general culture and intellectual distinction if he is to meet successfully the challenge of his ablest pupils and his colleagues on the staff; he must have considerable practical skill in at least one direction—conducting, singing, playing an instrument; he must have scholarship adequate for preparing specialist pupils for external examinations and perhaps for entrance to departments of music in the universities. Above all, he must have the breadth of vision and human sympathy that will enable him to make music a powerful social and moral discipline in the school he serves. Much of his most valuable work will be done outside the classroom; in the independent boarding school a vigorous musical life is often maintained entirely through voluntary activities outside class hours, and even in the day grammar schools, where class singing, score following and so on, generally form part of the normal curriculum, there will probably be rehearsals of orchestras, choirs and chamber music groups during the lunch hour, at the end of afternoon school,

and on Saturday mornings. The music specialist in charge of music in a large school is generally one of the most hardworked members of its teaching staff.

VI

THE CONTRIBUTION OF THE PROFESSIONAL TO MUSIC EDUCATION

THE COMPOSER'S POINT OF VIEW

by

Federico GHEDINI, Director, Conservatoire of Milan, Italy

Invited in my capacity as composer to give an opinion on the professional musician's contribution to music education, I wish first to point out that, of all the questions that have been so successfully discussed by this international conference organized by Unesco, this is perhaps the most purely 'subjective' one.

I shall describe my experience and my efforts to develop the minds of young Italian student-composers, to make them familiar, not only with the music of their own country, but with the vast musical heritage of the world.

Here I shall speak of the musician considered as composer and teacher, or rather of the composer who also spends part of his time in teaching. As I am addressing an international audience, I must make it clear that my past and present activities will be described from the standpoint of an Italian musician who has devoted and is devoting himself daily to his pupils, who will perhaps become talented composers. I have spent my life at different conservatories, teaching harmony, counterpoint, the art of fugue and composition, and carrying out many interesting experiments.

All studies in the musical field, whether instrumental or theoretical, are related to a work plan; its duration depends on the nature of the studies, but it must be scrupulously respected by teacher and pupils alike.

This compels the teacher to make slight alterations in the syllabus, according to the type of pupil and his aptitudes. Although I usually conform to the official plans, I have employed methods corresponding more closely to our Latin spirit, while awaiting the definitive introduction of a reform which several of my colleagues and I have often been called upon to discuss with the Ministry of Education. This reform, which we have recommended, bears mainly on the subjects

involved in the study of musical composition; the syllabuses at present in force rely on musical forms characteristic of the last part of the nineteenth century (suites after the manner of Bach, sonatas with two themes and three movements, etc.).

I now ask your indulgence for a few remarks which I would almost describe as 'personal and confidential'. At one period of my life I was overcome by a certain lassitude which estranged me from my favourite composers and led me to confine my interest to the geniuses of my own country.

The Italian composers of the sixteenth century began to have a clear attraction for me and, by a perhaps natural reaction, the two great B's (Bach and Beethoven) became rather remote. I had discovered, as Goethe would say, my elective affinities. My Italian temperament could not achieve complete harmony with these two great minds, despite my intense admiration for them.

Further, my music began to reflect, and be enriched by, a taste for primitive art, simplicity and even rusticity, as well as for figurative art and architecture from the tenth century onwards. Though it is against my inclination to speak about myself, I must do so in order to achieve my object of making you understand why I should like to see a reform of music education in my own country. Music is indeed a universal language, but we must nevertheless bear in mind human relationships, racial affinities, ethnical tendencies and characteristics. In fact, it would be just as difficult to imagine any of the wonderful cantilenas of the Sicilian Bellini, which are Doric and of Greek origin, composed by a German as it would be to imagine one of Bach's fugues composed in the Gothic style by an Italian.

I should therefore like to say something about the studies I consider essential for cultivating the taste of a young Italian who wants to become a composer. These studies will centre round certain outstanding composers: the two Gabrielis, Frescobaldi and Vivaldi for instrumental music, Palestrina and Monteverdi for the vocal music of the madrigal and motet. In addition to these masters, many other composers of the same period will be studied in less detail. These composers, particularly Monteverdi, formed my own taste and, through me, that of my pupils. The classicism of the eighteenth century will hardly be touched upon and romanticism will be left on one side altogether, these two periods to be studied at a later stage. The origin of the Gregorian chant will obviously not be passed over in silence; its free style will teach the student how to set words to music and arrive at the astonishing and dazzling *declamato* of Monteverdi.

In short, I am convinced that the young musician should be trained in his own country and draw from his native sources. The reform which our government is anxious to effect takes into account, as far as the syllabus for musical composition is concerned, the principles mentioned above.

The Milan Conservatoire, of which I am director, provides a course in eurhythmics, to prepare the students for the Dalcroze method, the purpose of which is to stimulate the activity of the whole body by reactions to rhythm, melody or any other musical performance. Once this system has gone beyond the limits of simple plastic movements, it will be of incomparable value for the understanding and interpretation of music.

As Dalcroze himself recognized, a highly-gifted musician can dispense with this system; but there is no doubt of its usefulness for students in general, and even the exceptionally talented should, of course, be acquainted with it, if only to satisfy their curiosity.

I have spoken of the professional musician's contribution to music education. I have given a few details concerning my own personal experience and have tried to explain my view of the way in which the young student's taste should be formed. I have not, however, told you what I think should be done when introducing children to music. Let it be said in a few words (and you know this as well as I do) that it is difficult and premature to try to discover the leanings of the extremely young (the case of Mozart is an exception); it is only later that the signs of future talent begin to show. But, if the pupil is given vocal and choral training, in short, a proper musical education, his possibilities of doing creative work are increased. I must insist on the importance of vocal and choral training, because the voice is at the source of all creative work. Indeed, it is a well-known fact that during the periods immediately preceding and following the Renaissance, the composer came from the chapel. This is true of all countries, and the first instrument is the human voice. Above all, the choral education of the musician must be ensured from his earliest years. I am speaking of Italy, which, it must never be forgotten, is the birthplace of the pure vocal counterpoint of Palestrina.

The teacher of musical composition should himself be a composer and practising musician, not simply a theorist. In a certain sense, he must not concern himself with schools or syllabuses, but only with the pupil, his psychology and reactions. It is the teacher's task to guide him by the living example of his own personality and of the musical masterpieces of his own country. This was what the great painters

used to do: they trained in their own studios the fresh artists of the next generation. If we think of the musical wealth of all the peoples on earth, their songs, their folk music, their different instruments and voices, we are astounded at the tremendous power engendered by the simple physical medium of sound. However, it is right and necessary that each people should preserve its own ethnical characteristics if we are not to see the emergence of a kind of musical Esperanto. Teachers must imbue their young pupils with a love for the music of their own country and educate them along those general lines. If the young musician develops into a great composer, then his music, as well as being universal, will have its roots in the country of his birth.

Is Beethoven simply a German? Monteverdi simply an Italian?

[Translated from the French]

THE PERFORMER'S POINT OF VIEW

by

Marsi Paribatra, President of the Musical Youth of Thailand

A poet is a maker of verse, a painter a maker of paintings and a sculptor a maker of statues. But a musician is not necessarily a person who composes music; more often than not, he merely plays it. When some lady says: 'My daughter is very musical', this does not mean that her daughter writes symphonies but that she plays the Moonlight Sonata with a great deal of feeling.

Therein lies the fundamental difference between music and the other arts. Whilst in poetry or painting, the work passes direct from its creator to the public, in music someone is needed to interpret the work.

The word 'interpret' in itself speaks volumes, for interpretation means translation. 'But', you may say, 'I have no need to have Bach

translated to me! I should like to have Bach read to me, read aloud, on the violin, the piano or the flute; but not interpreted!'

This is no mere quibbling over words. Let us think of the little ceremonies incidental to a concert: the performer's tail coat and wing collar, his repeated bows to the public at the end of his performance (as though he were the composer of what he has just played), the applause of the audience, intended for him personally far more than for the music. Clearly, an exaggerated importance is attached to the role of the 'interpreter'.

This habit is not only absurd. It is symptomatic of a thorough lack of balance in our present-day musical life. It is unfortunate that, in our civilization, making music should mean playing other people's music and that musical creation properly so called should be left to a mere handful of privileged persons. It is still more unfortunate that the number of performers is dwindling and that the majority of people are content to be mere listeners. They should at least bring a more lively appreciation to bear on the music presented to them. But the very opposite happens, and the cult of the star performer in fact coincides with a decline in the art of listening. Pampered as they are by the radio and records, present-day audiences will hardly bestir themselves to listen to any but flawless performances. This may seemingly be a refinement of taste, but I think it is more likely to be laziness. To listen to an amateur performance, one does in fact have to make an effort to enter into the spirit of the music and, in a way, to make up oneself for any shortcomings in the performance; one has to go half-way to meet the performer. This is what listeners these days refuse to do. They do not wish to spend the time or make the effort required for learning to play any instrument; as they are logical with themselves, they do not wish to give themselves any more trouble than is strictly necessary for listening. They therefore demand music that can be assimilated with a minimum of effort, music played by a first-rate performer in such a way that it is really translated for the lazy listener.

Here we can draw an exact parallel between sport and music. In sport, too, the more stars there are, the more passive do spectators become. The more records the star sportsman beats, the more ready the sports spectator is to stay seated on the tiers of the stadium.

For these reasons, it seems to me very important, when introducing young people to music, to warn them against any hero worship and to accustom them to listening to music for its own sake rather than for its manner of performance.

The following are a few of the principles that guide the Musical Youth of Thailand in this respect.

The 'concert spirit' should be banned. Young people should have a simple approach to any music session, as they would to a conversation or a reading session. Accordingly, the utmost care should be taken to avoid anything that resembles a 'stage performance', which would automatically lead to: exhibitionism on the part of the player who would thus become an interpreter; exacting laziness on the part of the listener, who, instead of listening, would become a critic of the performance.

Recourse should be had as far as possible to non-professional performers. This presents no problem in Thailand, where, unfortunately, professionals are few and far between. However, the mere fact of being untroubled by professionals is no salvation. A concert given by non-professionals, that is, a musical performance that is not only pretentious but is also bad, is worse than anything. With non-professionals, as much as with professionals, we have to beware of and stamp out any exhibitionism. This is not always easy. The performer (who has probably had a fine dress specially made for the occasion) is disappointed, and so is the public which was looking forward to a show.

The gap between the performer and the listener should be reduced. A group of 15 or 20 people gather round the piano. A larger gathering inevitably lacks unity. They chat. The player speaks about what he intends playing that evening. If he has no set programme, he asks after his listeners' tastes and desires: 'What shall I play to you?' 'Some more Beethoven sonata.' 'Would you rather I tried to give you an idea of *Parsifal?*', etc. The player takes his place, and the listeners too; an adept gets ready to turn over the pages of the score.

The performer should be like a reader. The performance should be as simple as taking up a book and reading aloud, for oneself and others, poems picked at random. The player should have no pretensions to playing well. He has never said that he was infallible, and he makes no attempt to cover up any mistakes he may make. He is not performing a circus act. Occasionally, he will play over again some difficult passage that has cropped up. In reading, too, we stop and start again. And at the end, of his own accord, or if asked to do so, he will repeat a subtle passage or one whose beauty he wants to stress.

The listener should share in the performance. If the performer is not to be a star, neither should the listener be a spectator, someone who has paid and who, in return for his money, counts up the mistakes made by the pianist. Our listener will realize that, considering his great ignor-

ance, he can learn much even from an imperfect performance. Only an audience thoroughly familiar with the score, from the first to the last note, would be justified in asking for a flawless performance. But how many people can claim to belong to so select a group? Our listener will not lay himself open to ridicule by demanding perfection when his own powers of appreciation are so limited. His humility will afford him opportunities of progress that are denied to the concert-going snobs, and perhaps one day he will be brave enough to take the plunge and become himself an instrumentalist or at least a member of a choir—and thus, in a way, an 'interpreter'.

[Translated from the French]

THE EDUCATOR'S POINT OF VIEW

by

Bengt FRANZEN, Director, Swedish Royal Academy of Music, Stockholm

First of all, a few words about the music teachers in Sweden and my personal occupation, because my point of view on the subject under review may be conditioned by these factors.

In the elementary school the classroom teacher is responsible for music education. In the high school—up to matriculation standard—there are specialists, graduates of the Royal Academy of Music in Stockholm. These specialists teach singing and musical appreciation and theory, conduct the school choir and orchestra and give individual instrumental lessons, especially in piano and violin, since these are required for examination. The music curriculum in a Swedish high school with 8 grades comprises 30 lessons a week: 20 of these can be devoted to singing lessons in classes, 4 of them to the school orchestra, and the remaining 6 to instrumental lessons—individually or in groups.

My work consists in organizing and in supervising these music teachers during their training, which is done in schools in Stockholm specially selected for this purpose.

The task of these music teachers is a very comprehensive one. More and more the individual teaching of instruments in the schools is transferred to specialists. A pedagogical examination for those engaged in instrumental teaching has recently been established at the academy.

In June 1952 a conference on music education, with participants from the four Scandinavian countries, was held in Stockholm. As a result, a Scandinavian union for music education has been established. One of the subjects of this conference was 'The music educator and the composer', as was the case in Brussels. The need for collaboration between the music educator, the composer and the performer cannot be too strongly underlined.

In earlier times, for example, in the Renaissance and Baroque periods, composer, performer and teacher were one and the same person, but this was possible only while the technique of musical composition remained fundamentally in its traditional form, the difficulties of performing were small, and the methods of teaching were founded on direct imitation of the master's work as a composer and as a performer. These periods were more interested in the impression created by music on people, than in musical activity itself. Also the sort of music which was thought worthy of attention, I mean art music, had a limited province and effect: it served the church and the court and special social functions. School music was on a high level, especially because of the needs of the church, but the need for a general musical education was not then as great as it is today.

It may be said that this problem began to gain in importance about the time of the French revolution. The common man began to feel the need to share in the cultural life of the community. Rousseau in his *Emile* gives a very good picture of this problem. At the same time, music and musicians began to be liberated from their servitude, but this evolution did not benefit music education as such.

Today music is available to everybody through technical means, and the democratic outlook on education—instituted by Rousseau, Pestalozzi, Kerschensteiner, Dewey and others—has now become a reality. These two factors have made the educational task in the field of music a very great one. To become a music educator nowadays demands so many years of study both of music and of other subjects, that it is impossible for music education to be a part-time occupation engaged in simultaneously with composing and performing.

Now we must define what is meant by an educator in music. Performers and composers still do some teaching, but mostly on an artistic level as in earlier days. This combination is still possible and necessary.

But a music educator is a person who takes charge of musical activity in larger groups. He must have a complete musical training, and also a wide knowledge of general and educational psychology. He must be able to lead as well as work with people, and have a humanitarian and social approach to music.

The composer, the performer and the educator have been separated in such a way that music education has lost something. And that is why the music educator is now anxious to open up new ways for collaboration.

First let us look at the performer. What can he give us? Without him many of the greatest masterpieces would remain unappreciated. If we believe that music appreciation is a good form of education, we must provide the pupils with good music. That can be done at ordinary concerts, but better at concerts of a special educational type, where the artist not only performs works from his usual concert repertory but also music in its minor forms.

We are glad that the performers more and more understand the necessity of educating young people to become good listeners: the psychological effect on the young when they hear famous musicians play especially for them is of great value. But this psychological effect should be used much more. In schools, funds are often reserved for lectures by great scientists on different subjects. It should be as easy for funds to be allocated for inviting great performers of music to the school.

In Sweden we have a great many community music schools. Even there it would be of great value to have good performers as teachers. My colleague, Yngve Härén has, in his school in Nacka, been a pioneer in this respect. Three good performers have given up their work as professional pianists and are now purely teachers.

Now the composer: it is an idea handed down from the romantic era that the composer is a person who creates just for the sake of creating. Earlier he made music for a special purpose. It is a good starting point for a composer in our time to let the need of music in the community be the motive for his creative work. Hindemith, Britten and Orff are good examples of this. In Sweden in the last few years some young composers have written music in modern style for children—music which has also been used in schools and performed on the radio. Another example: in Stockholm there is an association, called Fylkingen. It consists of young composers, musicologists and performers and its aim is to make modern music known. In the three last years this association has organized concerts for children with the

special purpose of letting them hear not only the classical works but also modern and very ancient music. Usually the children themselves are active at these concerts, for instance through singing, and we often ask young composers to write music for these special occasions.

This is the old principle of *Gebrauchsmusik*, music for home and school. What I want to emphasize is that we must continue in the same way and try to increase this collaboration between the educator and the composer. Composers are often criticized for their lack of interest in this field, but how are they to know the exact needs of, for instance, music in schools? Therefore the educators must not only take the initiative but also give concrete information about the kind of music wanted and set about providing occasions for special music.

We have now talked about the composer, the performer and the educator as if they were three different persons. But there is no strong line of demarcation. We have seen how the composer works in the educational field. But in the same way the educator can achieve good work as a composer or performer, even if he can seldom do this on a high artistic level. The educator often has a need for music specially suited to different situations occurring in teaching: he may need melodies carefully graded for sight reading, for part singing, for his instrumental work and so on.

But here we have a new problem. We have remnants of the genius worship of the romantic era. The educator has perhaps both the inclination and the chance to do good work in a limited sphere as a composer or performer. But he feels himself hampered because he is afraid the professional composer will look down upon his compositions. We know that the three functions are difficult to combine on a high level, but the educator is thankful for the contribution made by the composer and performer and, in the same way, the composer and the performer must understand the educator's work. When the educator composes or performs, he does it because it is a stimulation to his work and meets his need for special music. We want children to create spontaneously. It must be just as natural to the educator to create music for educational purpose. Much will be of limited value, but certainly much good music will be created. Here the organists provide an example: they write music for their divine services in a natural manner without pretending to be great composers. It is a part of their job.

The Swedish schoolteacher has undertaken sufficient studies in harmony and counterpoint to enable him to follow this example, but his relations with the composer and the performer can often become a problem for him. Many teachers start their music studies with a view to a career as composer or performer; when they turn to the educatio-

nal profession, the subsequent disappointment hampers them in their work. This conflict must be solved with the help and the understanding of professional composers and performers and by the gradual abandonment of the romantic view of the artist's role. Only under these conditions can the creative and performing work of the educator effectively influence his educational work.

Of course, composing and performing by the teacher in his daily work cannot, in any way, diminish the need for the contribution of the real composer and the instrumental artist without whom aesthetic education can never be raised to a high level. Eventually, extended music education will increase the contact between children and music and, as a natural consequence, many situations will occur where the music educator will have practical need of collaboration with the other two categories of musicians. I wish every composer, performer and conductor knew how much this collaboration—including presence at rehearsals, music hours, and the active performance of music by youth—would intensify the children's interest in music and support the teacher's feeling that he is not isolated from the artistic world of music.

The composer, educator and performer have a common aim: to enrich other people by the medium of music. The all-important need is for understanding and collaboration.

THE PUBLISHER'S POINT OF VIEW

by

Pietro MONTANI, Principal, Casa Ricordi, Milan, Italy

As principal pianoforte teacher in the State conservatories of Florence and Milan, and music adviser to the well-known publishing firm of Ricordi which I represent at this conference, I feel that I can speak with full knowledge of the part played by the publisher in relation to music education.

In my opinion, conservatories and publishing firms should stand in very close relationship to each other, similar to that of communicating vessels in physics. If institutions like conservatories, in order to satisfy currents of intellectual opinion and meet constant changes of taste, work out new teaching ideas, involving reforms or alterations in syllabuses, the publisher cannot remain indifferent.

Similarly if the publisher, after consulting the chart of that sensitive electromagnetic receiver, the 'sales position', happens to be able to tell the teacher of any new trends appearing in the musical world, the teacher cannot turn a deaf ear and entrench himself behind outdated opinions.

The school, like the publishing firm, while greeting anything new with natural caution, cannot escape the truth of Heraclitus' saying that 'all is flux'; both must evolve in line with the changes brought by time, if they do not wish to appear ridiculous in the eyes of future generations.

It goes without saying that it is not the teacher's business, but the publisher's to give practical effect to the changes required, and to provide for them. Thus, at the beginning of the nineteenth century Giovanni Ricordi, the founder of the firm, assisted dramatic opera, by applying for the position of prompter at the Scala Theatre—on condition that the new scores of Rossini, Bellini, Donizetti and Verdi were in his hands; which resulted in his becoming, so to speak, the pivot of the theatrical movement of his time.

Today, any publisher with the vision of Ricordi must have noticed that in the space of some ten years (which at the feverish speed of modern life is equivalent to several centuries of earlier times) education in general has abandoned the use of a number of studies, collections of exercises, textbooks and methods associated with a style which is now out of date and out of line with the tastes and modern requirements of youth. It is not merely the fact that they contain old and hoary rules that causes certain educational works to be discarded; it is also, and mainly, the trend in modern teaching, which concentrates, no longer on technical difficulties thought up by the teacher, but on the direct study of what is 'actual'.

For instance, it is unthinkable that, in a modern university surgery class, demonstrations should be carried out on organs made of cardboard.

We should remember that, long before the existence of 'studies', there were executants, such as Bach, Scarlatti, Handel, Mozart and even Clementi, whose *Gradus ad Parnassum* is really a monumental collection of technical matter already studied direct.

We may therefore say that the modern school, while losing in humanity what it gains in technique (in the oft-quoted words of Bernard Shaw), compares the older teaching framework to 'beautiful ruins'.

The publisher with modern ideas must, after reducing out-of-date matter to a minimum for the inevitable few who are behind the times, take the initiative in publishing the great works of every age and every country, revising them in a manner acceptable to present-day taste; that is, he must rid them of the tiresome reference signs, footnotes, comments, examples, amendments, etc., which Bulow employed to a moderate extent and which reached alarming proportions with the *fin de siècle* editors.

It is then that the publisher finds himself at grips with a problem which he cannot ignore, namely editing. Very detailed editing is on the decline; but absolute non-revision—the *Urtext*, i.e. an original musical text left unaltered—is also unsuitable from the teaching standpoint and this for two reasons: (a) Anyone with teaching experience must admit that a lesson given on the basis of an original text can hardly last less than half a day; fingering, pedalling and phrasing must be marked, grace-notes elucidated, etc. (b) It is quite absurd to think that original texts are models of precision because they were created by a genius, as though they were the fruit of a copyist's labours and not the result of a creative adventure. The *Urtext* must therefore be corrected and revised, to avoid a repetition of the somewhat humorous incident of the modern-minded Italian who extolled a simple clerical error which he took for a stroke of genius.

The firm of Ricordi also publishes editions of original musical texts which contain the revisions that can be regarded as essential and do not attach exaggerated importance to slips; its publications provide schools with the minimum of essential corrections, and abolish all the literary embellishments which no-one really reads.

Thus schools and publishing firms should be in constant touch with each other so that they can move along the same lines and, by 'completing' each other, reflect, as it were, the allegory of the builder's arch, defined by Leonardo da Vinci as 'two weak elements which together are strong'. This definition may be taken as a symbol of the future relationship between teaching and publishing.

[Translated from the French]

VII

APPENDIXES

A. REPORT PRESENTED BY THE RAPPORTEUR-GENERAL OF THE INTERNATIONAL CONFERENCE ON THE ROLE AND PLACE OF MUSIC IN THE EDUCATION OF YOUTH AND ADULTS

by

Arnold WALTER

Director, Royal Conservatory of Music, Toronto, Canada

The plenary sessions had been planned to define the objective of the conference as a whole; to develop themes of a more general nature; to survey the present state of music education in the various continents; to draw attention to new trends observed in different countries; and to acquaint the delegates and participants with a proposal for the establishment of an international society for music education.

The inaugural meetings—formally opened by Mr. Arnold Walter in his capacity as co-chairman of the Preparatory Commission—brought greetings from the Belgian Government: Mr. Paul Harmel, Belgian Minister of Public Instruction extended to the members of the conference a warm welcome which was most gratefully received. He was thanked by Mr. Jean Thomas, who on behalf of Unesco outlined the basic reasons for proposing and planning the conference, emphasizing the importance of its contribution to music education the world over.

After the election of Mr. Julien Kuypers as president of the conference, Mr. Domingo Santa-Cruz addressed the assembly on 'Music and International Understanding': music being a powerful link between men, composers, teachers and musicologists must work untiringly to make it stronger still. The study of each country's musical idiom and accomplishment, interchange of musicians and musical material, and especially performance of other countries' new music are regarded as possible means to full and true mutual understanding.

The second plenary session was honoured by the presence of H. M. Queen Elisabeth of Belgium who was welcomed by the chairman, Mr. Julien Kuypers, by Mr. Marcel Cuvelier, and (on behalf of Unesco) by Mr. Jean Thomas.

In his capacity as secretary-general of the International Music Council, Mr. Marcel Cuvelier spoke on the background and the aims of the conference, on the work done by the Preparatory Commission, on the contribution made by the International Music Council, by Unesco and the Belgian Government. Mr. Georges Duhamel, of the Académie Française, gave an address on 'The Philosophy of Music Education'. In a speech full of wit and wisdom (incidentally a speech impossible to summarize) he paid tribute to music as an intellectual and emotional power, as a key to untold treasures of the past, as an ethical force and character builder. He strongly recommended

that more time be devoted to music instruction in school (which should never be regarded as an 'optional' subject), that preference be given to active music making over passive enjoyment, to offset the dangers of mechanization and to safeguard music as a truly creative activity.

The assembly proceeded to elect—by acclamation—the five vice-presidents of the conference: Bernard Shore (United Kingdom), Pierre Revel (France), Fausto Torrefranca (Italy), Ramon Tapales (Philippines), M. A. Hossein (Iran); also the chairmen of working commissions: Mr. Domingo Santa-Cruz (Chile), Mr. Egon Kraus (Germany) and Mr. Charles Dennis (United States of America).

The Present State of Music in the Different Continents' was a topic of the third plenary session. Speaking on Europe, Mr. Eberhard Preussner traced the development of music education through the Middle Ages, Renaissance and Baroque to modern times, upholding Rousseau's ideal of 'organized freedom'. Mr. Arnold Walter reported on the American continent, stressing the remarkable progress made during the last three decades (particularly in school music, teacher training and teachers' organizations), emphasizing the sociological implications of the development.

Speaking on India, Mr. V. Raghavan gave a detailed account of music education in his country, touching on many points: musical tradition and how to safeguard it; on Indian musicology, publishing and recording; methods of private and school instruction which of necessity are very different from their Western counterparts; and the Indian contribution to music as a whole. Mr. Tomojiro Ikenouchi referred to his exposé on music education in Japanese schools where an acute shortage of sufficiently trained teachers seems to retard an otherwise promising development.

'New Trends in Music Education' was the theme of the fourth plenary session. According to Leo Kestenberg (his paper was read by Mr. R. Laufer) 'instruction' has given way to modern 'education' which must keep or redress the balance between truly artistic creation and mere technical proficiency. Such 'education' will succeed only if it is universal in character, ethical in outlook, and embedded in the life of the community—its universality, its communal spirit and ethical character being articles of faith.

For Miss Vanett Lawler, the most conspicuous developments in the field of music education in the United States of America since 1900 were the emergence of the professional music teachers' organizations and the recognition of music education as a profession. The decentralized system of public education in the United States of America is balanced by trends towards uniformity which exist only thanks to the untiring efforts of the aforementioned professional organizations. New trends have evolved from these two basic developments which have clearly been the means whereby the music educators of the United States of America arrived at unity of purpose and of action.

Sir Steuart Wilson presented Miss Maud Karpeles' paper on 'The Role of Folk Music in Education'—a paper based on the report of the fifth

annual conference of the International Folk Music Council. Convinced that folk music possesses certain fundamental qualities which make it indispensable both from the point of view of general education and specialized music education, the council suggests that the use of traditional music be encouraged at all stages of education.

Mr. Charles Seeger's 'Proposal to found an International Society for Music Education' was read by Mr. Jack Bornoff, the executive secretary of the International Music Council, at the fifth plenary session. The society to be established was defined as an 'interest group' with the purpose of gathering and disseminating information, facilitating interchange of men, music and materials, setting up an international institute for music education (if the necessary funds can be obtained), and of publishing an international journal of music education. There would be three standing committees: for music in general education; for education of the professional musician; for education of the scholar or musicologist. The proposed society would interest itself in the whole field of music education, be it professional or non-professional.

The statutes of the proposed society together with temporary provisions (worked out by the Preparatory Commission in Philadelphia) had been distributed to the members of the conference. Mr. Jack Bornoff commended the proposal on behalf of the International Music Council. After a short debate it was unanimously accepted by the assembly. The chairman appointed a nominating committee so that an *ad interim* board of directors of the newly established society could be elected at this, the final plenary session of the conference.

This bureau, proposed by the nominating committee and elected by the conference, is composed as follows: president: Dr. Arnold Walter (Canada); vice-presidents: Dr. Egon Kraus (Germany), Sir Bernard Heinze (Australia), Mr. Domingo Santa-Cruz (Chile); general secretary: Miss Vanett Lawler (United States of America); members: Miss Lucrecia Kasilag (Philippines), Mr. Raymond Loucheur (France), Mr. Willum Hansen (Denmark).

WORKING COMMISSIONS

Commission A

The assignment of Commission A[1] was the study of music education in schools, at all levels and in all its ramifications. Consideration of pre-school training and private instruction were added to round out the picture, but the emphasis was clearly on school music itself, on problems concerning elementary schools, secondary schools and universities—time allotted,

1. Chairman: Mr. Domingo Santa-Cruz (Chile); rapporteur: Mr. I. R. Walters (United Kingdom).

curricula, methods and teachers' qualifications. It was hoped thus to gather information of general use and adaptability.

In one of its resolutions the commission asked for an extensive inquiry into the very problems it had been set up to investigate. This would seem to indicate that more information is needed than the conference itself was able to provide. This again is perhaps not so surprising if the difficulties of making comparative studies in the field are taken into account—difficulties exemplified by the reluctance of lecturers to report on anything beyond their own personal experience.

There was a large area of agreement regarding music education in elementary schools (Miss M. Malone, United States of America, Mr. Y. Härén, Sweden) and urban or rural schools (Mr. A. C. McShields, Mr. H. Watkins Shaw, United Kingdom).

The training of music teachers in rural schools appeared to be rather diversified. Mr. H. Wilson (United States of America) deplored the lack of time for the specifically musical training of these teachers; while Mr. E. Damais (France) told of a promising project to enable future teachers to direct an active musical life in the rural community as a whole.

Too little, perhaps, was said about secondary schools, while music for the university student was discussed at great length. In the United States of America liberal arts students were reported to have ample opportunity to join in music activities (Mr. C. Parrish) while offerings in music by European universities, according to Mr. V. Denis of Belgium, must be regarded as quite insufficient. Some valuable recommendations made as the result of Commission A's discussion of audio-visual aids form part of the resolutions presented. The subject was introduced by Mr. G. Waddington (Canada), Mr. J. W. Horton (United Kingdom), Mr. A. E. de Cherbuliez (Switzerland) and Mrs. L. Nouneberg (France). Again it was suggested that more information be obtained, particularly information on school broadcasts, which should be made available to countries less experienced in the field.

The foregoing inquiries were concerned mainly with differences in approach and organization, whereas the meeting to consider pre-school training seemed to be entirely devoted to teaching methods. Mr. Frank Martin and Mrs. M. Croptier (Switzerland) stressed (and effectively demonstrated) the value of Dalcroze eurhythmics which were characterized not as an art in itself, but as a common basis for all the arts. Mr. E. Kraus (Germany) commented briefly on Carl Orff's achievement incorporated in his 'Schulwerk'. Mr. M. Martenot (France) stressed certain physiological and pedagogical principles which must form the basis of a truly creative effort in music education.

The many-sided and involved problem of individual or private instruction was discussed from the Japanese, Philippine and British points of view (Mr. Naohiro Fukui, Japan; Miss Lucrecia Kasilag, Philippines; Mr. J. R. Walters, United Kingdom). Emphasis was laid on the important function of the private teacher in the general scheme of music education and the point was

made that there is an urgent need for the private teacher to become more closely acquainted with character and presentation of music studies in schools.

Commission B

The task of Commission B[1] was perhaps the most difficult one. If it was impossible to weave the many strands together and to arrive at a unified pattern, it was an education to listen to the various speakers, to observe the growing interest of the members of the commission, to follow the lively debates, to record the valuable suggestions made and recommendations finally agreed upon.

Folk music had more than its share in the proceedings. It was defined and defended as a social binding force (Miss M. Karpeles, United Kingdom); it was recommended as fostering a sense of participation in active music making (Mr. Kennedy, United Kingdom); it was discussed from many points of view, aesthetic, sociological and anthropological. Adult learning was the subject of two exposés presenting Danish and English solutions of the problem (Mr. W. Hansen, Denmark, Miss M. Ibberson and Miss E. Palmer, United Kingdom). Miss Holst spoke of the importance of listening. A panel discussion (Sir Robert Mayer, chairman) with the participation of representatives of broadcasting organizations, recording industries, youth organizations and music critics led to considerable disagreement with regard to the musical material itself—a disagreement between purism or musical absolutism and a musical relativism which has a sociological rather than an aesthetic bias.

Several speakers discussed the subject of music and record libraries; Mr. P. Montani (Italy) spoke on behalf of music publishers; Mr. H. M. Sambeth (Germany) spoke about and demonstrated the making of instruments by the children themselves.

No agreement was reached with regard to music in industry which was described as both a stimulating experience and a lowering of the art. (The subject had been introduced by Miss J. McVeigh, United States of America.) Music in workers' leisure time was discussed by Mr. J. Poels, Belgium. Exposés on 'Music in Therapy' and on 'Music in Prisons' (presented by Miss Hendrick Duchaine, Belgium, and Mr. C. Cape, United Kingdom) rounded out a programme perhaps too kaleidoscopic for so short a time, too varied and problematic, yet stimulating and exciting.

Commission C

Commission C[2] was chiefly concerned with teachers' training, and the difference between the general classroom teacher and the specialist, both in

1. Chairman: Mr. Egon Kraus (Germany); rapporteur: Mr. Walter Lemit (France).
2. Chairman: Mr. Charles Dennis (United States of America); rapporteur: Miss Ingeborg Kindem (Norway).

training and approach, was the main topic of discussion. In addition, some consideration was given to teaching methods and to the contribution of the professional musicians. Again there was a tendency on the part of lecturers to base their reports exclusively on conditions prevailing in their own countries without attempting to compare different school systems and training programmes. The result was that the information gathered remains restricted to the countries represented.

It was generally agreed that the classroom teacher is 'the right man at the right place' (H. Geraedts, Netherlands) but that his training is on the whole insufficient (Holland, Norway). The position could only be remedied by an improvement of music instruction in normal schools and by a policy of 'in-service training' based on co-operation of classroom teacher, specialist and supervisor (H. Geraedts, Netherlands; Miss M. Hood, United States of America).

The training of music specialists—mostly teaching in secondary schools—is by no means uniform. It usually lasts three to four years and consists of musical subjects, academic subjects and practice teaching, in varying proportions. In some countries such training is offered by music academies (France, Germany); in others by universities (United States of America, United Kingdom, Norway). In France, candidates must pass a State examination; in England there is no State control whatever. The teaching itself is sometimes done within school hours, as in the United States of America, and sometimes it is an extra-curricular activity, as in the United Kingdom. There seems to be no common denominator, no single answer to a problem which will bear further investigation. As regards teaching methods, the 'teaching of fundamental techniques' was contrasted with the teaching of 'musical appreciation'. F. Oberborbeck (Germany) reported on German elementary schools where, many earlier methods having been discarded, hand signs are still used; Dalcroze's and Orff's ideals are being followed; and all pupils have an opportunity of learning an instrument, particularly the recorder. He stressed the importance of the musical material used, in the main folk songs, supplemented by *Gemeinschaftsmusik* resulting from a movement known as 'young music' (Wolters, Lohmann and others). The Volksmuziek school in Amsterdam follows similar ideals, although it is not part of the school system but is intended to supplement it (Gehrels Institute presented by Th. Lohmann). The accent is on 'housemusic', and pre-instrumental training precedes the instrumental training proper. J. W. Horton, United Kingdom, defined the whole process of music education as an unfolding of the power of appreciation. Analysis, formulations and recording in graphic symbols, however, should not be attempted until a mass of sense impression has been acquired, until years have been spent in listening to and using the language of music.

As far as the professional musician and his contribution to music education is concerned, it was felt that reintegration should help to repair the damage done by specialization (Bengt Franzen, Sweden). Before the nine-

teenth century, the composer, the performer and the teacher were one and the same person. That unity may be a thing of the past, but composers and educators could and should collaborate for the benefit of music and of education.

Demonstrations of the Ward system (Joseph Lennaerds and Mr. Van Helde, Holland), of the work done by the Volksmuziek school in Amsterdam (Mr. Lohmann, Holland), by the Norddeutscher Singkreis (Gottfried Wolters, Germany) and by Miss Margaret Hood (United States of America) were enthusiastically received and helped to clarify issues.

The members of the working commissions worked very hard at their assignments, and did all in their power to bring the problems raised nearer to solution. Accutely aware of the lacunae in the information at present available, and anxious to see the work of the conference continued and brought to final fruition, they incorporated their wishes and convictions in the resolutions which we now present.

Resolutions of General Character Proposed by the Working Commissions and Approved by the Conference

The conference requests Unesco:

1. To publish the proceedings of the International Conference on the Role and Place of Music in the Education of Youth and Adults.
2. To undertake inquiries in the Member States, in collaboration with the International Bureau of Education, with a view to collecting information on the status of music education.
3. To publish and to disseminate the results of these inquiries or any other information which may be used to improve music education in the world.
4. To organize a seminar or pilot project on music education in a Member State of Unesco.

Resolutions Adopted in Plenary Sessions

1. The conference requests Unesco to publish the proceedings of the International Conference on the Role and Place of Music in the Education of Youth and Adults held in Brussels from 25 June to 9 July 1953.
2. The conference decides to establish an international society for music education to be governed by an *ad interim* board of directors, bound by a draft constitution and by-laws until the first general assembly of that society meets.

Resolutions Presented by the Three Working Commissions and Adopted by the Conference

The text of these resolutions is given in Appendix B below.

B. RESOLUTIONS AND RECOMMENDATIONS

COMMISSION A (concerning music education at pre-school, school, and post-school levels; primary, secondary, higher and private education)

Whereas:

Music education is no less indispensable for adults and adolescents than it is for children;

It is essential that talents opening the way to a musical vocation should not run to waste, among adults, for lack of preliminary training;

The need for musical expression inherent in every human being should be satisfied;

Every individual has a right to exercise and to develop his musical gifts;

In view also of the spiritual, mental and physical regeneration that are among the beneficent effects of music, the educational value of this discipline and the persuasive power of its moral influence.

Commission A recommends:

That the problem of musical education should be resolved in a manner which will permit the benefits of music to be available to everyone.

Pre-school Education

The child's introduction to music should begin at the nursery school, by means of activities and methods appropriate to the nature, needs, interests and, wherever possible, to the individual aptitudes of the pupils.

Primary Teaching

The elementary school should provide progressive musical teaching calculated to develop the children's taste for good music and their natural sensitiveness, and simultaneously to stimulate in them an active contribution to this education.

The master should be first and foremost a guide, who should encourage and respect the pupil's spontaneous musical manifestations. As at the nursery school, musical apprenticeship should be adapted to the nature, needs and interests of the children.

Room should be made for such authentic musical folklore as has a real educational value.

As a step towards understanding between the peoples, the school song book should contain songs selected from all over the world. Particular attention should be paid to rhythmical training, to training of the ear and

to the education of musical awareness from the very start of the pupil's introduction to music.

Every effort should be made in the elementary school, as at the other stages of education, to foster among the children a spirit of co-operation, so as to encourage the formation of choirs, orchestras, etc.

Secondary and Normal School Teaching

Since music is one of the essential manifestations of culture, it should find a place in the curricula of every form of secondary and normal school teaching These studies should, in accordance with the given programme possibilities, be realized from the artistic and practical points of view.

The teaching should be so planned that the pupils will become progressively sensitive to musical values of an ever higher standard, drawn from different periods and national traditions.

University Teaching

Universities should place the teaching of music on the same footing as that of the university disciplines, particularly as concerns the status and prominence attributed to it.

In addition to the professional training which might take place in the universities, the commission recommends:

That, in every country, a complete curriculum in musicology should be organized in at least one university;

That faculties of letters and of philosophy should provide in their curricula for a general course in the history of music, and if possible for specialized courses;

That in all countries where this is possible, courses in the history of music should be obligatory for students of the faculties of philosophy, theology and letters.

Private Teaching

Private teachers play an important and ill-recognized part in the general education of children. In order that they should benefit from the prestige which their calling merits, private teaching should be more closely linked with the general system of musical education.

Courses for Non-Specialized Teachers

Scholastic authorities should complete the musical training of non-specialized masters, by organizing for them special courses run by qualified teachers.

I. It is desirable that Unesco, the International Bureau of Education and the International Music Council should co-operate in undertaking a

comprehensive international inquiry into the present position of musical teaching at the various scholastic levels; pre-school, elementary, secondary, normal, professional and technical, superior or university.

This inquiry, of which the results might be published, should cover the training of music teachers at the various educational levels and also the following points: (a) objectives of music teaching at the various scholastic levels; (b) time devoted to music teaching in scholastic curricula; (c) curricula; (d) methods; (e) use made of audio-visual aids: records, radio, films, television; (f) statistics: pupils, teachers.

II. Unesco should contribute to the development of international understanding: (a) by circulating detailed information and documents covering the various aspects of music education in the world; (b) by facilitating contacts and exchanges between the leaders of music education as well as between teachers and other persons in the different countries who are working in this field.

III. Unesco should place at the disposal of all countries the results of the experience of such nations as have developed methods of musics education by audio-visual media.

COMMISSION B (concerning music education in the community)

Believing that music is a spontaneous and necessary form of human expression, inestimable in its value for the education of youth and adults;

Aware of the need to restore the making and enjoyment of music as an integral part of community life; and

Recognizing that music is conducive to the development and enrichment of the individual personality, contributes to harmonious relationships in the community and creates mutual understanding between communities with different patterns of culture;

Recommends:

1. That national and international authorities should be urged to promote and give financial support to projects for the improvement of music education in urban and rural centres, taking into account the sociological and psychological requirements, as well as the aesthetic needs, of each kind of community.
2. That Unesco should continue to develop the work it has begun for the education of children and adults through the arts and, with particular reference to music, be requested:
   (a) To conduct an inquiry: (i) into the various methods used in different countries to encourage the appreciation and performance of music as leisure-time activities in all centres of community life and through all organizations for youth and adult music education; (ii) into the methods employed and facilities provided for the specialized training of music leaders for such groups.

(b) To prepare and publish, on the basis of this inquiry, a report (or a series of short reports) on music and music education in the community for dissemination on a world-wide basis.
(c) To give special consideration, particularly through its correlated programmes for fundamental education and technical assistance, to the problems and needs of those countries which for economic and sociological reasons, experience great difficulties in developing music education in the community, and in obtaining the necessary musical instruments and equipment.
(d) To continue to facilitate and, as far as possible, extend through its exchange of persons programme the means whereby people concerned with community music activities can study abroad; and notably to encourage and facilitate the exchange of visits between countries of non-professional, community music-performing groups.
(e) To sponsor an international or regional seminar on music education during which at least one working party would be charged with a detailed study of problems concerning music education in the community.
(f) To promote in a given country a pilot project on the role of the arts in the cultural life of the community and to devote particular attention to the contributions which could be made by music and music education in such an experiment.

3. That Unesco, in co-operation with the International Music Council, the International Society for Music Education, and other appropriate international and national organizations, be requested to facilitate the production and dissemination of information, documentation and materials necessary for the improvement and conduct of music education in the community, and in particular:
(a) To arrange for the world-wide diffusion of the recordings of musical performances which have been a feature of this conference in Brussels 1953.
(b) To initiate the necessary procedure whereby various non-school groups in different countries can be encouraged and assisted to record, at their own expense, original music, their activities and their procedures on audio-visual materials so that these records can be exchanged, on a non-commercial basis, between similar groups throughout the world, with Unesco acting as the exchange centre.
(c) To extend its initiative in publishing selective catalogues of collections of available scores, orchestral and choral parts and recorded works, for performance by community orchestras, choirs and similar non-professional groups.
(d) To continue to encourage and commission contemporary composers to write music for performance by community groups, and to arrange for the publication and dissemination of these compositions.
(e) To undertake an inquiry on the methods of assembling and utilizing collections of musical materials, manuscripts, printed works and

gramophone records, through the channels of public libraries, museums and similar centres of documentation.

(f) To maintain and prosecute its efforts towards removing barriers of currency restrictions, import limitations, and customs regulations on material for music educational purposes.

4. In view of the technical developments of means for the mechanical reproduction and diffusion of music, and because of the influence which these can have upon the growth of the musical taste of young people and adults, this commission recommends that through the intermediary of Unesco and its National Commissions, strong representations be made to those public and private authorities responsible for production and diffusion in these media of mass communication that:
   (a) Greater consideration be given to the choice and transmission of works of the highest musical quality.
   (b) Programmes and recordings be prepared in close consultation with music education specialists so as to assure the best interest of community music education.
   (c) In countries where music education is not yet highly developed, special programmes of a simple nature of good quality should be devised so as gradually to lead to an improvement of musical appreciation, taste and knowledge.

COMMISSION C (concerning the training of the teachers)

1. We reaffirm our faith in the vocational, social and spiritual values of music as part of general education, as set forth in the published aims of this international conference on the role and place of music in the education of youth and adults. We believe that every child in the world, however limited his music talent may be, has the right to basic instruction and participation in music as a part of his education. In order that this be properly done we urge national educational authorities to extend and intensify the musical training of teachers.
2. Music being a part of general education, it is important that all music teachers, be they specialists or classroom teachers, recognize their responsibility to the total programme of education.
3. It is essential that teacher training institutions make provisions for adequate teaching in music for students planning to teach in elementary schools.
4. The classroom teacher who teaches music in the primary school should have the assistance of a visiting music specialist.
5. The educational authorities should provide refresher courses for all teachers in service, particularly in the elementary schools.
6. The training of the music specialist should be carefully divided between music itself, education and academic fields.

7. The basis of music education should be music of intrinsic worth rather than technical exercises or music of doubtful merit. Contemporary composers should be encouraged to collaborate with the music educator.
8. As a means of increasing international understanding and improving music education, the exchange of music educators between nations should be encouraged and for this purpose the assistance of Unesco should be sought.
9. Unesco is requested to provide such information as would facilitate the study of music education in various countries; it is particularly requested to publish a series of short monographs on the present state of music education and teacher training in each of its Member States.
10. Since the education of the music teachers is of paramount importance it is urged that plans be made for future conferences on this subject in other parts of the world, with the co-operation of Unesco.
11. Unesco is requested to set up a pilot project for the training of teachers wherever such project might be most useful in itself and as an example to countries in similar circumstances.

C. A PROPOSAL TO FOUND AN INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

by

Charles SEEGER, former chief, Music and Visual Arts Division,
Pan American Union, Washington, D.C., U.S.A.

The teaching of music is, in the strictest sense of the word, a profession, requiring special abilities and special training, and one in which the musical and the educational factors are equally important. It can enlist the highest devotion of individual persons and the substantial support of governments, private institutions and the general public in all civilized countries.

We all know how the number of teachers and the support given to their work have increased during the twentieth century. We know that this has been due partly to the increase in their own efforts to do a better job, and partly to a general world-wide increase in knowledge and understanding of the processes and meaning of civilization.

The individual devotion and public regard that have shaped the history of our profession are not separate or independent. On the contrary, the one

is the reflection of the other. According to the extent in which we improve technically and show the social and cultural usefulness and value of our work, so shall we gain support from governments, private institutions and the general public. In relation to the extent of public regard for our work and the results of it as seen in social and cultural life, we can be increased in number and encouraged to higher accomplishment.

These optimistic thoughts will not obscure in the minds of most of us, however, the knowledge that throughout our world we have advanced in these last 50 years only a small part of the way toward the goal that is probably held by common agreement in the minds and hearts of all of us—that every child shall have a chance to develop to the utmost the music traditions of his culture and that when he grows up he will continue to do so.

Do we not know, in spite of our undoubted achievements and of our hopes continuously to advance toward our great goal, of the many hindrances to our progress? How often have we sat in on budget conferences and had to see every other demand upon a limited fund considered before the agenda reached music? How often have we listened to the parent explain why his child cannot begin or must stop music lessons because some luxury or even frivolity has to take precedence?

Can we still afford to rest, as we have for so many centuries, on the complacent belief that a good teacher never lacks pupils and a generous patron, a worthy object for his beneficence?

I believe we cannot. For during the last 50 years a great change has come over the pursuit of our ancient and worthy profession, as it has over all other great professions. This change has been the direct result of the technological innovations that have led to what we call 'the media of mass communication'—phonograph, radio, cinema, television, printed matter in millions of copies, and universal elementary and secondary education.

These innovations have not supplanted the centuries-old relationship of the individual teacher to individual student. But they have extended it in surprising ways and at the same time modified it enormously. We should study them carefully. For we have already begun to use them. And they have already begun to use us, our art and the teaching of it.

The first question we should ask about mass communications is: who controls them? Obviously, at the present time—at least in Europe and the Americas—the answer must be, first and foremost: the government offices and private companies that operate them. I shall call these the 'policy groups'. Second, are the technicians who take care of the details of operation. I shall refer to these as the 'technical groups'. Third, is the mass of the population that 'consumes' the product of these operations, in the form of disc, film, press release, radio, and so on.

Now, any music historian will, I am sure, tell you that prototypes of all three of these categories have contributed variously throughout known history to the moulding of the traditions of music—and, so, of music teaching—as we know it. A certain balance among the three of them has character-

ized the older, more stable cultures and a striving for some kind of balance marks the newer societies—especially such colonial extensions of older cultures as those in the Americas.

Policy groups—of governments, religious sects and of commerce—have often exerted definitive control of the fine and popular arts of music and over the teaching of them. I am thinking especially of the early Christian Churches, both eastern and western, the various sects of the Reformation, and the Great Religious Revival or New Light Movement in the United States of America from 1800 on, and, of course, of the disciplining of composers behind the 'iron curtain' today. This control has been effective largely because it is easy to assure unanimity of agreement among the members of small, compact policy groups especially with respect to the larger considerations of style and use. It has been exercised, however, only occasionally, in times of great social tension, and has invariably relaxed after large objectives have been gained.

Technical groups made up of practising musicians and teachers have carried out the detail called for by directives of policy groups, when given, but in the long run have normally controlled the large matters of style and use as well as the detail. This control has been effective largely because of the rather close feeling of brotherhood among musicians, where even differences of language, customs, economic level and social status have been overridden by a common devotion to the art. Even the heated disputes between conservatives and radicals invariably cool off, in the course of time, upon higher levels of agreement.

During the nineteenth century, the external control of policy groups and the internal control of technical groups began to turn toward the masses of populations with a view to increasing the consumption of products of the fine and popular arts. Until that time, the masses of populations had made their own, or folk, music and had neither been offered nor sought much of anything else. Their share of control of fine and popular arts was almost negligible but of their own folk music it was virtually complete.

By 1900, professional musicians had nearly complete control of the fine art; businessmen and semi-professionals, of the popular art. But external controls of the living conditions of both rural and urban masses had led to corruption and partial loss of folk music traditions.

The rather sudden development, soon after 1900, of the media of mass communications, completely changed this picture. It accentuated the corruption and near abandonment of folk music in all industrialized countries. Instead of exercising control only in a large way in emergencies of social tension (as, for example, in Hitler's Germany) the policy groups were by then able to exercise it upon a day-to-day operational basis. Instead of occupying themselves with production and consumption of their own folk music, the masses tended to become consumers only of mass-produced music, and hence, through their enormous purchasing power and preference ratings, a potent factor in what was mass-produced.

The professional musician and music teacher were thus in the way of losing much of their normal control of the tradition of the fine art that they had exercised around 1900. They have tried to offset or compensate for this loss in a number of ways, of which I shall mention three.

First, many competent, individual musicians and music teachers entered into the service of government agencies, business organizations and educational institutions, in administrative capacities.

Second, the knowledge of music has been deepened by specialization and broadened by correlation with many other specialized fields.

Both of these trends have led to a greater tolerance of the diversities of musical experience and to a breaking down of the barriers that had existed up to 1900 between the three main idioms of music—the fine, popular and folk arts. Governmental, business and institutional use of music also brought about a levelling of taste preferences for one idiom or another. Increased specialization in one idiom very often led into another.

At the same time, the numbers of professional, semi-professional and even amateur musicians and teachers have been vastly increased by the rapid development of mass communications. Conflicts of interest, on the one hand, and of opportunities for livelihood, on the other, have led to a third way in which musicians and music teachers have reacted to the era of mass communications, namely, professional organization.

Organization of music activity has usually been undertaken for pursuit of two main ends—interest or protection. A musicological society is organized primarily—perhaps we should say exclusively—for interest: musicians' unions, for protection. We all know of the benefits that have accrued, not only to the individuals concerned, but to society at large, from both of these types of organization, both in Europe and in the Americas.

In between these extremes, some organizations pursue both ends, though to varying extents, as, for instance, when the Music Teachers National Association of the United States of America, primarily an interest group, undertakes to secure legislation leading to establishment of certification of private music teachers by a state before they may legally teach in that state.

Inevitably, both organization for interest and organization for protection find that a third end comes into view, development of planned, concerted action to build, promote and finally to assure administrative and public approval and support of a programme of work under virtual control of the organization. The most conspicuous example of this trend known to me is shown by the Music Educators National Conference of the United States of America, which has come to be the national planning body for music in the public schools and teacher-training institutions of that country. The result is that instead of government control of materials, methods, personnel training, and of music instruction, the teachers themselves, in co-operation with the agencies of mass communications, administrative officers, and leaders of the communities in which they work, determine the nature of,

and effectively control, their music educational activities, through their virtually autonomous professional organization.

Thus, effective pursuit of any one of these three organizational objectives—interest, protection and development—may result in partial or virtual control of an activity. This is so, because the media of mass communication are, of necessity, dominated by a group and so give more and more power to groups that use them, and less and less to individuals and masses of populations. Whether in a monarchy or a republic, a democracy or a dictatorship, the group organized for interest, protection or development, has come into its own with the aid of these technological innovations! To the extent that a group integrates all three, it almost inevitably becomes a control group, or, as we say in the United States of America, more politely, a 'pressure' group. The political reality of our day is not, then, the individual or the masses of humanity of the romantic era, but the organized group. There is not a legislature, parliament or bureau that cannot brush off any individual, disregard or bear down upon large masses of populations, but must listen respectfully to a well-organized pressure group.

You have received copies of the statutes of a proposed international society for music education, together with certain temporary provisions that will enable you most expeditiously to vote it into existence and to carry it over an interim period until such time as a first general assembly can be called that will put it into operation upon a democratically organized basis.

Not for a moment would I have you think of this proposed organization as a control or a pressure group. Probably, no young international organization should dream of ever doing any controlling or protecting whatever. Rather, I recommend it to you as primarily an interest group. We have much to learn from each other: how a little African boy acquires skill in ritual drumming; how the player of the sitar creates while he re-creates a raga; how best to handle pre-schoolchildren; how to secure continuity from a good secondary school education in music into the adult life of an average working man or woman.

In these statutes you will observe, however, that provision is made for the setting up of an international institute for music education, when funds for its operation may be obtained. This foreshadows in addition a development function for the society. There is also provision for an international journal of music education—something long overdue in this otherwise well publicized world.

Perhaps I may be pardoned for looking farther into the future of this possible child of ours.

You will note that the statutes provide for three standing committees: (1) for music in general education; (2) for education of the professional musician; (3) for education of the scholar or musicologist. This union of the three main categories of music education is purposeful and, those of us who framed the document believe, conforms best to reality and is in the best interest of all.

Each of you can follow the line of reasoning for yourselves. All professional musicians are at first children. To the teacher greeting them in their first day of school, her pupils are more or less all alike. For many years most musicians will have learned at least some of their music along with a crowd of children of their own age who will have turned out other than professional musicians.

The same can be said of the musicologist—he has first of all been a child. Later he must have become trained as a musician in company with other young people undergoing similar training.

When the prospective musician and the musicologist begin their specialized professional training, they do not break off normal life and become monstrosities. Rather, the earlier training leads into an addition, not a substitution or supersession, of it. The specialized education is, and should be regarded rather as an extension of pre-school and school education. Or, looking at it from the other direction, professional studies have their roots in general studies, just as the art studied has its roots in the general life of the community that cultivates it.

I am quite aware that this has not been the view during the first half of the twentieth century. These 50 years have been *par excellence* the era of specialization. But already, in nearly every branch of learning, the hope is being expressed that those strands which have been unravelled in the first half of the century will be woven together again in the second half. Music has become many different things to many people. But to all of us, I believe, especially when we come face to face, from many parts of the world, in such gatherings as this, it is quite as true that music is one!

Do not misunderstand me. We can prove scientifically the diversity of the musics of the world as we can that of all human observations. We cannot prove that music is one universal art any more than that all men are brothers. But we can—and many of us do—have faith in the oneness of music and of humanity.

It is faith in the oneness of humanity that has brought into existence and inspired the great intergovernmental organization that has convened this conference—Unesco.

It is faith in the oneness of music that has brought into existence and inspired the infant non-governmental organization that has co-operated with Unesco in proposing and planning this conference—The International Music Council.

If we, through the founding of this *international* society for music education, hold out our hands to the International Conference on Education of the Professional Musician and to the International Society for Musicology, some of whose members have taken part in this conference, we shall not be disappointed! And we shall not only have benefited our primary interest by this invitation to two of the best allies we could hope for, but we shall have done what we can in our own particular way to bring about the world unity of mankind through friendship, co-operation and mutual under-

standing that is the highest aim of Unesco, of its parent body the United Nations, and of all men of goodwill throughout the world.

More than that, perhaps, we should not try to do today.

D. LIST OF PARTICIPANTS

Aasland, Ashri (Norway).
Aaslid, Jon (Norway).
Amengual, René (Chile).
Amtman, William (Canada).
André, Franz (Belgium).
Andries, Marcel (Belgium).
Angwin, Benjamin (United Kingdom).
Anifantis, Eleanor (United States of America).
Antonietti, J. (Netherlands).
Arndt, Günther (German Federal Republic).
Ausmus, Graydon (United States of America).
Avels, Dorothy (United States of America).

Beaudet, Jean-Marie (Canada).
Bentley, Arnold (United Kingdom).
Bergmann, Robert (France).
Bernier, René (Belgium).
Besson, Jacques (France).
Blanchard de la Brosse (Laos).
Boeckx, Jan (Belgium).
Boer, Walther (Netherlands).
Borguño, Manuel (Spain).
Bornoff, Jack (International Music Council).
Brault, Revérend Père Léandre (Canada).
Brohman, Mrs. (Belgium).
Brown, Elaine (United States of America).
Buch, Hans S. von (German Federal Republic).
Buchanan, Gillian (United States of America).
Burr, A. (Canada).
Buytenen, J. M. van (Netherlands).

Capdevielle, Pierre (France).
Cape, Charles (United Kingdom).
Carter, J. S. (United Kingdom).
Chandler, Geraldine (United States of America).
Chapple, E. (Australia).
Cherbuliez de Sprecher, A. E. (Switzerland).
Claret, P. (Belgium).
Claudel, Paul and Mrs. (France).
Collaer, Paul (Belgium).
Croptier, Marguerite (Switzerland).
Cuvelier, Marcel (Belgium).
Cvetko, Dragotin (Yugoslavia).

Dahl, Torbjörn (Norway).
Damais, Emile (France).
Denis, Valentin (Belgium).
Dennis, Charles (United States of America).

Dennis, Blanche (United States of America).
Dévigne, Roger (France).
Dobbs, John (United Kingdom).
Doflein, Erich (German Federal Republic).
Douglas, Beth (Canada).
Dresden, Sem (Netherlands).
Driessen, Theodore (Netherlands).
Dubois, F. (France).
Duhamel, Georges and Mrs. (France).
Durand, P. (Haiti).

Ebel, Arnold (German Federal Republic).
Eckstein, Sergine (Belgium).
Ernst, Fritz (Switzerland).
Esser, Josef (German Federal Republic).
Everden, Gladys (United Kingdom).
Ewers, Luise (United States of America).

Farley, John W. (United States of America).
Fectau, Gérard (Canada).
Fédorov, Vladimir (France).
Ferchault, Guy (France).
Finsler, Hélène (France).
Fisher, Aileen (United States of America).
Fox, André (United States of America).
Franzen, Bengt (Sweden).
Fukui, Naohiro (Japan).

Gebhardt, Wilhelm (German Federal Republic).
Gehrels, W. (Netherlands).
Gelber, L. (Belgium).
Geraedts, Henri (Netherlands).
Ghedini, Federico (Italy).
Ghesquiere, Chanoine (Belgium).
Gilday, Edward (United States of America).
Glass, Phyllis (United States of America).
Goldenbaum, Miss (France).
Gottschalk, Ruth (German Federal Republic).
Grant Baker, Helen (United States of America).
Grentzer, Rose Marie (United States of America).
Grytter, Rudolph (Denmark).

Habersaat, Marguerite (Switzerland).
Haene, A. de (Belgium).
Haik-Vantoura, Suzanne (France).
Hamaïde, Amélie (Belgium).
Hamel, Fred (German Federal Republic).
Hansen, C. Willum (Denmark).
Härén, Yngve (Sweden).
Harreld, Kemper (United States of America).
Hase, Lieselotte von (German Federal Republic).
Hawley, Edith (United States of America).
Heide, Marie van der (Netherlands).
Heinen (Netherlands).
Heinze, Sir Bernard (Australia).
Hellqvist, Maija (Finland).
Henry, André (Belgium).
Hendrickx-Duchaine, Christine (Belgium).
Herrera de la Fuente, Luis (Mexico).
Hertz, Odette (France).
Hidde, Nyland (Netherlands).
Hindemith, Paul and Mrs. (United States of America).
Hoffmann, M. (United States of America).
Holst, Imogen (United Kingdom).
Holstlangen, Solveig (Norway).

Hood, Marguerite (United States of America).
Hooper, Charles (United Kingdom).
Horton, J. W. (United Kingdom).
Hosmer, Helen M. (United States of America).
Hossein, A. (Iran).
Houde, F. L. (Canada).
Huleux, Alphonse (Belgium).
Hull, Martha (United States of America).
Huysmans, Sara (Belgium).
Hyun, Chai-Myung (Korea).

Ibarra, Luis Felipe (Nicaragua).
Ibberson, Mary (United Kingdom).
Ikenouchi, Tomojiro (Japan).
Irons, Caroline E. (United States of America).

Johnson, Christine (United States of America).
Jones, Vincent (United States of America).
Junne, Herbert (Belgium).
Jurres, André (Netherlands).
Juvonen, Matti (Finland).
Juvonen, Mrs. Tapani (Finland).

Kamkaandaa (Finland).
Karpeles, Maud (United Kingdom).
Kasilag, Lucrecia R. (Philippines).
Keravuori, Inderi (Finland).
Ketkar, G. V. (India).
Ketkar, Kamal (India).
Kindem, Ingeborg (Norway).
Knechtel, C. R. (United States of America).
Kowang, Lee Min (Korea).
Kramm, Hilde (German Federal Republic).
Kraus, Egon (German Federal Republic).

Lawler, Vanett (United States of America).
Leclerc, Mrs. (Belgium).
Ledran, Miss (France).
Lehr, Lorenz (Switzerland).
Lemaire, Frans and Mrs. (Belgium).
Lemit, Walter (France).
Lennaerds, Joseph (Netherlands).
Livings, Mrs. (United Kingdom).
Lohmann, J. Th. (Netherlands).
Lorphevre, G. (Belgium).

McShields, A. C. (United Kingdom).
McVeigh, Josephine (United States of America).
Maeck, R. (Belgium).
Maler, Wilhelm (German Federal Republic).
Malmin, Gunnar (United States of America).
Malone, Jean Marjorie (United States of America).
Manuel, Robert (France).
Marinus, M. (Belgium).
Martenot, Maurice (France).
Martin, Frank (Switzerland).
Mathews, Paul (United States of America).
Matsuda, Shosuke and Mrs. (Japan).
Maury, Inés (United States of America).
Maus, Jacques (Belgium).
Mayer, Sir Robert (United Kingdom).
Menéndez García y Beltran, Margarita (Cuba).
Michaelides, Solon (Greece).
Mielck, Noira (Finland).
Miller, Clarese (United States of America).
Moore, Alpha H. (United States of America).
Montani, Pietro (Italy).
Mortari, Virgilio (Italy).

Myers, Marvin (United States of America).

Newton, Howard (United States of America).
Nicoly, René (France).
Nitsche, Paul (German Federal Republic).
Noel, Emmanuel (San Marino).
Nouneberg, Louta (France).
Nyland, Hidde (Netherlands).

Oberborbeck, Felix (German Federal Republic).
O'Day, Marguerite (United States of America).
Otremont, Stanislas d' (Belgium).
Ott, Alfons (German Federal Republic).
Overgard, Graham T. (United States of America).

Palmer, Edwina (United Kingdom).
Paribatra, Marsi (Thailand).
Parrish, Carl (United States of America).
Patke, D. (India).
Patke, Mrs. Sumati (India).
Pauli, F. W. (German Federal Republic).
Pelemans, Mrs. (Belgium).
Penzis, Henri (Luxembourg).
Pesonen, Olavi (Finland).
Peterson, Alma H. (United States of America).
Peulvey, René Louis (Belgium).
Philipps, D. (United States of America).
Pholsena, Quinim (Laos).
Pillet, Pierre (Switzerland).
Pinon (Belgium).
Piscaer, Anna (Netherlands).
Planel, Robert (France).
Poels, J. (Belgium).
Possemiers, Jean (Belgium).
Preussner, Eberhard (Austria).
Prevost, Arthur (Belgium).

Quintart, René (Dominican Republic).

Raghavan, V. (India).
Ragula, Boris (Belgium).
Ramsay, Candace (United States of America).
Reich-Grbec, Truda (Yugoslavia).
Reilly, Patricia (United States of America).
Renninck, Esther (United States of America).
Requil (Belgium).
Revel, Pierre (France).
Riesco, Carlos (Chile).
Rigopoulou, Popi (Greece).
Rinderer, Leo (Austria).
Ringer, A. L. (United States of America).
Roiha, Mrs. Aune-Martta (Finland).
Roiha, Eino (Finland).
Rosenwald, Hans (United States of America).
Rossion, Max (Belgium).
Rousseau (Belgium).

Sambeth, Heinrich M. (German Federal Republic).
Samuel, L. (Belgium).
Santa-Cruz, Domingo (Chile).
Saas, Herbert (German Federal Republic).
Schoentgen, Alex (Luxembourg).
Schule, Bernard and Mrs. (Switzerland).
Seibold, Richard and Mrs. (United States of America).
Sherman, Margaret (United States of America).
Shore, Bernard (United Kingdom).

Simpson, A. (United Kingdom).
Smith, M. (United Kingdom).
Smyers, A. (Netherlands).
Soares, Attala (Brazil).
Souriac, Blanche (France).
Spofford, Grace (United States of America).
Staelens, Victor (Belgium).
Stewart, Albert (United States of America).
Stobo, Margaret (United Kingdom).
Stocken, Hans (German Federal Republic).
Strickling, George (United States of America).
Sullivan, H. L. (United States of America).
Sur, William (United States of America).
Swanson, Herbert (United States of America).
Szalowski, Antoni (Poland).

Tapales, Ramon (Philippines).
Terry, Earle (Canada).
Teunissen van Planen Zanen, Mrs. Annett (Netherlands).
Tits, Désiré (Belgium).
Torrefranca, Fausto (Italy).
Tracy, Hugh (Union of South Africa).
Traweek, Mary (United States of America).
Trussell, W. C. (New Zealand).
Trygguason, Helgi and Mrs. (Iceland).
Twittenhoff, Wilhelm (German Federal Republic).

Ureta del Solar, Maria (Peru).

Vaananen, Lerma (Finland).
Valdimarsson (Iceland).
Van de Mortel (Belgium).
Vandenborre, Frans (Belgium).
Van den Borren (Belgium).
Van der Linden, Albert (Belgium).
Van der Mark (Netherlands).
Van Eeckhout (Belgium).
Van Helde (Netherlands).
Van Lysebeth (Belgium).
Vasiljevic̄, Miodrag (Yugoslavia).
Verbeek, Jean (Belgium).
Verbeke, Rik (Belgium).
Vercamer, S. (Belgium).
Verheest, Roger (Belgium).
Vermond, Mary F. de (United States of America).
Viggiano, Anthony R. (United States of America).
Vötterle, Karl (German Federal Republic).
Vredenburg, Max (Netherlands).
Vyverman, Chanoine (Belgium).

Waddington, Geoffrey (Canada)
Walter, Arnold (Canada).
Walters, J. R. (United Kingdom).
Wangermee, Robert (Belgium).
Watkins Shaw (United Kingdom).
Weiss, Erna (German Federal Republic).
White, Rebecca (United States of America).
Wilkinson, Marc (United States of America).
Willensen, M. (Netherlands).
Wilson, Harry R. (United States of America).
Wilson, Sir Steuart (United Kingdom).
Wilson, Thomas (United States of America).
Wolters, Gottfried (German Federal Republic).
Won Sik, Lim (Korea).

Yönetken, Halil Bedi (Turkey).

Readers of MUSIC IN EDUCATION will find in another Unesco publication much that bears directly upon the problems facing the musician and all artists in today's world. THE ARTIST IN MODERN SOCIETY reports on the discussions and resolutions presented at the International Conference of Artists held at Venice in September 1952. Arthur Honegger, the great Swiss composer, discusses the plight of the modern composer writing for a public which 'wants only what was written one hundred years ago'. How can he escape being a kind of gate-crasher forcing his way into a party to which he has not been invited?

Honegger suggests practical measures for developing an audience for modern music; he deplores the present-day fanfare for the virtuoso; he proposes that subsidies be given to chamber orchestras as well as to symphony orchestras and makes a strong case against indiscriminate broadcasting of music to a public that risks saturation. He is far from confident that pouring a ceaseless stream of noise over mankind is good for the art of music.

Equally to the point are Marc Connelly's article *The Theatre and Society* and Henry Moore's *The Sculptor and Modern Society*, to mention only two among many interesting contributions; and Thornton Wilder's General Report sums up the importance for all artists of this first conference of its kind.

The ARTIST IN MODERN SOCIETY (Price: $ 2.50; 13/6) is available from the same dealer who sold you MUSIC IN EDUCATION.

UNESCO PUBLICATIONS: NATIONAL DISTRIBUTORS

ALGERIA
Editions de l'Empire,
28 rue Michelet,
ALGIERS.

ARGENTINA
Editorial Sudamericana S. A.,
Alsina 500,
BUENOS AIRES.

AUSTRALIA
Oxford University Press,
346 Little Collins Street,
MELBOURNE.

AUSTRIA
Wilhelm Frick Verlag,
27 Graben,
VIENNA I.

BELGIUM
Librairie Encyclopédique,
7 rue du Luxembourg,
Brussels IV.
N. V. Standard-Boekhandel,
Belgiëlei 151,
ANTWERP.

BOLIVIA
Librería Selecciones,
Avenida Camacho 369,
Casilla 972,
LA PAZ.

BRAZIL
Livraria Agir Editora,
Rua México 98-B,
Caixa Postal 3291,
RIO DE JANEIRO.

CAMBODIA
Librairie Albert Portail
14 Avenue Boulloche,
PHNOM-PENH.

CANADA
University of Toronto Press,
TORONTO 5.

CEYLON
The Associated Newspapers of
Ceylon Ltd.,
Lake House,
P.O. Box 244,
COLOMBO 1.

CHILE
Librería Universitaria,
Alameda B. O'Higgins 1059,
SANTIAGO.

COLOMBIA
Librería Central,
Carrera 6–A No 14–32,
BOGOTA.

COSTA RICA
Trejos Hermanos,
Apartado 1313,
SAN JOSE.

CUBA
Unesco Centro Regional en el
Hemisferio Occidental,
Calle 5 No. 306 Vedado,
Apartado 1358,
HAVANA.

CYPRUS
M. E. Constantinides,
P.O. Box 473,
NICOSIA.

CZECHOSLOVAKIA
Artia Ltd.,
30 ve Smečkách
PRAGUE 2.

DENMARK
Ejnar Munksgaard Ltd.,
6 Nørregade,
COPENHAGEN K.

DOMINICAN REPUBLIC
Librería Dominicana,
Mercedes 49,
Apartados de Correos 656,
CIUDAD TRUJILLO.

ECUADOR
Librería Científica,
Luque 233,
Casilla 362,
GUAYAQUIL.

EGYPT
La Renaissance d'Egypte,
9 Sh. Adly-Pasha,
CAIRO.

ETHIOPIA
International Press Agency,
P. O. Box 120,
ADDIS ABABA.

FINLAND
Akateeminen Kirjakauppa,
2 Keskuskatu,
HELSINKI.

FORMOSA
The World Book Company Ltd.,
99 Chungking South Road,
Section I,
TAIPEH, TAIWAN.

FRANCE
Unesco Bookshop,
19 avenue Kléber,
PARIS-16e.

FRENCH WEST INDIES
Librairie J. Bocage,
rue Lavoir,
FORT DE FRANCE (Martinique)

GERMANY
R. Oldenbourg K. G.,
Unesco-Vertrieb für Deutschland,
Rosenheimerstrasse 145,
MUNICH 8.

GREECE
Librairie H. Kauffmann,
28 rue du Stade,
ATHENS.

HAITI
Librairie 'A la Caravelle',
36 rue Roux,
B. P. 111,
PORT-AU-PRINCE.

HONG KONG
Swindon Book Co.,
25 Nathan Road,
KOWLOON.

HUNGARY
Kultura,
P.O. Box 149,
BUDAPEST 62.

INDIA
Orient Longmans Ltd.,
Indian Mercantile Chamber,
Nicol Road,
BOMBAY 1.
17 Chittaranjan Avenue,
CALCUTTA 13.
36a Mount Road,
MADRAS 2.
Sub-depots:
Oxford Book & Stationery Co.,
Scindia House,
NEW DELHI.
Rajkamal Publications Ltd.,
Himalaya House,
Hornby Road,
BOMBAY 1.

INDONESIA
G. C. T. Van Dorp & Co.,
Djalan Nusantara 22,
Posttrommel 85,
JAKARTA.

IRAN
Iranian National Commission
for Unesco,
Avenue du Musée,
TEHERAN.

IRAQ
Mackenzie's Bookshop,
BAGHDAD.

ISRAEL
Blumstein's Bookstores Ltd.,
35 Allenby Road,
P.O. Box 4101,
TEL-AVIV.

ITALY
Libreria Commissionaria Sansoni,
Via Gino Capponi 26,
Casella Postale 552,
FLORENCE.

JAMAICA
Sangster's Book Room,
99 Harbour Street,
KINGSTON.
Knox Educational Services,
SPALDINGS.

JAPAN
Maruzen Co. Ltd.,
6 Tori-Nichome, Nihonbashi,
P.O. Box 605 Tokyo Central,
TOKYO.

JORDAN
Joseph I. Bahous & Co.,
Dar-ul-Kutub, Salt Road,
P.O. Box 66,
AMMAN.

KOREA
Korean National Commission for Unesco,
Ministry of Education,
SEOUL.

LEBANON
Librairie Universelle,
Avenue des Français,
BEIRUT.

LIBERIA
J. Momolu Kamara,
69 Front & Gurley Streets,
MONROVIA.

LUXEMBOURG
Librairie Paul Bruck,
33 Grand-Rue,
LUXEMBOURG.

MALAYAN FEDERATION AND SINGAPORE
Peter Chong & Co.,
P. O. Box 135,
SINGAPORE.

MALTA
Sapienza's Library,
26 Kingsway,
VALLETTA.

MEXICO
Libreria y Ediciones Emilio Obregón,
Avenida Juarez No. 30,
MEXICO D. F.

NETHERLANDS
N. V. Martinus Nijhoff,
Lange Voorhout 9,
THE HAGUE.

NEW ZEALAND
Unesco Publications Centre,
100 Hackthorne Road,
CHRISTCHURCH.

NIGERIA
C. M. S. Bookshop,
P. O. Box 174,
LAGOS.

NORWAY
A. S. Bokhjornet,
Stortingsplass 7,
OSLO.

PAKISTAN
Ferozsons:
60 The Mall,
LAHORE.
Bunder Road,
KARACHI.
35 The Mall,
PESHAWAR.

PANAMA
Agencia Internacional de Publicaciones,
Plaza de Arango No. 3,
Apartado 2052,
PANAMA, R. P.

PARAGUAY
Agencia de Librerias de Salvador Nizza,
Calle Pte. Franco No. 39-43,
ASUNCIÓN.

PERU
Libreria Mejia Baca,
Jiron Azangaro 722,
LIMA.

PHILIPPINES
Philippine Education Co. Inc.,
1104 Castillejos, Quiapo,
P. O. Box 620,
MANILA.

PORTUGAL
Publicaçoes Europa-America Ltd.,
Rua des Flores 45, 1,
LISBON.

PUERTO RICO
Pan American Book Co.,
P.O. Box 3511,
SAN JUAN 17.

SPAIN
Libreria Cientifica Medinaceli,
Duque de Medinaceli 4,
MADRID.

SURINAM
Radhakishun & Co. Ltd. (Book Dept.)
Watermolenstraat 36,
PARAMARIBO.

SWEDEN
A/B C. E. Fritzes
Kungl. Hovbokhandel,
Fredsgatan 2,
STOCKHOLM 16.

SWITZERLAND
Europa Verlag,
5 Rämistrasse,
ZÜRICH.
Librairie Antoine Dousse,
Ancienne Librairie de l'Université,
22 rue de Romont,
Case postale 72
FRIBOURG.
Sub-depot:
Payot,
40 rue du Marché,
GENEVA.

TANGIER
Paul Fekete,
2 rue Cook,
TANGIER.

THAILAND
Suksapan Panit,
Mansion 9, Rajdamnern Avenue,
BANGKOK.

TUNISIA
Victor Boukhors,
4 rue Nocard,
TUNIS.

TURKEY.
Librairie Hachette,
469 Istiklal Caddesi,
Beyoglu,
ISTANBUL.

UNION OF BURMA
Burma Educational Bookshop,
551-3 Merchant Street,
P.O. Box 222,
RANGOON.

UNION OF SOUTH AFRICA
Van Schaik' Bookstore,
Libri Building,
Church Street,
P.O. Box 724,
PRETORIA.

UNITED KINGDOM
H. M. Stationery Office,
P.O. Box 569,
LONDON, S. E. 1.

UNITED STATES
Columbia University Press,
2960 Broadway,
NEW YORK 27, N.Y.

URUGUAY
Unesco Centro de Cooperación Cientifica para América Latina,
Bulevar Artigas 1320-24,
Casilla de Correo 859,
MONTEVIDEO.
Officina de Representación de Editoriales,
18 de Julio, 1333,
MONTEVIDEO.

VENEZUELA
Libreria Villegas Venezolana,
Av. Urdaneta-Esq. Las Ibarras,
Edif. Riera,
Apartado 2439,
CARACAS.

VIET-NAM
Librairie Nouvelle Albert Portail,
185-193 rue Catinat,
B. P. 283,
SAIGON.

YUGOSLAVIA
Jugoslovenska Knjiga,
Terazije 27/11,
BELGRADE.

UNESCO BOOK COUPONS

Unesco Book Coupons can be used to purchase all books and periodicals of an educational, scientific or cultural character. For full information please write to:
Unesco Coupon Office, 19 avenue Kléber, Paris 16e, France.