Music Education in State Schools in Britain - a historical survey and brief comparative study of music education in State and Music Schools in other countries

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by

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DECLARATION: 'I declare that this thesis is entirely the result of my own investigations and has not been concurrently submitted in candidature for any other Degree.'

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Preface

There is abundant evidence to justify an examination of the state of music education in our schools. When I began this work, I felt that a detailed study of the systematic methods which are acknowledged as the most successful might be of some value, and particularly at a time when accepted standards, values, and procedures are being challenged. I was also a little surprised when I realized that I had been personally involved, to a greater or lesser degree, in all of them.

Music in my formative years, in School and Church, was based on Curwen's Tonic Sol-fa method, but fortunately, I was led from the 'interpreting' to the 'established' notation.

As a music teacher in the class-room, without any help from a year of 'professional' training, I could teach only to my particular strengths, and carry on in the hopeful and haphazard way which is, I believe fairly typical.

Later, as Music Adviser to a large education authority, I was able to look right across the board, from infant school to Colleges of Education, and to discuss music education with colleagues in this country and abroad. In this way I became very interested in the Ward Method, and introduced it into some local primary schools.

The political situation in Hungary at the end of the last war had forced some of Kodály's former teachers to leave their country

and settle in England. Early in 1963, I arranged for Cecilia Vajda to conduct a short course for teachers on Kodály's method, and as a result, my own enthusiasm for its value was renewed.

Carl Orff's method in Austrian and German schools was also arousing much interest, and I was able to attend several Orff courses in Germany, and I saw the study and practice of this method at close quarters.

The tremendous success of Suzuki's Talent Education in Japan brought demonstrations of his violin teaching method to this country, and a new area of interest was opened up, eventually leading to a few isolated and rather unsuccessful attempts to introduce his method into local schools.

I can then claim a fairly close relationship with four of these methods, and a feeling of awe and admiration for Suzuki's achievements.

I believe that the only way to a true realization of the educational principles which underlie these methods is by what Justine Ward has described as 'an experience from within'. I can only hope that this close study will encourage others to take her advice.

I wish to acknowledge the assistance which has so readily been given to me by the staff of a large number of libraries and Colleges of Music in this country and in Germany. My thanks are due particularly to the staff of the University of Leicester School of Education who have been unfailingly helpful.

The advice and help of my supervisors, Professor Gerald Birnbaum and the Director of Music at Leicester University, Dr. Robert Meikle, has been invaluable throughout the whole period of my research, and is greatly appreciated.

Finally, the support, encouragement and forebearance of my family has done much to enable me to complete this work.

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PART I

Chapter 1

Music in Education - Its Affective and Effective Values

Successful music teaching depends upon the teacher's ability to impart his knowledge and understanding of his subject so that his pupils can enjoy music and use it as a form of artistic expression. This 'knowledge and understanding' is in turn dependent upon his realisation of teaching techniques within the framework of general education, coupled with his own intuitive reactions to music, which may be stimulated by a combination of his own body processes, together with the Objective and Subjective elements that constitute music, whether it is listened to, or performed. In this complex process the objective elements are the material collection of notes, phrases and rhythms which complement the subjective elements to make up the complete composition. The subjective elements are the concern of philosophy and its processes of logical deductions based on the relationship of observed phenomena which enable us to think below the 'surface' of the music until we acquire a competence to make a judgement, not authoritatively, or infallibly, between the genuine and the imitation; to discern the genuine attempt that fails to succeed or the attempt which is merely imitative. It is here also that we find matters which may encourage us to think deeply, or which may to some extent stir the emotions.

Psychology is concerned with the spiritual content, a part of the subjective element, of the minds of those who listen to music, although in his attempt to discover the basis of the spiritual content the

psychologist will often attempt to analyse the objective elements which dispose the listener to attach a spiritual content to these elements and to their relative importance. This is the area where the musical composition becomes the link between the creativity of the composer and the receptiveness of the listener. The piece of music, while evoking some different responses in different people, ought to elicit broadly the same responses from people of a common experience, and these responses should correspond to those intended by the composer, where his experience, in its widest sense, is at least related to that of his listeners.

Any scientific investigation into the question of what music 'IS', or what music 'DOES' only seems to be able to imply that both approaches are not mutually exclusive. This was a subject for great amateur psychological study at the turn of the century. One of the leading figures, Mrs.Vernon Lee, in 'Music and Its Lovers', made an exhaustive examination and assessment of the musical responses of some 150 intelligent adult listeners by means of studying their answers to sixteen groups of carefully categorised questions. Her questions resolved themselves into 'an enquiry as to what music does in the mind of the hearer; or more correctly, of what the mind of the hearer does in response to music'.[1] One of the conclusions which she reached was that 'the mind of the hearer' was not an individual entity, but only a convenient average of the phenomena common to most of the listeners. A further result showed that the minds of the hearers, although similar in one or two main areas, were in other respects dissimilar, and that therefore it was necessary to enquire

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1. Vernon Lee: Music and Its Lovers, London, John Lane, 1910.

further as to how music acted upon different categories of people. Mrs. Lee began her categorisation with the observation that in everyday life there are persons to whom music means a great deal; others to whom it means less, and others to whom it means little, or nothing at all. For the purpose of classification the last group was left out of her early enquiry. Her questionnaires, some written and some verbal, produced two apparently irreconcilable sets of answers which she summarized in an additional questionnaire as follows: 'When music interests you at all, has it got for you a meaning which seems beyond itself - a message? - or does it mean just music'.[1] This led to the need for a more precise definition of the word 'meaning', which finally enabled her to make her first working classification.

(a) Approximately half the answers came from people who described themselves as 'persons in whose life music occupies much attention. They felt that music undoubtedly had 'a message' or 'a meaning' beyond itself, and that their response to music transcended sensual enjoyment.

(b) The other half explicitly denied the existence of any such message, making it clear that for them, the 'meaning' of music was in the music itself, and that when they became really interested in a piece of music they were completely absorbed in it.

Mrs. Lee attempted to compare these two classes of answers by also sending them questions whose answers would help her to classify the Answerers themselves. To what extent were they musical? The questionnaire contained groups of questions which, when taken together, formed

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1. Vernon Lee, Ibid., p. 24.

an objective criterion of music endowment and cultivation. These were questions dealing mainly with melodies, melodic sequences, harmonic progressions and sequences, and timbre. Evidence of any special musical endowment or skills was sought by questions concerning their ability to extemporize and to provide accompaniments to melodies. By this means it seemed possible to ascertain how far the conflicting answers about the 'meaning' of music corresponded with the musical accomplishment of the individuals providing the answers. Further enquiries dealt with their interests in drama, and their memory of, and interest in, visible objects; they were asked about emotional memories which they considered might have influenced their present conditions - this as an attempt to assess their emotional and imaginative dispositions. This suggested a working hypothesis that the tendency to attribute some emotional message to music might be due to a preponderance of emotional interests in the lives of the listeners. The answers proved that the hypothesis was wrong. Some who were obviously emotional answered that music had no message for them; others who revealed no particular emotional disposition rejected the alternative that music remained 'just music'. A further examination of the answers suggested that there seemed to be no direct relation between the intensity of emotional nature and the question of whether it had a meaning beyond itself that was either good, or bad, for the listener, or was 'just good or bad'. Some of the answers from the most musically skilled indicated that the maximum interest and complete absorption which music demanded left them with no room for anything else while they were listening. These answers then led to the framing of questions concerning degrees of concentration when listening to music. The more musical answerers admitted that their concentration was liable to periods of

inattention; but even these lapses were regarded as irrelevant and were interruptions while the music went on but their attention momentarily failed to keep up with it. The less musically gifted answerers, many of whom found in music a meaning beyond itself, were comparatively unaware of such lapses of attention; and when further questioned they suggested that rather unmusical people could seemingly enjoy long programmes of music, but that their enjoyment was not confined to the music but rather to the emotional drama which filled their minds while they appeared to be listening to the music. These two statements in opposition led to the obvious conclusion that there were two main modes of responding to music - one could be called 'listening to music' and the other 'hearing music', with frequent lapses during which the music faded into the background, to be replaced by emotional thoughts which the music had aroused.

Listening implied active concentration on the details of the composition and performance, somehow retaining them in the memory and co-ordinating them in a series of complex wholes similar to the many and varied parts of an architectural structure; and these audible steps constituted the 'meaning' of music and remained inseparable from it.

Hearing revealed not simply a lesser degree of concentration, but a comparative musical poverty which was sustained and complemented by other elements. The answers in this group showed that the listeners had frequent moments of active listening whose frequency and duration depended on their general musical habits and on their familiarity with that particular piece of music, or the style in which it was written. These moments of active concentration did not constitute the bulk of

their listening but were punctuated by frequent periods of other thoughts - 'emotional states, memories, associations which flowed around the more or less emergent musical perceptions, until they formed a homogeneous contemplative condition which the 'hearer' could not recognise as inattention'.[1] The answers from 'listeners' and 'hearers' indicated that the two categories were by no means mutually exclusive, and that both were often conditioned by music itself.

At the root of all the varieties of musical experience, from the class-room to the concert hall, lies this question of attention. Mrs. Lee established a distinction between 'listening' to music and merely 'hearing' it; between a response to music that implies intellectual and aesthetic activity; and one that consists largely of emotional and imaginative day-dreams linked by further musical shapes which add more sentimental satisfactions. She also claimed that 'intelligent listening depends on the outside stimulus (of the music) and on the ability to select what it thinks is relevant; and to filter out the remainder'.[2] But the rejection of the irrelevant is not complete because our powers of perception are made for the practical purposes of every-day living, and can only be more or less adapted to artistic demands. The elements of sound which are important in the music - e.g. the main creative elements in the structure of a Symphony, an Overture or a Fugue - seem to force themselves on our attention and become the most direct stimuli to reach the ear. Many of the subsidiary elements seem to have little or no effect on the responses of the listener, but are useful elements within the structure of the music if only for the

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1. Vernon Lee, Ibid., p. 26.
2. Vernon Lee, Ibid., p. 27.

purpose of high-lighting the more relevant factors. It is here, and particularly when we observe musical responses in the class-room, that perception is so much influenced by initial conception, and the child who has had no guidance can quite easily develop an almost complete mental passivity. Conversely, there is in the mind an ability to 'switch on' - an ability which the world of commercial 'pop' music has exploited only too readily. Even the very young have a ready response to some of the basic subjective elements. '<u>Pitch</u>' (rarely in the phenomenon of 'absolute pitch') in the sense of sounds that are relatively high or low are fairly easily distinguishable. '<u>Volume</u>' - 'loudness' or 'quietness' - is readily heard, and 'consonance' and 'dissonance' in simple harmonic structures can be heard by a four year old child even if only as 'different'. '<u>Dynamics</u>' - the elements of stress, rhythm, attack, slow or quick motion - are readily understood in their simplest forms, although the continued and purposeful use of these musical phenomena in an extended piece of music requires considerable mental effort. What the inattentive listener misses are the sequences of the important elements in the structure of the composition, with a forgetfulness of what has already been played or sung, with no expectation of what is to come, and no ideas concerning harmonic, or even melodic development.

'<u>Timbre</u>' is the element, or combination of elements, which least concerns the inattentive listener, but which does not necessarily have the least effect on his musical responses. By definition, 'Timbre is the 'quality' or 'colour' of a tone, i.e. the difference between tones of the same pitch if produced on various instruments, e.g. a violin and a flute and their combinations. All musical sounds are the result

of periodic vibrations in which the forms of the sound waves are complex, and these complexities are the physical correlates of the tonal properties which we call 'tone-quality', or 'tone-colour'; they provide the sound, particularly when produced by instruments with distinctive qualities.'[1] The physical explanation of timbre is simply that all these complex periodic vibrations are reduced to simple 'partial' vibrations, commonly known as 'harmonics', whose frequencies are multiples of the frequency of the fundamental tone - e.g. a string vibrates not only as a whole (fundamental) but also in halves (second 'harmonic'), thirds, quarters, etc.. Wind instruments produce a sound that originates as an enclosed column of air in a cylinder which may be completely cylindrical or conical. 'The pitch of the produced sound depends only on the length of the pipe, its timbre mainly on the mouth-piece - single reed in the clarinets, double reed in the oboes, mouth-hole in the flutes, cupped mouthpiece in the trumpets, funnel mouthpiece in the horns etc. - on the shape of the bore, the widening of the bell.'[2] Added to this is the 'embouchure' (the proper placing of the lips and tongue), 'overblowing' (the control of breath, embouchure, and complete covering of holes), - 'harmonics', whose intensity is variable in different instruments - e.g. the oboe has twelve harmonics with greater intensity in the fourth and fifth, while the clarinet has nearly twenty harmonics with the eighth and ninth harmonics predominant; single and double reeds, valves, slides, crooks or shanks (additional tubing), side-holes, mutes, 'stopped' notes and 'brassed' notes, each having a different

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1. Willi Apel: The Harvard Dictionary of Music, London, Heinemann, 1944, 'Timbre'.

2. Willi Apel: Ibid., 'Timbre'.

influence on the quality of the sound. The impact of this complexity, particularly its abuses, and its ultimate effect on the perception of musical sound, is not the kind of experience to which the untrained ear should be subjected. It is not therefore surprising that Orff, Kodaly, Ward, and others concerned with the musical education of young children have steered clear of these auditory minefields by insisting on the use of the relatively uncomplicated medium of the voice alone, or combined with acoustically uncomplicated tuned or untuned instruments such as Recorders, Xylophones and drums.

Any sound remains in isolation until it is recognised as having a relationship with the sounds which come before or after it; and if two sounds occur simultaneously the relationship can be understood more easily when the complications of timbre, i.e. all the harmonics, are removed. Sensory perception alone cannot do this; the mind has to work on the sense impression in order to determine the relationship. There are, therefore, two factors which are analagous to the subjective and the objective, and which are set in motion by musical sound - the mental and the sensory. The senses register the pitch, intensity, duration and timbre of the individual sounds while the mind relates each element in the single sounds to the same elements in the rest of the sounds in the series, thus forming the relationship between the different sounds, which in turn provides the basis for the whole process of musical thought, and which, at its highest level, demands sensory and intellectual activity.

At its most elementary level music has always had a broad sensory basis, and even though it may make little intellectual demand it can

provide a rich and satisfying sound. In its simplicity it often relates itself to objects - as in 'programme' music, and the musical setting of words can also be used as a simplifying process.

One element of music which children find most difficult to estimate as listeners or performers is the 'tempo', or speed, at which music proceeds, and which is experienced at its most elementary level as physical rhythms. The child is usually aware of variations of musical speed and rhythmic grouping, but is without the developed vocal apparatus, or instrumental technique to accomplish these changes effectively. The dynamic effect of music is clearly seen in the reactions of most young children - the tapping of feet, shaking of the head, swaying of the body - and this has led to the discovery that musical sensations, particularly of a rhythmic nature, call for the muscular and nervous response of the whole physical organism.

Considerable research into physical responses to music was undertaken in the early years of this century by Emile Jacques-Dalcroze, a composer in his own right, and Professor of Harmony at the Conservatoire in Geneva. His studies of children's reactions to musical sensations and his experiments, particularly in the field of physical reaction, led him to the conclusion that because the child's immediate response was physical, the body should be the child's first instrument through which music should be interpreted. This was the origin of his 'Eurythmics', which, he claimed, had a two-fold value in education - the purely physical value of training the muscles, and the aesthetic value of teaching self-expression. Dalcroze realised that his theory was no more than a basis for further experimentation in an attempt to construct a rational

and clearly defined system of artistic expression.

'I soon discovered that out of ten children, at most two acted in a normal manner; that the motor-tactile consciousness, the combination of the senses of space and movement, exist in a pure state as rarely as the perfect sense of hearing that musicians call 'absolute pitch' . . . and so I came to regard musical perception which is entirely auditive as incomplete, and to seek the connection between instincts for pitch and movement, harmonies of tone and time-periods, time and energy, dynamics and space, music and character, music and temperament, and finally the art of music and the art of dancing'.[1]

Music as an Art Form

If the prime objective of music education is to teach music as a form of artistic expression, it is necessary to evaluate music as an art form. Comparisons between music and other established art forms can help towards a better understanding of art in general, and in this connection comparisons between music, architecture, painting and literature are the most common. The obvious comparison between music and architecture lies in the structure or 'form' of the creation, and in this context the first steps in 'music appreciation' are often directed. The major works of most composers are obviously analagous to the constructive genius required in major architectural works. Musician and architect arrange their creative material into forms, each in its own

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1. Jacques-Dalcroze: Rhythm Music and Education, The Dalcroze Society, Woking, Surrey, (New Edition, 1967, Introduction).

way governed by principles of balance, proportion and symmetry. This analogy may later be applied to the contrapuntal masterpieces of the polyphonic composers who used their themes as the architects used blocks of stone, each in its own way piling up - in music by 'stretti', in architecture by columns and spires - to an almost inevitable peak.

The comparison is less obvious when we consider music which is not governed by the limitations of polyphony. 'Audibility' and 'visibility' now become widely separated. The musicians' materials are now expressively loaded with human feeling, and the manipulation of these materials is no longer mainly intellectual, but is subject to the creative urges, or 'feelings' of the composer.

Analogical relationship of certain kinds of music with painting is relatively straightforward. Direct imitations of natural sounds lend themselves readily to instrumental and vocal music. In this example we have an almost exact parallel, with the musician representing the 'aural' and the painter the 'visual'.

Natural phenomena are also easily imitated when the musical imitation is usually an approximate reproduction. But the composer has the advantage of being able to reproduce a stronger suggestion of physical movement. This physical representation can also be produced in music by 'suggestion'. Explanatory titles enable the listener to interpret patterns of sound in terms of visual imagination. Without the title it would be extremely difficult to interpret the composer's intentions correctly.

There are countless examples of composers using the direct, the approximate, and the suggestion of physical movement in a single composition - a wonderful example of the fusion of the three aspects of musical architecture, tone-painting and emotional expression can be heard in the chorus 'Have lightnings and thunders their fury forgotten?', in J.S. Bach's St. Matthew Passion. Beethoven's Pastoral Symphony is an obvious example, and the tone-poems of Richard Strauss have an enormous range of musical representation. This, however, is a subsidiary function of composition, and is used only as an expression of the composer's subjective experience of physical objects. There is no further analogy between music and painting, nor does there seem to be incontrovertible proof that music does, in fact, express its composer's experiences in terms that can be understood by the listener.

Emotion in Music

Art in general, and music in particular, has been said to embody emotion, and many writers, both ancient and modern, have claimed that music is the language of emotion and is endowed with the power of making objective the subjective life of mankind. As long ago as 1884, William James argued that 'the material of emotion is a bodily process, an elaborate pattern of muscular and visceral movements. Psychology has long recognized that the physical changes of the body are in some way intimately connected with emotional life - the various combinations and permutations of which these organic activities are susceptible make it abstractly impossible that no shade of emotion, however slight, should be without a bodily reverberation'.[1] James saw the human frame

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1. William James: The Principles of Psychology, Vol. II, Cambridge University Press, 1890, p. 449.

as being constantly alive and responsive to all the emotional stimuli around it. 'Our whole centric capacity is sensibly alive, and each morsel of it contributes its pulsations of feeling, dim or sharp, pleasant, painful, or dubious, to that sense of personality that every one of us unfailingly carries within him'.[1]

Vernon Lee and C.A. Thompson, in 'Beauty and Ugliness' add their support to the supposition that the emotions that are aroused by music are the result of bodily processes. Mrs. Lee noted that 'between the movement of certain musical phrases and the gesture made (or attitude taken up) in certain real human emotions, there exists a resemblance sufficient for the one to recall the other, and this explanation of musical expression falls in with the theories of 'Inner Mimicry' which play so great a part in current psychological aesthetics'.[2]

This theory is an obvious over-simplification in that it regards the emotion felt by a listener to the slow movement of a Beethoven Symphony as the same emotion which would be felt as the result of some experience in real life, or that an identical, and not merely a similar emotion was passed on from composer to listener. If this could be proved to be true, the whole problem of emotional responses to music would be neatly and quickly solved. Unfortunately the evidence supporting this theory suggests that the apparent sadness of Mozart's Symphony No. 40 in G Minor had its origin in the visceral disturbances of the <u>composer</u>,

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1. William James, op.cit., p. 451.
2. Vernon Lee and C.A. Thompson: <u>Beauty and Ugliness</u>, London, John Lane, 1912, p. 135.

and that these are later translated by a series of dots on lined paper into sounds which cause visceral disturbances in the listeners (and players), which may, or may not, correspond to Mozart's original emotions. While there seems no doubt that some members of the audience may be moved to an at least 'related' emotion, or an aroused 'inner mimicry', the vast majority of the listeners gladly enjoy the music without descending into the depths of Mozart's sorrows. In the same way, music is full of examples where it has been a source of great pleasure to countless listeners in spite of the apparent grief of the composer. How can listeners be pleased and saddened at the same time? If they find pleasure and delight in the melancholy of Tchaikowsky, or in the sadness of Mozart or Beethoven, the elemental qualities of this sadness must be closely bound up with the music itself; for sorrow generated by the body cannot exist in the listener who is filled with pleasure.

To her theories of 'Gesture' and 'Inner Mimicry', Vernon Lee poses another question which was asked by C.A. Thompson. When asked whether she recognized an human emotion as being interwoven with music, Mrs. Lee replied - 'Music is not interwoven with one's feelings as a human being. The feeling communicated by music to me is rather the Ancestor of those feelings . . . it (music) plays upon the foundations of the emotions . . . it calls up embryo (rudimentary) emotions'.[1] In plain terms, she says that there is a movement common to both the music and the emotion, and this, the 'Ancestor' she sees as the foundation of the emotion. Mrs. Lee goes on to produce, in support of her argument, the

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1. Vernon Lee: Music and Its Lovers, p. 71.

medical evidence of her friend Dr. Sir Henry Head, who writes of 'psychological dispositions called 'schemata' of movement and posture . . . innumerable changes in posture occur which are not represented in consciousness.'[1] In less technical language, normal human beings possess images of movement and posture in the same way that visual images are the deposit of our visual perceptions, and the two 'memory' images of movement (posture) and visible objects are independent of each other. These theories, and particularly the 'schemata' theory of Head, confirmed Mrs. Lee's belief in the existence of schemata underlying all aesthetic phenomena, and which, in the first instance, 'presided over our active responses to our ever-changing moods and emotions'.[2]

We must move from the rather quaint theorizing of Vernon Lee and her subjects to consider the views on the emotional content of music as expressed by a modern composer and writer. Stravinsky, in his Poetics of Music describes the (his) creative process as an extremely delicate one. 'In truth it is impossible to observe the inner workings of the process from the outside. It is futile to try to follow its successive phases in someone else's work. It is likewise difficult to observe one's self'.[3] Stravinsky also states, in his Chronicle of My Life - 'I consider that music is, by its very own nature, powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature etc. If, as is nearly

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1. Sir Henry Head: 'Conception of Nervous and Mental Energy', British Journal of Psychology, Vol. XIV, 1923, p. 136.
2. Vernon Lee, op.cit., p. 80.
3. Igor Stravinsky: Poetics of Music, Harvard University Press, 1975, p. 65.

always the case, music appears to express something, this is only an illusion and not a reality'.[1] It may be assumed that Stravinsky wrote this with the intention of provoking further argument. His statement is certainly not borne out by his own music, either before (e.g. Symphony of Psalms) or subsequently (Rake's Progress).

Paul Hindemith explores the nature of Stravinsky's theory in greater detail in his book, A Composer's World. 'Music cannot express the composer's feelings. Let us suppose that a composer is writing an extremely funereal piece which may require months of intensive work. Is he, during this period, thinking of nothing but funerals? . . . If he really expressed his feelings accurately during the time of composing and writing, we would be presented with a horrible motley of expressions, among which the grievous part would necessarily occupy but a small space'.[2] Hindemith describes the creative process as - 'the result of the composer's knowledge and experience which enables him to use certain patterns of musical phrases which correspond with certain emotional reactions of the listener. By writing these patterns frequently, and finding his observations confirmed, in anticipating the listeners' reactions he believes himself to be in the same mental situation. From here it is only a small step to the further conviction that he himself is not only reproducing the feelings of other individuals, but is actually having these same feelings'.[3]

Stravinsky and Hindemith are agreed that the creative processes are at different levels, and that the composer's creative imagination

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1. Stravinsky: Chronicle of My Life, Harvard University Press, 1941, p. 91.
2. Hindemith: A Composer's World, Harvard University Press and Oxford University Press, 1952, p. 35.
3. Hindemith, Ibid., p. 36.

is set in motion by the emotive disturbance which we call 'inspiration'. Stravinsky sees the creative process as 'a field where everything is in balance and calculation, through which the breath of the speculative spirit (inspiration) blows. It is afterwards, and only afterwards, that the emotive disturbance which is at the root of the inspiration may arise . . . it is not clear that this emotion is merely a reaction on the part of the creator grappling with the unknown entity which is still only the object of his creating, and which is to become a work of art'.[1] He goes on to describe 'inspiration' as - 'this chain of discoveries that give rise to emotion - an almosy psychological reflex, like that of the appetite causing a flow of saliva - this emotion which invariably follows closely the phases of the creative process'.[2]

The theories of Stravinsky and Hindemith would seem to be a fair representation of the modern composers' denial of the claim that music is a language which is capable of expressing their emotions. Their theories should nevertheless be viewed in the context of an anti-Romantic attitude that became fashionable - a kind of sweeping-out of the notion of music as the out-pouring of sensitive souls gripped and wracked by an irrepressible emotional fever. But the argument continues, with other composers, theorists, and critics springing to the defence of the theory of music as an expressive art. The theorists in particular as we shall see below have gone to great lengths in attempting to justify their views, and to refute the theory of the two most outstanding modern composers.

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1. Stravinsky: Poetics of Music, p. 65.
2. Ibid., p. 65.

Contemporary thought has moved a long way from the vague assumption that composers could be evaluated according to what it was thought they expressed. This unscientific approach soon wandered away from music and became lost in the labyrinths of aesthetic, psychological and behavioural sciences. Deryck Cooke in The Language of Music takes issue with the views of Stravinsky, Hindemith and other modern composers. In an attempt to prove that music is a language of emotion he begins by trying to establish the kind of art to which music actually belongs. Here he takes great exception to Stravinsky's views, which he regards as negative. 'Composers' theories tend to be based on their own artistic needs, and it is evident that Stravinsky, bent as he has been on removing music as far as possible from the romantic aesthetic, would naturally formulate a theory of this kind'.[1] Referring here to Stravinsky's theory that 'music is, by its very nature, powerless to express anything', Cooke goes on to say that 'obviously, everything depends on what Stravinsky means by 'express'; if he means 'express explicitly, as words can', his remarks are a truism; if he means 'to convey to the listener in any way whatsoever', he is merely offering an expression of opinion, without adducing any proof'.[2]

Cooke attempts to demonstrate and support his views by the use of some three hundred musical quotations 'that composers have consciously, or unconsciously, used as a language from at least 1400 onwards - a language never formulated in a dictionary, because by its very nature it is incapable of such treatment'.[3] He follows this with what he calls

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1. Deryck Cooke: The Language of Music, London, Oxford University Press, 1959, p. 11.
2. Ibid., p. 11.
3. Ibid., p. 14.

'The Elements of musical expression'; some basic terms of musical vocabulary; the process of musical communication, and finally the large-scale functioning of musical 'language'. A detailed analysis of Mozart's Symphony in G Minor and Vaughan Williams's Sixth Symphony brings Cooke's case to prove that music is the language of emotion to an end; and to an end that can only be called inconclusive. 'Whether music can express spiritual or mystical intuitions is a question that cannot at present be answered, since we have no generally established or acknowledged body of knowledge of these matters; a lack, largely responsible for what Hans Keller has so rightly called, 'the supreme (if unpremeditated) critical cowardice of our age . . . the refusal to face the metaphysical problem. Many people have derived experiences of this kind from music . . . but in what way it exists in the notes is still a dark and unsolved problem'.[1]

In claiming that emotional quality should be the criterion of all music, writers either lose themselves in their efforts to distinguish aesthetic emotions from real emotions, or fail to make it clear how an emotion, which is a subjective experience, can be expressed, or embodied, in a work of art which is an objective event. These differences would be circumvented if it could be agreed that many so-called aesthetic emotions are, strictly speaking, not emotions at all, but are formal characters which have their origin within the objective processes of audition, and that consequently, the problem of the embodiment of emotion in a work of art need never arise for the simple reason that no emotion exists within it. The apparent emotion is accounted for by the fact that

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1. Ibid., p. 272.

visual and auditory processes contain certain properties which, because of their close resemblance to certain characteristics in the subjective sphere, are frequently confused with real deep-felt emotions'.[1] If a piece of music arouses emotion, that emotion is no different from any other kind of emotion; but because of their resemblance to certain subjective states, many truly objective features are labelled wrongly as emotions and included under the general heading of aesthetic emotion.

Eduard Hanslick in 'The Beautiful in Music' (1891) started a searching enquiry into the place of emotion in music by quoting from the works of some twenty authors who, he claims, have confused music with its emotional effects. As an extreme formalist (and a flautist with considerable talent) Hanslick claimed that if writers on the subject of music spoke of its 'intimate relationship to feeling and emotion, and used this description carelessly, or uncritically, to mean the arousal and excitement of real emotion, then other aestheticians could equally deny that such emotions had anything to do with the proper state of music itself, and also deplored the fact that music was thus lowered to the level of competing with those objects and events outside of art which succeeded far better in stirring the emotions. But if it was the intention to suggest that emotional quality is an actual property of music itself, the means by which such a property may be revealed becomes a fundamental problem for psychological aesthetics'.[2]

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1. C.C. Pratt; The Meaning of Music, Johnson Reprint Corp., New York, 1968, p. 165.

2. Eduard Hanslick; The Beautiful in Music, G. Cohen (translated 1891), p. 47.

Can it be demonstrated that Tchaikovsky's grief in the Fifth Symphony - his 'complete submission to Fate' - has its origin in the visceral disturbances of the listeners rather than in the design of the tonal structure? Unfortunately the evidence for this view is usually limited to a relatively small section of the audience. It is no doubt true that some listeners can listen happily to these expressions of the composer's grief without themselves descending to his apparent depths of despair. If his intense grief required real tears, then an anomalous, but impossible, state would prevail. The unresolved dissonances of modern music obviously give pleasure to countless music-lovers. How can they be pleased and pained at the same time? There must be something wrong with a theory which makes such impossible contradictory demands upon human nature. If the listener finds enjoyment in the grief of Tchaikovsky, or the melancholy of Mozart, these qualities must be closely bound up with the music itself, for visceral sorrow can hardly proceed from anyone who is, at the same time, filled with pleasure.

Above all, there is one further drawback in any theory of aroused emotions. If it is argued that the excellence of a work of art must be in some way related to the intensity of emotional involvement, this criterion would reduce all works of art to a level far below many mundane events which can have no claim whatever to artistic merit. Deep sorrow at the loss of parent, child, or friend: these, and countless other accidents, arouse a physical and emotional distress which no artist could hope, or ever wish, to penetrate. 'To the practising musician the psychological theories concerning music are unimportant - he does not

worry if the emotional character of the music is considered to be a subjective commotion in the listener, or an objective property of the music itself. Most of the words which are used to describe music - playful, powerful, martial, majestic, calm, peaceful, restless, agitated, etc. - when used for subjective moods stand for psychological experiences which include among their components various forms of movement'.[1] In so far as similar forms of movement may be presented tonally, the same words apply equally well to musical effects. Let us consider a few simple examples. The word 'agitated' often refers to a bodily disturbance which clearly belongs to the world of emotion. The experience itself is difficult to describe in spite of being easily recognizable. It involves restlessness, tension, muscular and visceral disturbances which are unquestionably located literally inside the person who is affected. It is a form, or pattern of bodily processes. Yet the same form, or pattern, can be produced by processes which are not physical in any way, but which have their origin in visual or auditory perceptions. We may say that the waves of the sea are agitated, that in a storm, the sounds of the forest are agitated, or that a passage of music is agitated. 'Yet in aesthetic theory it seems to be taken for granted that if a piece of music is described as agitated, or peaceful, or wistful, these qualities must in some way embody genuine emotion, or at least empathic projection. This may be a natural assumption, but it is nevertheless mistaken'.[2]

Similar examples could be given in the case of words which are used to describe mood and feeling. The same words apply equally well

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1. C.C. Pratt, op.cit., p. 197.
2. Ibid., p. 202.

to qualities in visual and auditory perceptions. One may feel in a sombre mood, but it is similarly true that certain combinations, or patterns, of colour or sound are fittingly described as 'sombre'. A lilting rhythm may be visual, auditory, or organic. If it is organic, the person so affected feels in a lilting, or rhythmic mood, whereas the same rhythm in the other sense departments presents itself to the eye and ear without any bodily disturbance, and therefore, without emotion.

The ease and reasonable accuracy with which young listeners can identify the moods, i.e. the associated, or tertiary qualities of music can be shown by asking them to match passages of music to adjectives that may be fittingly used to describe the music.

I conducted the following experiment with groups of children between the ages of 8-10 years in four Primary schools - making a total of approximately 200 children. I chose four extracts from recordings of orchestral music and first discussed with their music teachers, and other music educators, the choice of a suitable adjective which could be used to describe each extract. The adjectives were not associated with the pieces, but were written up as random adjectives which would be applicable to one or more of the pieces that the children were about to hear.

1. Symphony No. 1 - Brahms, 1st. Movement (Sostenuto) - 'Stately' or 'Dignified'.

2. The Four Seasons - Vivaldi, 'Spring' - 'Lively' or 'Cheerful'.

3. Enigma Variations - Elgar, Introduction - 'Sad'.

4. Enigma Variations - Elgar, 'R.G.S.' - 'Energetic' or 'Vigorous'.

5. Brandenburg Concerto No. 2 - Bach.

The fifth extract was included with no verbal clues.

The 'tests were made as informally as possible. I was known to the children as a frequent visitor to their school, and there was no element of surprise, or 'special occasion'.

In one school, the pupils taking part were 90% 'immigrant' - i.e. Asian, Uganda-Asian, West Indian, with a few indigenous children. This produced an unforeseen reaction in that they were to some extent surprised, and in some cases almost overwhelmed by the unaccustomed sounds of the large orchestras in the Brahms and Elgar recordings.

Each child was given a sheet of paper, and the chosen adjectives for each of the four pieces were written on the black-board. Examples of the ways in which the words might be used in everyday speech had already been given them by their teachers, and although some children suggested alternative words, I asked them to choose one word only to describe each piece. Each piece was then played twice in random order. If the children made their choice of adjectives by sheer chance (guesswork is a frequent factor in most short tests), they would have been about 25% correct. If the judgements exceeded 25% by an appreciable margin, it would appear that something in the music was coercive, or

compelling, in leading them to select one adjective rather than another. The following results show the number of cases, in percentage figures, in which the adjectives heading the columns were chosen as being appropriate to the compositions in the vertical column.

	Stately	Lively	Sad	Energetic
1. Brahms - Symphony No. 1, First Movement(Sostenuto)	72	-	28	-
2. Vivaldi - The Four Seasons, 'Spring'	-	90	-	10
3. Elgar - 'Enigma' Variations, Introduction	4	-	96	-
4. Elgar - 'Enigma' Variations, 'R.G.S.'	-	5	-	95
5. Bach - Brandenburg Concerto No. 2	4	Free Choice 56	1	39

The fifth extract, Bach's Brandenburg Concerto No. 2 was then played and the children were asked to describe it with an adjective of their own choice. In this free choice, 95% showed a high degree of uniformity in choosing 'happy', 'cheerful', 'Spring'. A small number, about 5%, were obviously influenced by the earlier tests, choosing adjectives from those given. Most of this small group were children who had not been long in this country, with a limited vocabulary.

How can these results be explained? The pieces themselves could not be said to embody emotion. Nor would it be reasonable to assume

that real emotions were aroused in all the children as they listened. Did they have any feeling of 'stateliness' while listening to Brahms? Not one of them said so when I questioned them; nor would they admit to feeling 'lively', 'sad', or 'energetic' when the music which they had so labelled was being played. They were selecting, from the choice given them, those words which they thought best described the auditory structures of the music to which they were listening.

Responses to Music and Tests of Musical Talent

Music teachers are frequently faced with the demands of anxious parents who feel that their child has some inherent musical talent. Romantic tales of the musical exploits of the young Mozart and other prodigies find a ready audience in parents who feel that there is 'music in the family', while teachers, who value parental support and interest in their work, are anxious to encourage and support any really musical talent that comes within their sphere of influence. Parents generally seem to be less concerned with the child's musical awareness than they are with his potential as an instrumental or vocal performer. Much of their concern may be due to the tremendous upsurge of instrumental music in schools in the last few decades. As parental interest has increased, the requests, or demands, for instrumental tuition in school have made the teacher's life more difficult. Instrumental teachers, usually peripatetic, whose already thin ranks are being constantly depleted by cuts in the expenditure on music by local education authorities, and other factors, such as their entitlement to 'qualified teachers' status, find that their teaching skills are so often diluted by the ever-

increasing numbers of pupils that they have insufficient time to teach even the most able children.

Faced by conditions such as these, many music teachers have sought some means of selecting pupils for instrumental tuition by physical attributes and skills which are relevant, e.g. simple neuro-muscular skills of co-ordination, and for potential 'wind' players, the formation of lips and teeth. The decisions made by such hurried, and often unsatisfactory testing inevitably result in a great wastage of potential talent, and a denial of the educational principles of music educators such as Suzuki, Ward and others. Progress in music is usually determined by physical qualities, environment and experience rather than by inherent aptitude and musical potential.

Tests of Musical Ability

During the last half century, the pressures for quick, practical results in tests of musical talent have been tremendous. The mushroom growth of mental tests in many educational fields is a striking example of the way in which theoreticians have tried to respond. Similarly, in music education there have been widely differing views in the various theoretical and psychological studies of musical measurement and evaluation. Music teachers need to make their <u>own</u> evaluation of the practicability of such testing, if they have the time, or feel the need to do so. Many teachers regard the tests with suspicion, being rather of the opinion that the time spent by the researchers could be more gainfully used in the classroom; the teaching experience of those responsible for

the research is often questioned. Part of this attitude may be due to prejudice; the unwillingness of the practitioner to have his work interfered with by what he regards as the standardisation introduced by science. It should be realised that these tests of musical talent are not intended to influence in any manner the processes which underlie creative activity. Their sole purpose should be to discover whether certain basic characteristics of music can be psychologically measured for their use as reliable indicators of the musical ability which a child may possess. This is the point at which sharp differences of opinion occur. The following quotations are fairly representative of these differences. H.M. Stanton writes of Seashore's 'Measures of Musical Talent' - 'I feel keenly their unquestionable significance in determining the degree of an individual's musical capacity and have recognized repeatedly the permanence of their prognostic value . . . No other test material, to my knowledge, is possible to use year after year in its original form and yet retain its quality of newness and fairness for each person tested. And finally, the basic and fundamental factors measured represent an undercurrent of musicianship from which all musical expression and interest arise'.[1] Hazel Stanton was Dr. Seashore's first assistant.

J.C. Moos, again on Seashore's tests, writes - 'Assuredly, before these tests can be accepted at their face value by the musician, the latter is entitled to an answer to questions like these: Do the standards of measurement arrived at really measure what they claim to measure? Is what they measure the essence of what enters into musical aptitude?

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1. H.M. Stanton: Seashore Measures of Musical Talent, Psychological Monographs, Vol. 39, No. 2, University of Iowa, 1925.

Are these standards reliable and applicable to all individuals in all circumstances? . . . Our examination of the musical capacity tests as at present constituted has led us largely to negative results. It has demonstrated the unreliability of some, and the inadequacy of all these tests, the greatly exaggerated claims made on their behalf, and their emphasis on the sensorial rather than the distinctly aesthetic traits of musical talent'.[1] Ignoring professional prejudice, it is clear that we have on the one hand those who maintain that music is a unity, and musical ability a single, though nevertheless complex ability. Others wish to analyse music into component parts, thinking in terms of groups of separate musical abilities. Unfortunately, the issues are frequently confused by the ambiguity of some of their musical terminology.

Factual information, as distinct from opinion, is the aim of objective tests of musical ability. 'There is no lack of opinion about the abilities of the young, but it is usually based upon subjective assessments of individual pupils by their teachers. Such opinion is valuable; however, it is inevitably restricted to a teacher's experience with a comparatively limited number of children'.[2] Statements such as this cause much of the distrust with which music-teachers in the class-room regard these attempts to solve their problems by means of scientific research. In fairness to Dr. Bentley it must be stated that he goes on to say 'that the measurement of musical ability has not yet progressed beyond a rather rudimentary and unsatisfactory stage. Nor could it be otherwise whilst there exists no agreement on what

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1. J.C. Moos: The Yardstick Applied to Musical Talent, The Musical Quarterly, Vol. 16, No. 2, p. 261.

2. Arnold Bentley; Musical Ability in Children and its Measurement, Preface, London, Harrap & Co., 1965.

musical ability is. We may be able to recognize it, or think we can, but we cannot as yet define it'.[1]

Carl E. Seashore, an American psychologist, pursued his research in the scientific measurement of musical ability for some forty years before producing his 'Psychology of Music' in 1938. This comprehensive work on the cognitive aspects of music opened the flood-gates to further experimental work in this field, only to underline the divergent views which are held in the various studies of evaluation and measurement. Seashore's 'Measures of Musical Talent' were supported by the Columbia Gramophone Company with gramophone recordings of the tests, together with a manual of instructions.

Seashore's tests were designed to measure - (1) pitch discrimination, (2) intensity discrimination, (3) time sense, (4) rhythm sense, (5) tonal memory, and (6) sense of consonance ('simultaneous tones in a dichord; whereas melody deals with sequence of tones').[2] The latter was eventually abandoned because of its unreliability. 'At first sight, these tests appear remote from music, reminding us, instead, of the laboratory, but at least they pointed the way to further work on the psychology of music that could be most helpful to the educator, besides leading them to the means of dealing with the enormous numbers of pupils of only average musical ability, or less'.[3]

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1. Ibid., p. 19.
2. C.E. Seashore, Psychology of Music, McGraw-Hill, New York, 1938, p. 126.
3. H. Lowery: Music and Liberal Studies, Music in Education - Colston Papers, No. 14, London, Butterworth, 1963, p. 2.

The first five tests are certainly good clinical measurements of what they set out to examine. With regard to the Consonance tests, earlier research in this particular field had proved that the judgement of a tonal interval could be determined only by the most rigid control of instructions and conditions. 'If the attitude of the individuals who give the judgements is not carefully controlled by specific instructions, as it certainly can not be when the consonance test is given to a large number of young people at once, the results have small scientific, or even practical significance'.[1]

Unfortunately, the purpose of the tests is not limited to the measurement of simple sensory capacities. They are intended to serve as a reliable index of musical talent, or, in other words, to measure those characteristics present in the experience of a person who is sensitive to musical values. The question that remains unresolved is this: is it possible to equate musical experience to the awareness of differences in pitch, intensity, time, tonal memory and rhythm?

As early as 1919 Seashore claimed that a high score in tests of pitch could be regarded as 'the essential medium of musical appreciation and expression'.[2] It would be reasonable to assume that musical talent, or capacity, is the combined functioning of the closely related mental characteristics which he has tested - those of pitch, rhythm, etc. One would therefore expect to find consistently high scores for each of the different tests, but Seashore's published results in many later

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1. C.P. Heinlein: "An Experimental Study of the Seashore Consonance Test", Journal of Experimental Psychology, 1925, p. 8.
2. C.E. Seashore: The Psychology of Musical Talent, New York, Silver, Burdett, 1919, p. 30.

pitch discrimination tests showed low scores, and that 'high correlations between the various tests are the exception rather than the rule. Can pitch be an essential medium of musical appreciation and expression if its influence is so inconsiderable?'.[1]

It must also be noted that all the tests in the Seashore series involve discriminatory choice. It could therefore be argued that discriminatory ability rather than musical ability produced high scores. But this, and many other adverse criticisms, should not indicate that the tests have no value whatsoever as tests of musical talent. It is obvious, of course, that pitch, time, rhythm etc. are important aspects of music, and that any reliable measure of these aspects must therefore produce information which has some bearing on the question of musical talent. Evidence from the tests has already indicated that the person with a good ear for pitch need not necessarily possess musical talent. A competent music-teacher would not require a battery of pitch-discriminatory tests to reach the conclusion that, while a good ear for pitch may be an untrustworthy indication of musical ability, a bad ear for pitch must surely be regarded as a real handicap to musical achievement. The Seashore tests themselves possess a kind of negative diagnostic value, in the sense that although they do not provide evidence for those who may be endowed with positive musical gifts, they are useful in providing pointers towards those who are unlikely to do well in music.

Dr. Seashore's 'Eastman School experiment' is, perhaps, the best example of the widely divergent views between those who test and those

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1. A.T. Davison: Music Education in America, New York, Macmillan, 1926, p. 27.

who teach, when faced with the complex nature of musical ability. In 1924, the newly-opened Eastman School of Music in Rochester, New York, agreed to allow its students to be tested by Seashore's 'Measures of Musical Talent'. The tests were directed by Dr. Hazel Stanton, Seashore's assistant, and the results were published and discussed in detail in her monograph already quoted - 'Seashore Measures of Musical Talent'. The relation between the test-scores and the estimates of the teachers in the School were found to be at variance. 'The teachers were less than half-way impressed by 46% of those who met the test with high success, and unmistakeably expressed their conviction that 45% of those who had done badly were just as good as 49% of those who had done well'.[1] 'And yet, when these facts were presented to the faculty of the Eastman School of Music, a unanimous vote was given that all those who were tested in groups D and E should not be admitted to the school, this action to take effect at once'.[2]

How can one account for the differences between the test-scores and the teachers' estimates? Although the basis upon which the teachers made their judgements is not known, it may be presumed that they formulated their opinions of their students' capabilities in the light of those characteristics that lie at the core of music. 'Pitch', 'intensity', etc., are all component parts which must be taken into account in an <u>explanation</u> of musical effects, but they are not the effects themselves. It is a sensitive appreciation of these effects that makes the difference between the unmusical pupils and those who are musically gifted. The

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1. H.M. Stanton: "Seashore Measures of Musical Talent", <u>Psychological Monograph</u>, Vol. 39, No. 2, University of Iowa, 1925, p. 140.
2. H.M. Stanton, Ibid., p. 142.

teacher spends much of his time cultivating an appreciation of these effects on his students. It must therefore follow that he should use this accumulated experience as his criterion for the estimation of his pupils' musical abilities. The teacher will soon discover whether the student has a good ear, a good sense of rhythm or the ability to tell the difference between musical intervals. The good teacher would also recognize that such skills would not necessarily indicate outstanding musical talent.

Seashore's pioneering work in musical-ability testing has inevitably been challenged, and like the work of other music-educators such as Curwen in Britain, Kodály in Hungary, Orff in Germany, Suzuki in Japan and Justine Ward in America, critics have either attributed wider claims for his 'Measures' than he himself made, and then attempted to disprove them, or have used them in some simplified form that the underlying purpose, or the educational principles of the original work is either obscure or completely mis-understood. One writer aptly quotes another writer's description of the conflict between those who believe that musical talent is a single, though complex, ability, and those who think in terms of groups of separate abilities as 'that Serbonian bog between acoustics and music, where whole armies of scientific musicians and musical men have sunk without filling it'.[1] Let us give Seashore himself the last word in this dispute - 'in this objective approach we must keep in the foreground the fundamental fact that the musical mind does not consist of its dissected parts, but in an integrated personality. In its evaluation we must always have regard for the total personality as functioning in a total situation'.[2]

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1. Brian Brocklehurst: Response to Music - Principles of Music Education, London, Routledge and Kegan Paul, 1971, p. 38.
2. C.E. Seashore: Psychology of Music, op.cit., p. 1.

Chapter 2

Music Methods in Europe and North America: their influence on Music education in Britain in the Nineteenth Century

Modern educational trends in this country, with an almost complete lack of central, or even local, control, have resulted in a welter of ideas which make the teacher in the class-room wonder where he can turn for help in assessing their value, and in choosing those which may best help him. Comparative and historical studies may not give him the right answers, but at least some knowledge of the lineage of his profession may help him towards a solution of his problems by enabling him to see them clearly in perspective. Comparatively, his study of music education in the State school can only take him back some one hundred and forty years, but historically the grammar, chantry, and song schools of the Middle Ages gave boys practical training in ecclesiastical music in preparation for a clerical life. Music also had a place in the 'quadrivium', or second part of the arts degree, and the sixteenth century saw an enlargement of ideas as to what made a full education. The claims of musical training were advocated, not only on social grounds, but on the ancient ideals that the art of music helped to integrate the personality.

The dissolution of the monasteries, and the confiscation of the chantries, separated the Song school from the Grammar school, with the resultant loss of musical training for many children. Tuition in music and its skills became a matter for only those Headmasters who had a personal interest in music, or for parents who could employ private

tutors. This interest was sufficient to keep alive the production of instruction manuals, but the ethical concept of music as an important element in education had almost disappeared by the end of the seventeenth century. In the eighteenth century it was tolerated more as a pastime, or as a relaxation after long periods of more strenuous study. But by the middle of the century, educational reform had brought itself to the notice of politicians. In 1641, the House of Commons voted to use some of the formerly confiscated land in London for educational purposes, and the capital became the focus of schemes for educational advancement. The recreational and ethical values of music were recognised by no less a person than John Milton, who, writing to Samuel Hartlieb, a disciple of John Comenius, the Bohemian educational reformer, stated - 'The interim of unsweating themselves regularly, and convenient rest before meat, may both with profit and delight be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music heard or learned . . . the like also would not be unexpedient after Meat to assist and cherish Nature in his first concoction and send their minds back to study in good tune and satisfaction'.[1]

This concept of music as a mere recreational activity was harmful; if it was nothing more than a means of relaxation, or a pleasant pastime, it could hardly be considered for inclusion in any programme of serious study. In this way the gulf between music and the teaching of the humanities widened. Powerful voices were raised in support of the

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1. John Milton: Tractate of Education - A Letter to Master Samuel Hartlieb, 1644. Cambridge University Press, 1905, p. 19.

dismissal of practical music from serious studies. 'Recreations are not education; accomplishments are not education . . . Stuffing birds or playing stringed instruments is an elegant pastime, and a resource to the idle, but it is not education; nor does it form or cultivate the intellect'.[1]

The educative values of music were recognized far more quickly by educational reformers on the continent, where Rousseau, Galin, Dalcroze, Pestalozzi and others had included it in their schools. Continental music educators had also recognized the importance of folk-music as the kind of music that was most natural to a child. From this came the spontaneity of singing and its pleasant effect on the life of the school community, and the humanising influence of music was accepted by leading figures in this country before compulsory education was established.

But the way to the recognition of music as an integral part of the curriculum in the State school was paved by the extraordinary wave of music, in the form of sight-singing, which swept through this country in the nineteenth century. Historically, the sight-singing movement was only a part of a larger movement for the intellectual, moral, and religious improvement of the working classes. Organized bodies such as the Temperance Movement, and the Mechanics' Institute were already in being, in an attempt to improve the lot of those who had left the rural areas, attracted by the promised wealth of the Industrial Revolution. The conditions of poverty and squalor in the badly over-crowded cities

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1. John Henry Newman: The Idea of a University (Discourse VI), London, Longmans, 1862 (1925 rep.), p. 61.

and towns cried out for relief; it came in the form of musical recreation for the masses. 'That this came in the form of simple, vocal self-expression was due, in the first instance, to the arrival in England, in 1841, of a former German priest named Joseph Mainzer'.[1] After some elementary musical training in Munich and Vienna, Mainzer settled for a while in Rome. He then travelled in Italy and Germany, and his sympathy for the hardworking peasants was aroused. His efforts to alleviate their misery took the form of leading them in singing. He went on to Paris and had some initial success in the organization of singing classes but fell into disrepute as a result of clashing with Berlioz; the police also viewed any gathering of the working-classes as suspicious, so Mainzer must have thought it better to move on, and he crossed the Channel to England.

Then followed one of the many enigmas in the life of this remarkable man. It was reported that when he arrived in England he could speak no word of our language; yet within a few months he published a periodical, 'The National Singing Circular', and after one year, this was enlarged into a more general musical journal called 'Mainzer's Musical Times and Singing Circular', the first issue stating that there were already twenty thousand pupils being taught by Mainzer and his assistants. He quickly followed this with the publication of a text-book of sight-singing, 'Singing for the Million'. Mainzer's flair for publicity probably led to his claim that 'within six months he had sold 200,000 copies. 'Singing for the Million' became the slogan for his campaign, and his singing-classes spread from the Mechanics'

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1. P.A. Scholes, The Mirror of Music, Vol. 1, London, Novello, 1947, p. 4.

Institute in London through the National Schools of St. George's, Hanover Square, and into many other London parishes'.[1]

Provincial centres for Mainzer's system quickly spread, as Mainzer was invited to important towns to lecture on his method. From these meetings, which were usually well-attended, he formed classes which were taught by local musicians on the basis of his official text-books. The Lord Provost of Edinburgh sent him an invitation to start his movement in that city, and the 'Scotsman' carried an account in October, 1842, of a public breakfast given in Mainzer's honour, and attended by many civic dignitaries. Mainzer certainly had great success in Scotland, and his system spread quickly with the aid of working-class associations such as the 'Rechabites', 'Oddfellows', and 'Foresters'. Mainzer's popularity inevitably attracted opposition, and members of the musical profession in London, led by John Barnett, a well-known London musician, began not only to question his methods, but to cast doubt on his musical ability. But the astonishing success of Mainzer's movement which was no more than a method by which the working-classes, most of whom were illiterate, could be taught to read music at sight, has to be considered historically, rather than musically, or aesthetically. Like the movement which John Curwen began some years later, much of its success was the result of social needs and it received massive support from influential people whose social consciences were probably disturbed by the conditions around them. Whatever the underlying reasons for its success, it carried away large masses of people in much the same fashion as religious manias, or indeed any of the sub-

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1. P.A. Scholes, Ibid., p. 4.

cultures which are born of society's failure to provide more permanent forms of aesthetic satisfaction.

A movement of far more permanent value also began in London in 1841. John Pyke Hullah, a former student at the Royal Academy of Music, also had ambitions to turn Britain into a sight-singing country, and noting the quick success of Mainzer's method, he visited France, not only to see the Mainzer classes at work, but to study the methods of G.L.B. Wilhem, who since 1819 had been organizing musicalinstruction in the elementary schools of Paris, and had been appointed Director-General of Music in Schools, when the teaching of singing became obligatory in 1835. Again the religious, philanthropic, and social influences were sought in support of music education in the form of sight-singing, but now, for the first time, it was aimed directly at music in schools. 'In 1841, Hullah started classes in sight-singing for schoolmasters and mistresses in Exeter Hall, in the Strand - a centre already in use by the working-classes'.[1] Success came quickly - due no doubt in some degree to the fact that Hullah awarded certificates to the students, stating their competence to teach sight-singing and thus secure employment. One year later, by which time the classes had been thrown open to the general public, the success of Hullah's movement was assured. But the real success came as a result of the interest shown in his work by influential politicians of the day. One in particular, James Kay, later to become Sir James Shuttleworth-Kay, had an interest in education, and in the educational use of music, and had already been appointed Secretary of the parliamentary committee charged with making the alloca-

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1. B. Rainbow: The Land Without Music, London, Novello & Co., 1967, p. 125.

tion of the first government grant that education in this country had ever received. 'Kay had opened the first 'Teachers' Training College' in this country at Battersea in 1840, and in 1860 he appointed Hullah to teach singing to the dozen or so young men who were students at the College'.[1] Hullah had already published a manual, 'Wilhem's Method of Teaching Singing Adapted to English Use', and the use of this book was now given official government support, thus approving Wilhem's method and not that of Mainzer, although both these systems were fundamentally based on a 'fixed doh'.

Hullah's method was later condemned (and still is) for its obvious limitations, but his contribution to music education, in that he succeeded in gaining government support for music in schools, should never be forgotten. In 1844 he became Professor of Vocal Music at King's College, a constituent part of the University of London, and later taught at Queen's and Bedford Colleges for women teachers. By 1872, the Teachers' Training College system had been greatly developed, and Hullah was appointed as the government's Inspector of Music in training colleges; this was only two years after the national school system was established by W.E. Forster's Elementary Education Act. Anyone who has taught music in school will be well aware of the line of financial support on which much of the success of his teaching depends - first, to his Head Teacher, who shares out to each department the school's financial allocation, which in turn depends on the measure of success, or failure, which the local Director of Education has achieved in persuading the locally elected political representatives to support

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1. P.A. Scholes, op.cit., p. 12.

education, and these in turn can praise or blame the central government for its support grants. Hullah had at least achieved direct access to 'the corridors of power', and his influence may well have been useful in supporting the pleas for financial help from local education authorities.

'Forster's Bill of 1870 did not consider music education as an integral part of the curriculum, and in this way the school authorities received no financial incentive to promote its development'.[1] The school grants were based on reports sent in by Inspectors, and although these reports covered most of the subjects in the curriculum, there were very few inspectors who were sufficiently qualified, or competent, to assess the quality of music teaching. By this time, the 'wave of sight-singing' to which I have already referred, had reached its crest, and even members of the House could not have been unaware of its influence in society. 'Support for vocal tuition became so strong that Forster was forced to amend his original 'Code' which now stated that a school's grant was to be reduced 'by one shilling per scholar, unless the inspector be satisfied that vocal music is made a part of the instruction'.[2] While this was a sufficient incentive to include class-singing in the school time-table, it did little to improve the standards of music teaching. But singing now became virtually a compulsory subject of elementary education in all Board schools, and Hullah's method, however limited, had succeeded in producing teachers from its own ranks so that the movement could spread from London, first to the large provincial

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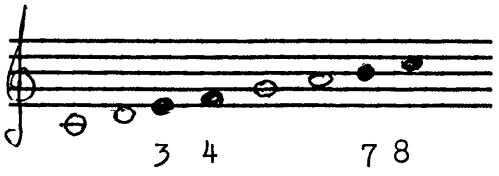
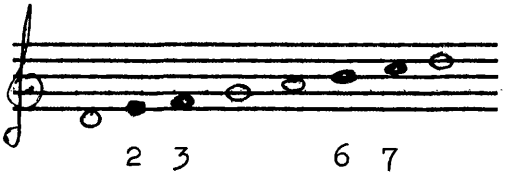
1. P.A. Scholes, op.cit., Vol. 2, p. 618.
2. P.A. Scholes, op.cit., p. 618.

towns, and then into the countryside. The instruction given by these former pupils of Hullah nearly always produced the same results; in the early stages, by remaining within the guide-lines of his first teaching manual there was evidence of good progress, but once the attempt was made to use keys other than that on the basic scale of 'Doh', the pupils were lost, and the poor educational standards of the teachers and monitors were generally not good enough to clarify the new moves. An example* will explain their problems -

Scale of 'Doh'



Scale of 'Re'



In the first scale, the natural scale on 'Doh', the semi-tones occur between the third and fourth and seventh and eighth degrees of the scale. In the second scale, on the note 'Re' the semi-tones occur between the second and third and the sixth and seventh notes of the scale. In order to make the patterns of tones and semi-tones sound the same, the teachers had to vocalize the second scale, and then attempt to show the changes that would be required in order to make the second scale sound like the first. Up to this point, the newly-found singing skills had made Hullah's classes a source of great pleasure, but now they, and their teachers, were floundering in the theoretical explanations of transpositions in Hullah's adaptation of Wilhem's Method - 'since any note whatever may become a tonic, music written in one key can be transposed into some other scale in which all the notes

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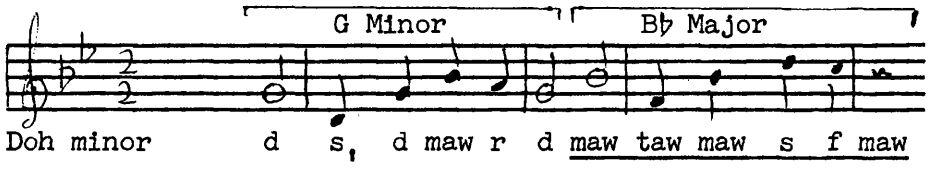
* Example quoted from 'The Land Without Music' - B. Rainbow, p. 133.

will be higher or lower, but in which the general effect will be the same, because all the intervals will be alike, and the notes at the same distance from each other'.[1] Neither Wilhem, Hullah nor their supporters had realized the multiplicity of the problems that would arise in the 'Fixed Doh' system as the scales became less related. The greatest disparity, between the scale of 'Do' and the scale of 'Si', showed a difference between almost all the degrees of the scales. The Minor mode in Hullah's system heaped further confusion on pupils and teachers. Comparison between the 'fixed' and 'movable' Doh minor scales are shown later (pp.87-8); an example of a well-known psalm-tune written in the 'fixed doh' system will perhaps show the problems more clearly, and particularly the difficulties brought about by the modulation from minor to major, with the addition of extra syllables.

St. Bride



Such difficulties as these must have left the children in a completely confused state: the adult pupils were fortunate that they could escape.

Hullah eventually realised the difficulties which arose in his system, and produced an entirely new version in 1849, but the basic problems of the 'fixed doh' remained. 'He tried to remove the confusion from his scale, in which the notes A sharp, A natural, and A flat were all called 'La', and in which every degree of the scale could be treated

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1. J.P. Hullah: Wilhem's Method Part 2, London, Parker, 1842, p. 81.

in the same ambiguous way, by publishing in his new manual for teachers, 'Time and Tune in the Elementary School' (1875), a new scale in which the inflected syllables could indicate the chromatic position of each degree -

Flat	Natural	Sharp
du	Do	da
se	Si	sis
lo	La	le
sul	Sol	sal
fo	Fa	fe
me	Mi	mis
ra	Re	ri
du	Do	da

'.[1]

Hullah's compromise did not revive his method. His supporters quickly dwindled in number, and the rapidly increasing popularity of John Curwen's 'Tonic Sol-fa', and the continued use in the northern counties of 'Lancashire' Sol-fa, brought about its complete abandonment.

Hullah's failure is easy to understand. The great impact which it made on public opinion in the first demonstration performances of his new method of teaching sight-singing, was based not on the quality of the singing, or the artistic presentation of the songs, but on the novelty of an entirely new experience. For the first time, children could be seen and heard singing and reading musical notation - a skill which no-one had ever considered possible. The singing of the adult classes, in all its simplicity, still delighted the listeners by the

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1. B. Rainbow, op.cit., p. 135.

emotional impact of the massed voices of the working classes. No doubt the comparatively rough voices and the primitive music went largely unnoticed, or was soon forgotten in the sheer weight and volume of the sound. It was only after the novelty of these emotional experiences had passed that a critical attitude developed. It was only when this stage was reached, and when the narrow limits of the system were realized, that Hullah's method inevitably failed.

Hullah's contribution to music education however, must not be over-looked. It had made a permanent contribution to music teaching by introducing the study of vocal music into the school curriculum, and was directly responsible for much of the growth of the nation-wide choral societies. The Inspectors of Music to the Committee of the Council on Education, later the Board of Education, could now bring the progress and needs of music education in the State-aided schools to the notice of the government through the annual reports of the Education Department. For a few years from 1890, for example, the Department's reports included statistics as to relative prevalence of 'rote' and 'ear' singing in the various types of schools.

In that first year (as quoted by the 'Musical Times'), 'the percentage of schools in which the teaching was 'by rote' ranged from eighty one in the Board schools, and seventy seven in the Wesleyan schools, down to fifty two in the Roman Catholic schools and fifty in the Church of England schools'. By this time, of course, the Tonic Sol-fa system of John Curwen had displaced Hullah's system. An amusing story is also related concerning what we would now regard as something rather absurd, but what must have been at that time a firm step forward towards

improving the standards of music making in the class-room. Before 1890 the London School Board had provided no pianos for its schools, and therefore there was no accompanied singing, or music to accompany the marches and drills that seemed to play an important part in school life. A number of the larger provincial Boards had already supplied their schools with pianos, so London decided to put pianos into one hundred of its schools at a cost of £2,500. 'Apparently it was rashly assumed as a matter of course that the real ultimate object of the Board was to teach their 435,000 children to play the pianoforte'.[1]

A more positive step came soon after the Elementary Education Act of 1870, when some of the new School Boards appointed specialist singing-teachers in charge of the music of the schools in their areas, in this way providing guidance for the regular school staffs. In general, these appointments were made from the ranks of teachers who had achieved some distinction as sol-faists, and were not strictly professional musicians. An advertisement in October, 1884 for one of these posts (possibly the first of the Assistant Music Advisers?) showed that the qualifications demanded were high when judged by the standards of that period, the work was heavy, and the salary rather poor. 'School Board for London:- The Board requires the services of an Assistant to the Singing Instructor. He will be under the direction of the Instructor, have to visit Schools and assist in the Superintendence and Examination of Children, and also of the Pupil Teachers at the Central Classes, in Singing. He must have a thorough knowledge of Music, and be a practical and successful Teacher by the Staff and Tonic

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1. 'Musical Times', November, 1890.

Sol-fa Notations, and must hold the highest Certificates granted by the Tonic Sol-fa College for Theory and Teaching. He should also have some experience in conducting large Concerts. Annual salary, £175, rising by yearly increases of £5 to £200'.[1] Later it became common to appoint professional musicians to undertake the supervision of the ordinary teachers in music, until in 1909, Dr. J.E. Borland was appointed as Musical Adviser to the Education Committee of the London County Council, and was required to give four afternoons and two evenings each week to the service of the Council for an annual salary of £300.

For some thirty years before the end of the nineteenth century the usual practice for music-teaching in the elementary schools, or in the later senior, or 'Higher Grade' schools, was that it was taught in each class by the class-teacher. All the teachers who had been professionally trained in the Teachers' Colleges had been given the thoroughly systemized Tonic Sol-fa instruction, with its strictly practical, and carefully structured, methods, and were now regarded as qualified teachers of class-music. Their music teaching was limited to pointing sight-singing tests on the Modulator, giving simple two-or three note ear tests, and teaching the class to recognize the relative values of notes by means of 'rhythm ', or 'time' names. A repertoire of about half a dozen simple songs was also expected to be taught. In general, the teachers were quite experienced in teaching, within the limits of these requirements, having spent one year as pupil-teachers before their two years in a Training College. The Teacher Training courses were almost

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1. 'Musical Times', October, 1884, advertisement.

entirely practical in the sense that the students' efforts were almost entirely concentrated on the administration of class-room 'drills' in all the subjects in the curriculum. In this way they came to their first teaching appointments with a limited knowledge of subject matter, but an ability to impart it to their pupils. Three years of practical training, and the 'professional status' which they had achieved, generally gave them an 'authority' that enabled them to cover up their academic limitations.

Later, as specialist music-teachers became more common (mostly in the larger schools) there came a better understanding of vocal training, and a much higher standard of song-repertoire. Throughout the nineteenth century singing remained, and indeed continued, as the most important element in music education. But before the end of the century, music educators and composers began seriously to question the character and musical standards of school songs. The strong influence which the Church had exercised by promoting school songs on moral or religious themes had now began to wane. Composers such as Parry, Stanford and Mackenzie in this country, were beginning to feel the effects of the wave of nationalism that had swept through northern Europe in the second half of the century; they had begun to assert their right to express their own native temperament by the use of the melodic and rhythmic idioms of folk songs and dances. They now saw the British Isles as a vast store of varied national music which could be classified under two main headings, the Saxon and the Celtic, and four distinctive styles - English, Welsh, Scottish, and Irish. Stanford felt strongly about the rather feeble type of song that had been the staple musical diet in the State-aided schools, and, as an Irishman,

he was very much aware of what his own country's folk-music had to offer, with their own particular blend of pathos and fire. In an address to the London Board School in 1890, he declared that the kind of music to be cultivated in the schools should be national music, the music that had grown up with the people. He suggested that the joint Board of the Royal Academy and the Royal College of Music should be asked to draw up a series of school song books, and that the use of these books should be obligatory. A proposal that anything should be obligatory in education in Britain is certain to cause a stir. The School Board's music inspectors sprang to the defence of the school song, and although admitting that many of the songs sung in schools were indefensibly bad, they felt that Stanford's proposal to use folk-music exclusively in schools was neitherfeasible nor desirable. They objected to the words of the folk-songs as being often unsuitable for school use, and to the melodies as often having such a wide range as to make them unsuitable for young voices. John Stainer, as Chief Music Inspector of Schools, in his annual report of 1895, stated that 'though the literature of English national songs is remarkably extensive and replete with fine examples, a close study of them proves that comparatively only a small number are suitable for school use'.[1] He also objected to the unsuitable words and the wide melodic range. The last word in this argument must be given to Arthur Somervell, who became Chief Music Inspector in 1901. He came down firmly on the side of those who wished to use folk-songs as the basis of the school vocal repertory, but by this he meant the 'composed-song' of the seventeenth and eighteenth

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1. John Stainer: Annual Report to the London School Board, 'Musical Times', September, 1895.

centuries rather than the true folk-song. By his influence a collection of 'national' and 'folk-songs' was prepared by Stanford, and called 'The National Song Book'; this book soon had an immense popularity in schools, and was quickly followed by similar collections compiled by other musicians. The importance of the true folk-song was only recognized some years later as a result of the efforts of Cecil Sharp and other folk-song collectors.

What is sometimes referred to as 'the Sight-Singing Century' continued to exert its influence well into the twentieth century; in the eyes of the cynical music-teacher because its use and presentation made little demands on the money available for education in general. I referred, at the beginning of this chapter, to the separation of the Song schools from the Grammar schools after the dissolution of the monasteries. The established Church had trained children to sing the liturgy, and in the same way, three centuries later the schools of the National Society began to instruct its pupils in singing primarily to enable them to preserve the music of the church service. The Lutheran and Calvinist churches had always regarded singing as a prerequisite of Protestant church worship, and by the middle of the nineteenth century the musical reformers in the Catholic Church who supported the use of Gregorian chant were strongly urging the claims of plain-song for inclusion in the reform of English church music. While this remained the chief motive underlying the sudden interest in music teaching in the early nineteenth century, there were also social and moral issues which many people felt could be improved by the development of singing. These pioneers in the field of music education were specific in their support of <u>vocal</u> music, not for any virtue in the music itself, but for

the partially sub-conscious effect which the repeated moral texts of the songs might have on the poorer classes. John Turner, a musician who was deeply interested in the betterment of the industrial workers, published a 'Manual of Instruction in Vocal Music' in which he stated that 'the texts (of the songs) were to be simple in character, but conveying sentiments of pure and exalted morality'.[1] Turner and his supporters also saw another virtue in vocal music in that it provided one of few attractions which might persuade men to meet regularly elsewhere rather than in the drinking houses. Encouraged by these moral virtues which could be so easily wrapped up in songs, the clergy, politicians, temperance workers and philanthropists gave their full support to the singing movement, and 'the sight-singing classes became a most extraordinary mania which suddenly overspread our country'.[2]

Yet social reform was not the only reason for the drive to develop school music in this country. The dramatic successes of Mainzer and Hullah, and a growing awareness of the part played by music in the state schools in Germany, France and the Netherlands, began a period of re-establishment for music teaching in Britain. During the middle years of the century, two factors emerged which were vital to the success of music in schools. First, the realization that music could be taught successfully to large classes of children only if there could be a complete concentration on vocal music, with a notation which included the essential characteristics of Guido's 'Gamut' but stripped of its complexities. Secondly, music teachers began to realize that memorizing

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1. J. Turner: Manual of Instruction in Vocal Music, London, Parker, 1833, p. 30.

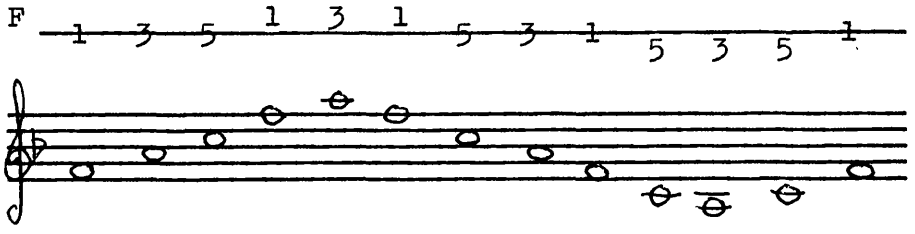
2. Percy A. Scholes: The Mirror of Music Vol. 1, London, Novello and Oxford University Press, 1947, p. 3.

the symbols of notation did not produce the ability to use them musically. The 'interpreting notation' of Curwen which was finally adopted in schools, and in choral societies throughout the country in this period was designed to express the abstractions of music in a concrete form, and then to move on to a recognition that the sound, and not the symbol, is the ultimate goal. Jean Jacques Rousseau had pointed the way a hundred years before. Realizing the limitations and constrictions of the 'fixed-doh' system used in France he attacked it by devising a system not only substituting numerals for notes on the Staff, but teaching the concept that each number bore a distinct and individual character in relation to the key-note. The following outline will make Rousseau's notation clear -

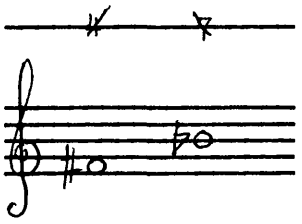
Pitch. Figures 1 to 7. Keynote in major scales is called 'doh', supertonic is called 'ray', and so on.

Key-signature. A letter placed at the beginning; a plain letter showing a major key, an underlined letter a minor key.

Compass. A range above seven notes required a horizontal line so that upper 'doh' and the six notes immediately above it could be written above the line: lower 'te' and the six notes immediately below it could be written below the line - e.g.



Accidentals. Sharps were indicated by crossing figures upwards, left to right. Flats, by crossing figures downwards, left to right, e.g.



Whatever the key, diatonic notes were shown by plain figures, e.g. D sharp in the key of E minor was simply 7.

There were further simplifications - (a) Only duple and triple time was used. (b) Sounds were denoted by pitch figures, and rests by noughts. Prolongation was shown by a dot. (c) Divided beats were conveyed by one or more horizontal lines.

Rousseau claimed that his system used far fewer symbols than the Staff, and that the symbols were simple and clear. The figures showed the scale-position of the notes, and the intervals between them - e.g. 2-4 is always a Minor 3rd. and 1-6 a major 6th.

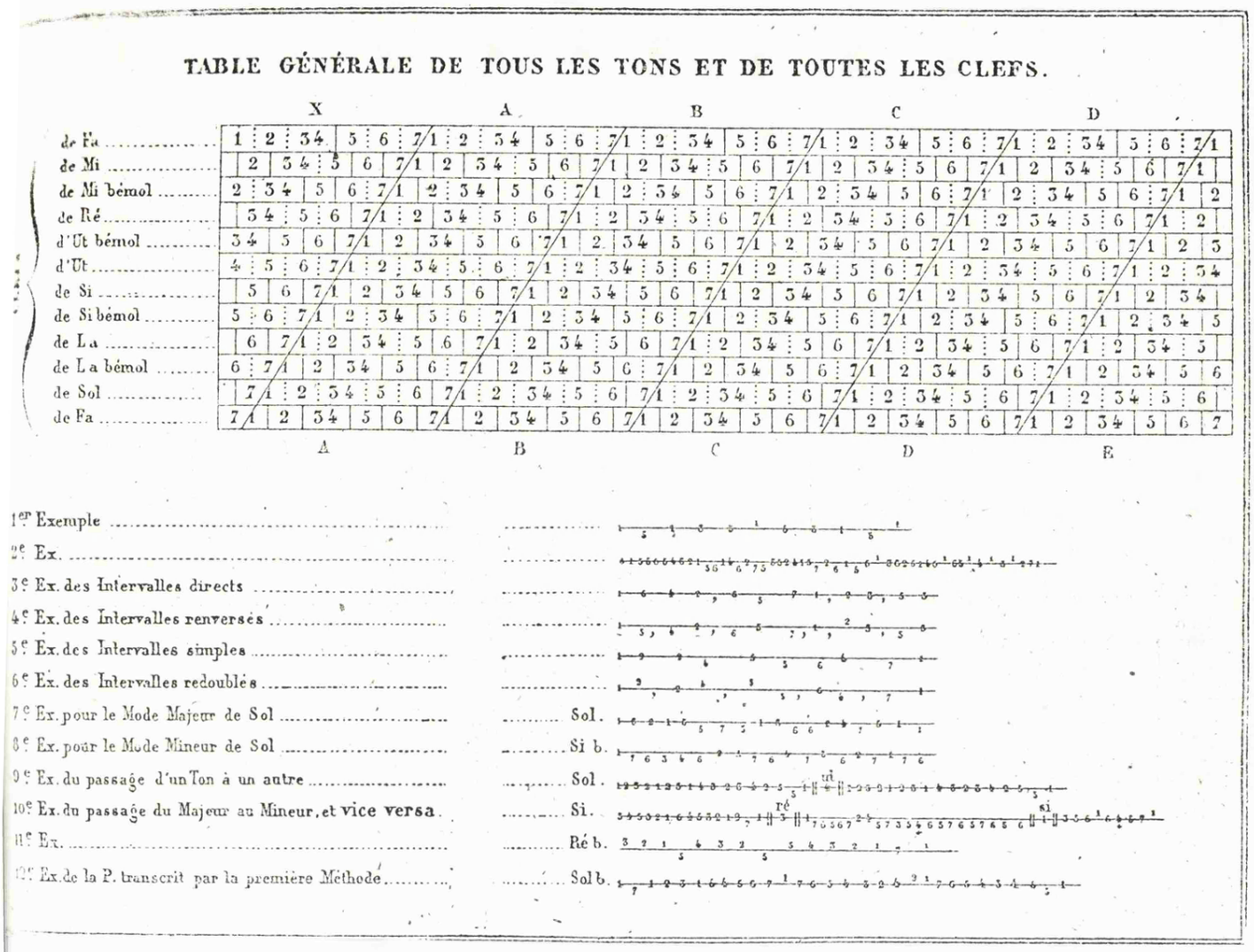


TABLE GÉNÉRALE DE TOUS LES TONS ET DE TOUTES LES CLEFS.

	X	A	B	C	D
de Fa	1 2 3 4	5 6 7 1 2 3 4	5 6 7 1 2 3 4	5 6 7 1 2 3 4	5 6 7 1 2 3 4 5 6 7 1
de Mi	2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1
de Mi bémol	2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2
de Ré	3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2
d'Ut bémol	3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2 3
d'Ut	4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2 3 4
de Si	5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2 3 4
de Si bémol	5 6	7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2 3 4 5
de La	6	7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2 3 4 5
de La bémol	6 7	1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2 3 4 5 6
de Sol	7 1	2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2 3 4 5 6
de Fa	7 1	2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5	6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7
	A	B	C	D	E

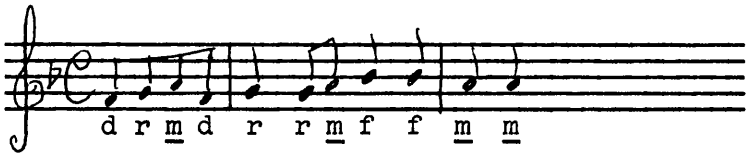
1er Exemple
2e Ex.
3e Ex. des Intervalles directs
4e Ex. des Intervalles renversés
5e Ex. des Intervalles simples
6e Ex. des Intervalles redoublés
7e Ex. pour le Mode Majeur de Sol — Sol.
8e Ex. pour le Mode Mineur de Sol — Si b.
9e Ex. du passage d'un Ton à un autre — Sol.
10e Ex. du passage du Majeur au Mineur, et vice versa — Si.
11e Ex. — Ré b.
12e Ex. de la P. transcrit par la première Méthode — Sol b.

Rousseau: Project concernant de Nouveaux Signes pour la Musique, 1742.

Another continental method which also found its way across the Channel merits consideration before we move on to consider the method of John Curwen, who carefully examined the methods of his predecessors and contemporaries, at home and abroad, before simplifying the complex task of learning to read music. What we now know as the 'Galin-Paris-Chevé Method'[1] flourished in France during the nineteenth century, and

1. Throughout the second half of the nineteenth century the Galin-Paris-Chevé Method was officially recognized in the Commune schools of Paris, and was widely used elsewhere in France.

like Curwen's method, owed much of its success to the fact that it was devised and systematized by men who were not musicians: Galin was a mathematician, Paris a mathematician and a barrister, and Chevé, Paris's brother-in-law, a surgeon. Pierre Galin, a teacher in Bordeaux, had wide interests, and as a musician he was self-taught, having no money to pay for lessons. The story of his early struggles to teach himself music is well-known. In the text-books which he studied he could find no clear statements of principles. His mathematical mind persuaded him to attempt a scientific analysis of the theory of music, which he began by taking his dividers and calculating the areas taken up by semibreves, minims, and crotchets in order to prove the truth of what his book told him - 'a semibreve equals two minims, a minim equals two crotchets - but which his calculations and his eyes denied. Six months later, when studying a French folk-song, he managed to understand the solfège names of the notes, and then made the discovery that brought his visual and aural senses together.



In this simple melody he noticed that the third and fourth 'me's' were longer than the first two. Having bought a flute, he discovered, playing by ear, that he could play the same tune at different pitches though using notes with different letter-names; in this way he became aware of the characters of the notes as distinct from their absolute pitches. He went on to vocal experiments, and discovered that he could sing any tune, using the same pitch-names, in any key. In this way he discovered the 'movable doh'. Galin, like Curwen, was clear in his mind

that his pupils should learn to sing from the staff as well as from his own syllables.

Two further inventions which brought him some fame were the 'Meloplast', a blank stave, with no clef, and two leger lines above, and two below, on which he could point tunes with a stick. The second invention was an aid to the teaching of rhythm - a 'Chronomerist'; this was a table of notes of various values in which all were related to the main pulse-note, and making clear the grouping of the sub-divisions of the beat. A diagram of Curwen's adaptation of the 'Chronomerist' can be seen in the next Chapter, (pp. 84-85).

Aimé Paris took up Galin's method soon after his brother-in-law's death and applied his legal mind in attempts to correct the imperfect applications of the method. He made only two contributions to Galin's method, first by adding to the 'Chronomerist' a flexible time-language which Curwen also borrowed and a set of 'mutation syllables' for use in transposition.

Emile Chevé saw such value in the Galin-Paris method that he gave up his medical work and devoted himself entirely to the cause of teaching the reading of music to all classes of society. The enthusiasm of the founders was such that by the middle years of the century they could claim that their method was established in some of the best-known schools in France. Meanwhile, Emile's wife Nanine, Paris's sister, seemed to have spent her entire time supporting the movement, for which she wrote graded exercises in sight-reading which would help to make the method work when used by the teachers who did not

always understand its complexities.

That the method had considerable success can be seen by a letter which was published in Curwen's The Tonic Sol-fa Reporter in 1861, urging the translation of the method into English. It was also given the distinction of a 'medal-award' at the London International Exhibition in 1862.

Chapter 3

John Curwen (1816-80): the Synthesis of Notational Methods

John Curwen, a Congregational Church minister, with little or no training in music, became one of the most notable pioneers of popular musical education, and for at least fifty years was the most dominant single influence on music in the State schools of England, Wales and Scotland, and also upon the large mass of the community. Even to the present day, after a period of some fifty years during which the succeeding trends in music education have tried to discredit his teaching, there are small areas in Scotland and Wales where the true essentials of his teaching are still used effectively; they still exert some influence throughout Britain in the teaching of vocal music, where school songs continue to be published with Curwen's Tonic Sol-fa notation printed above the Staff Notation.

Curwen is unique as a music educator in that he not only lacked musical skills and showed little natural aptitude for music, but seemed to take little interest in its aesthetic appeal. In spite of his 'calling' (or perhaps as a result of its demands) he became interested in the teaching of reading and arithmetic before turning to music. He possessed outstanding personal gifts as a teacher, but his approach to education was within the context of his pastoral duties - social, philanthropic, and religious. His first publication was a method of 'Look and Say' for the teaching of reading, which concentrated on the sounds of written words. He taught arithmetic to the children of his congregation by discarding the traditional numerals and multiplication tables and substituting boxes of small objects for use in counting, addition and

subtraction. He was quick to grasp the significance of sounds before signs and concepts before syllables. These ideas, which were novel in his day, lie behind his approach to the teaching of singing, and are perhaps the reasons why the most important aspects of his teaching are so readily misunderstood. 'They were misunderstood, or simply scorned, in his own day for two main reasons: he was self-trained in his own method, and his work led him to teach the social classes not usually taught by the professional musicians of that period'.[1] Outwardly, his work was seen as social, or religious, and having no connection with music education. Curwen recruited and trained his own teachers who were the products of his Method, and in these circumstances it is not surprising that his penetrating insight into purely musical processes was largely ignored. Neither were his principles accepted during his life-time by those who directed the educational system of the country. Until the death of John Hullah in 1884, the 'fixed doh' system of Mainzer was used in State schools.

A common misunderstanding concerns Curwen's use of ancient Sol-fa syllables. There were many methods which had employed them, so they were by no means distinctive of the Tonic Sol-fa method. It was never Curwen's intention merely to replace the 'established', or 'old notation' with his new system: 'let it be distinctly understood that although a new notation is employed by us to facilitate the progress of the pupil . . . the object of our method is to enable the pupil more speedily than is usual to sing at sight from that (Staff) notation'.[2]

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1. K. Simpson: Some Great Music Educators, London, Novello, 1976, p. 31.
2. John Curwen: Lecture delivered at the Society of Arts' Educational Exhibition, 1854.

For this purpose Curwen had worked out his 'Tonic Sol-fa Notation', which was only one of several elements in the complete 'Tonic Sol-fa Method', and was designed purely as a tool for use in its teaching. He referred to his notation as 'the interpreting notation', thus emphasizing that its purpose was to supply, in a simple and clear-cut form, a symbolism for use as an aid towards a mental concept, without confusing the pupils during their actual sight-singing with the additional complexities of staff notation. Curwen was not suggesting that it was a waste of time to teach two kinds of notation, and his intention is clearly seen in the above quotation. That it was, and still is, misunderstood is perhaps not surprising. Its infancy was beset with problems caused by the imported sight-singing systems of Mainzer and Hullah, which had remarkable success in helping many thousands of uneducated people to achieve some rudimentary skill by the use of the imported 'fixed doh' system, and its use in the second half of this century has been neglected in the turmoil of new educational ideas in which all values, standards and procedures are challenged, not because of their success but because they are not 'new' (see p. 285). There has also been a reluctance to accept Curwen's system <u>as a whole</u>, and merely to teach the simpler elements in order to produce quick results in sight-singing from his notation. My personal experience confirms this. In the 1920's, for some four years from the age of six, I attended Tonic Sol-fa classes which were organized by local Congregational churches, where Curwen's method was almost exclusively used in sacred and secular choral music. This was followed by two or three years of 'Harmony', again in Tonic Sol-fa. In the whole of this formative period, the 'old', or 'Staff', notation was never used. While I am convinced that this was not time wasted, it

was nevertheless a misrepresentation of Curwen's real intentions of using his system as an introduction to the use of Staff notation.

An understanding of Curwen's system of notation requires a fairly comprehensive explanation. Before attempting this, it might be well to examine the circumstances which led him first to devise his system, and then to give the rest of his life to its propagation.

I have already mentioned his pastoral duties, in which he conducted a flourishing Sunday School in Basingstoke, as well as a small private school for boys in his own home. Much of his success was probably due to his natural gifts as a teacher, but he also brought his well-ordered mind to bear on a deliberate study of teaching method. He was interested in philosophical studies, and had already begun to form 'those radical notions of teaching which were the key to much of his after work'.[1] These led him to his experiments in the teaching of Reading and Arithmetic, and finally to his first attempts to teach music, not for aesthetic reasons, but as a means of improving church worship and the moral and cultural needs of the young people around him.

His personal lack of musical talent - 'he could neither pitch a well-known tune properly, nor by any means make out from the notes the plainest psalm-tune'[2] - did not deter him from studying its rudiments, but he found this so difficult that he wondered how it might be simplified for children. While enquiring about the standards of singing

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1. John Spencer Curwen: Memorials of John Curwen, London, Curwen, p. 20.
2. J.S. Curwen, Ibid., p. 74.

in other Congregational churches, he began to hold singing classes in his church, bringing together as many children as possible and, by singing as loudly as possible, trying to teach them by rote. Meanwhile his search for successful singing-classes and their methods went on. His appointment to the Independent Chapel of Stowmarket, brought him news of what was described as an effective means of teaching young people to sing 'by note'. This had been devised by Sarah Glover of Norwich, a middle-aged lady who was responsible for the music in her father's church, and its success had persuaded her to put it in print as Sarah Glover's Scheme to Render Psalmody Congregational, which was published by Hamilton and Jarrold in 1845. Curwen's personal musical equipment was not good enough to understand the technical content of Miss Glover's book, but he persisted in its study, and finally realised why his own attempts to learn to read music had failed. It must be realized that the Guidonian 'Gamut', which for eight centuries had been the English system of learning to read music by heart, was still in use, and although Curwen had succeeded in memorizing many of the symbols, he had only exercised his memory, and had learned nothing of their significance. He now saw that Miss Glover's plan was first to teach simple and beautiful vocal music, 'and to delay the introduction of the ordinary antiquated mode of writing it until the pupil has mastered the thing itself'.[1] Her system was based on the principle of the relationship of sounds within a key; it used sol-fa syllables applied to different pitches in that key, and practised the pupils in the use of the syllables by means of a pictorial chart which she called 'a Sol-fa Ladder'. The whole series of the notes of a key were shown

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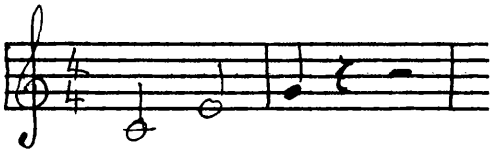
1. John Curwen: Grammar of Vocal Music, London, Curwen, 1848, p. 12.

on the 'ladder', together with the same series of notes in related keys, one major and one minor on either side, which could be made to slide up or down to demonstrate simple modulation. This she later replaced, using a subsidiary chart called the 'Table of Tune' for the introduction of different key-notes. As her system developed she realized how difficult it would be for her musically very limited assistants to use the method with any instrumental support. To overcome this she adapted a simple dulcimer, which used glass resonators, and was equipped with a movable chart of sol-fa symbols on an adjustable roller. On this instrument, which she called a 'Glass Harmonicon', any teacher could, by setting the roller in the correct position in line with a code letter at the beginning of each sol-fa melody, get the right note to establish the key. The 'Glass Harmonicon' was later developed to produce twenty five notes.

The fundamental principle of Miss Glover's system was not new. In its essentials, it dated back to the hexachoral system of Guido d'Arezzo, but Guido's syllables were changed to DO, RA, ME, FAH, SOLE, LAH and TE. The use of these syllables sung from the 'Ladder' was all that was required to enable her classes to sing in a major key. If a tune in a minor key was required, LAH became the Tonic, or first note and two new syllables were introduced - BAH and NE - to indicate the raising, or sharpening, of the sixth and seventh note in this new key. To make them more easily seen, the two new syllables were presented in red.

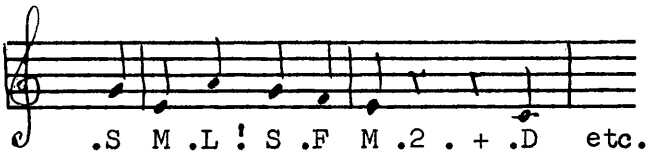
The next stage in the development of the system was the introduction of individual copies printed in her notation. This gave Miss Glover new problems, which could only be solved by the invention of more symbols.

The duration of notes was now indicated by the use of additional small letters following the capital letter - e.g. Dd or Mm indicated that the initial note was to be prolonged by one beat. This device was later replaced by the use of hyphens thus - D-, or D-- for three beats. Rests were shown by the use of a plus sign for one beat silence, and longer rests were shown by putting numbers in the silent beats; the figure 1 was not used because of its similarity to the letter l, and the silent beat letters were counted backwards - e.g., |D-M-|S321|. In Staff notation this would be written as -



Miss Glover's greatest problem was the indication of modulation, and this she attempted to show by adding new syllables to the initials of her note-names - e.g., M became Maw when lowered a semi-tone, or Mi when raised a semi-tone. Fortunately, this complication seldom arose in the simple modulations which her tunes embraced. A simple tune would be written thus -

Column O. Foot .|. ! Metronome 84. Pendulum 20.



The terms above the Stave show that in order to establish the pitch of the tune by means of the 'Glass Harmonicon', the roller must be turned until the code letter O coincides with D above the resonators, thus enabling the teacher to 'set' the little instrument in the key of C.

Foot indicates the 'measure', as in poetic scansion, with an accented beat always following a bar-line; an unaccented beat by a dot; a subsidiary accent by an exclamation mark. The unusual 'Pendulum' was an indication of tempo for those who did not possess a metronome - an obvious fore-runner of a similar device now manufactured and sold by a well-known firm of English music-publishers in the form of a small tape-measure, which when swung to any length marked on the tape indicates the correct speed - simply and accurately. Some confusion was caused by Miss Glover's conception of the 'Tonic' or 'Key-note', as the centre of the octave, with the scale made up of two tetra-chords. Consequently, in a tune ranging to the extent of an octave, she used, for upper and lower octave markings, acute and grave accents. These can be seen, with the additional use of bracket markings to indicate that the two notes were to be sung to one syllable, in the following example of her notation (which was also printed on the Stave) for the hymn-tune 'Abridge'.[1] (quoted below). This is written in two parts, and the omission of lower note markings for the lower voice must have added to the confusion -

'Abridge', C.M. Plaintive.

Colums U J. Foot .(1.) Metronome 63

Pendulum 36

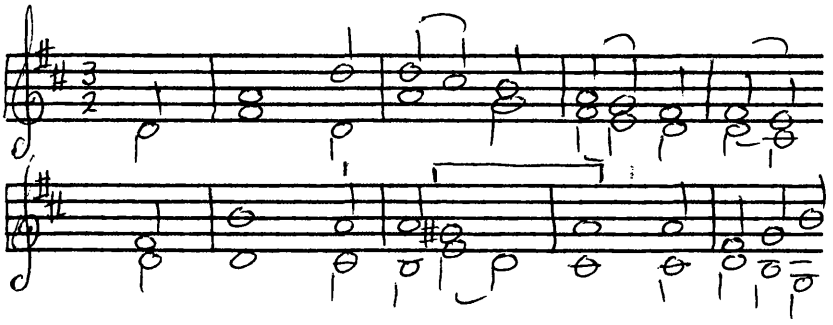
```
U | {.D(|S. -). D'(|D.T').L'(|S.F).M(|M.R) {.M
  |  I  |          |          |          II
U | {.D(|M. -). D  |S.- ).F (|M.R).D(|D.T) {.D
O | (|L.' -).S |S(.tu.-)(|d.-  .SI(|M.F).L1
  |            |          |      III
U | (|D.- ).T(|L.R). D  |T.-  .T  |D.L.F
```

etc. [2]

I, II, III indicate phrase-lengths

1. B. Rainbow: The Land Without Music, London, Novello, 1967, p. 50.
2. Ibid., p. 50.

In Staff notation this would be written as :-



etc.

John Curwen was, at first, greatly puzzled by Miss Glover's new notation. Eventually he came to understand it, and to accept the principle of pitch-relationship within a key, which underlies his own system. He also realized that the ear would accept two quite different series of sounds at the same time (c.f. the last two bars of the second phrase in 'Abridge'), provided that those sounds bear the same relationship to each other, and to the Tonic note, within the selected key. From this point, Curwen took up Sarah Glover's 'Norwich Sol-fa' system with enthusiasm, and always generously recognized his indebtedness to her. But his own contribution in selection, improvement, emphasis, and gradation was vital and personal, for with the exception of the rhythm names, which he accepted without alteration from the system devised by the French music school of Galin, Paris and Chevé, he brilliantly improved and developed all the other ideas into something much more logical, comprehensive and serviceable than the original. Furthermore, he perceived the ways in which these various devices and symbols could be used by ordinary, and in most cases, illiterate people. This 'social' aspect of his work gave it a dimension and purpose that more than made up for his personal inability to appreciate an aesthetic concept of music. In spite of falling short of its goal, Curwen's method, appearing at a time of social upheaval in this country, gave millions of people the

opportunity of enjoying at least some part of that musical experience which he himself was denied. An evaluation of what he achieved will show that he not only succeeded in creating a logical and simple system of reading music, but that he found a means of breaking away from the centuries-old concept of rote learning and memorization for all vocal music.

The uses of sol-fa syllables can clearly be traced back to the eleventh century, although there is evidence that a system of notation was used in India long before this, and passed by way of Persia to Arabia, and then into Western Europe, where the monk Guido d'Arezzo added syllables to the notation. In the eleventh century music had only the beginnings of a Staff notation, with the rise and fall of sounds being pictorially shown by neumes placed above the words to be sung, although it would seem that these were chiefly reminders for the singers of phrases and tunes which had already been taught them by ear. The upward and downward progression of tones and semitones in the order of our modern system was recognized, but only as far as pitch relationships were concerned, and the old Roman alphabetical names were in use - A, B, C, D, E, F, G, noted the same relationships, although not precisely the same pitches, as they do today. But the pitch-naming was limited to our 'natural' notes, with the exception of B flat, which was also noted and named. The pitch scale was therefore A_1, $B\flat_1$, B_1, C, D, E, F, G, A, B♭, B, C', etc., but the modern octave scale with all its inter-relationships could scarcely have been understood. The successive pitches within the octaves were seen as so many conjunct or disjunct tetrachords. Guido, who was apparently anxious to find some way of fixing the relationship of notes by the principle of association, used

the words of the 'Hymn to St. John', in which the first note of each successive phrase ascending by step in the hexachord C to A. 'The syllables of the Latin hymn that happened to fall on the initial notes of each line were then chosen to name the corresponding pitches -

> Utqueant . . . Resonare . . . Mira . . . Famili . . . Solve . . . Labii . . . Sancte Johannes'.[1]

This, in turn, probably suggested the hexachordal system which was a considerable advance upon the tetrachordal system, and opened up a wider view of tonal relationships. It should be noted that the Guidonian hexachords represent a fixed succession of tones and semitones. Tetrachords could be of various shapes, but the hexachords represented the tonal succession of the first six notes of the modern major scale. From this grew the object of using this tonal succession in as many pitches as possible, without using inflected notes, (even though B flat was allowed). By establishing a tone below A, the relationship could be shown by the syllables, and could be expressed from three different pitches - (1) from the tone below A; (2) from C; from F, and using B flat, just as the first hexachord required B natural.

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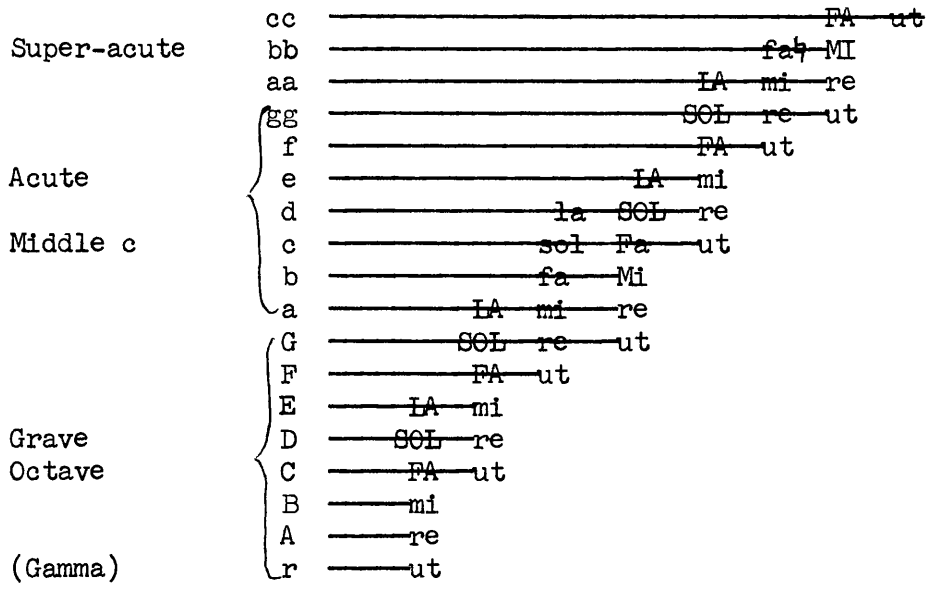
1. B. Rainbow, Ibid., p. 169. (Also P.A. Scholes: The Oxford Companion to Music, 'Hexachord', Oxford University Press, W.G. McNaught: 'The History and Uses of the Solfa Syllables', The Proceedings of the Royal Musical Association, Vol. 19, 1892, p. 37.

'Overlapping Hexachords (Guido d'Arezzo)'[1]

Super-acute	e	-	-	-	-	-	-	-	-	-	-	-		la
	d	-	-	-	-	-	-	-	-	-	-		la	sol
	c	-	-	-	-	-	-	-	-	-	-		sol	fa
	b♮	-	-	-	-	-	-	-	-	-	-		-	mi
	b♭	-	-	-	-	-	-	-	-	-	-		fa	
	a	-	-	-	-	-	-	-	-	-	la		mi	re
Acute (middle C)	g	-	-	-	-	-	-	-	-	-	sol		re	ut
	f	-	-	-	-	-	-	-	-	-	fa		ut	
	e	-	-	-	-	-	-	-	-	la	mi			
	d	-	-	-	-	-	-		la	sol	re			
	c	-	-	-	-	-	-		sol	fa	ut			
	b♮	-	-	-	-	-	-		-	mi				
	b♭	-	-	-	-	-	-		fa					
	A	-	-	-	-	-	la		mi	re				
Grave Octave	G	-	-	-	-	-	sol		re	ut				
	F	-	-	-	-	-	fa		ut					
	E	-	-	-	-	la	mi							
	D	-	-	-	-	sol	re							
	C	-	-	-	-	fa	ut							
	B	-	-		mi									
	A	-	-		re									
(Gamma)	r	-	-		ut									

The fact that each alphabetical pitch name was one Sol-fa name in one hexachord and another Sol-fa name in another hexachord, led to a curious system of identifying pitches by their alphabetical names as well as all their possible Sol-fa names - a custom that was maintained into the seventeenth century - e.g., C had to be remembered as C-fa-ut, G as G-sol-re-ut etc. The note below A was called by the Greek alphabetical G, 'Gamma'. This note could only be at 'ut', and in accordance with the practice of combining pitch and Sol-fa names, it was therefore called 'Gamma-ut', from which 'Gamut' was afterwards adopted for the scales generally. Guido's over-lapping hexachords began on C, G and F, with B♭ instead of B natural in the third hexachord whenever required. This was obviously for those taking academic training. 'A less difficult sequence, which ran through the whole complex of the Gamut, was also in use as early as the eleventh century'.[1]

1. W.G. McNaught, Ibid., p. 37.



This was the modified system for learning to read music in the Christian Church throughout the Middle Ages, and choristers were expected to learn the whole series by heart, then recite them forwards and backwards. It eventually became an academic exercise, but the 'Gamut' was kept alive in English Cathedrals until the middle of the nineteenth century.

From the twelfth to the fifteenth centuries, the Church spread far and wide the use of Sol-fa syllables in psalmody. The Restoration of the Monarchy in England saw a great increase in the publishing of congregational psalmody, e.g. Playford's Psalter in 1677, which provided a harmonized setting for every Psalm, and Tate and Brady's New Version of the same work, which appeared in 1696. As the number of psalmody collections increased, additional hymn-books, which had been banned by the Puritans, were also published. This new singing material, however, was not without its disadvantages. Before their arrival, the small number of tunes, called the 'Common Tunes', had enabled the members of congregations to memorize them and join in the singing. Those who wished to use the new tunes now found it necessary to develop some skill in

reading notation, and this led to the appearance of a new phenomenon - the itinerant psalmody teacher.

Meanwhile, new efforts to extend the hexachord and tetrachord systems continued. To enable singers to bridge the gap between one hexachord and the next, a system called 'Mutations' was devised, and this stated where, how, and when these changes could be made; this was almost in anticipation of Curwen's later use of 'bridge' notes in Tonic Sol-fa. Other changes, and entirely new systems, appeared, but without lasting success, on the Continent. Towards the end of the sixteenth century, some five hundred years after Guido d'Arezzo, an addition that has survived to the present time was devised and graduallyaccepted. 'A seventh syllable, 'Si', was added to the hexachord, thus opening up a new concept of clearly defined scale passages. The syllable 'si' was formed from the initial letters of the last two syllables of Guido's system, and was used for B natural only, another new syllable, 'Za', being used for B flat -

Ut	=	C'
Si	=	B natural
Za	=	B flat
La	=	A
Sol	=	G etc.'[1]

Even more confusion was added by the use of another method in Geneva late in the sixteenth century, which made its way to Germany and England soon after. In this system Ut, Re, and Si were entirely abandoned, and the whole scale became Fa, Sol, la, twice repeated, with Mi between them

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1. W.G. McNaught: 'The History and Uses of the Sol-fa Syllables', The Proceedings of the Royal Musical Association, Vol. 19, 1892, p. 40.

as a leading-note -

La
Sol
Fa
[Mi]
La
Sol
Fa

In his introduction to John Playford's 'Breif (sic) Introduction to the Skill of Musick', published in 1694, Henry Purcell stated that 'the four syllables are quite sufficient and less burdensome to the practitioner's memory'.[1] A rhyme in the book gave rules which covered the use of this system in keys up to three flats, although it fails to mention sharp keys -

'If that no flat is set in B
Then in that place standeth yr. Mi.

But if your B alone is flat,
Then E is Mi; be sure of that.

If both be flat, your B and E,
Then A is Mi, here you may see.

If these be flat, E, A, and B,
Then Mi alone doth stand on D.

If all be flat, E, A, B, D,
Then surely Mi will stand in G.'[2]

This system probably gives one reason why composers in the middle and late seventeenth century did not care to place more than three flats or three sharps in the key-signature. In the case of a piece conceived in the key of A flat, the signature for E flat would be written, with the additional flat clearly marked, together with a clear direction to

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1. Playford's book was only one of many instruction manuals, the first notable one being Morley's Plaine and Easie Introduction (1597). Each one attempted some simplification of the Gamut, but none dispensed with it.

2. B. Rainbow, ibid., p. 19.

the unusual place for 'Fa'. The omission of rhymes by Playford for the use of sharp keys is curious, because the music in this period was certainly sometimes written in sharp keys. Neither did Playford, in any of his books, make provision for the use of accidental sharpening or flattening, beyond calling a new flat 'fa', and a new sharp 'si'. In 1686, however, an anonymous book was published in London with the title, A New and Easie Method to learn to Sing by Book, in which a new set of syllables compounded from the alphabetical names and the syllables of Guido were used, and modified names for sharps and flats were proposed, possibly for the first time in the history of a Sol-fa system. The anonymous author wrote - 'That so few persons (out of Cathedrals) understand Prick-song, a main reason is the obscurity and confusion in the method commonly taught, wherein the following particulars make it a long drudgery to attain proficiency'.[1] He then goes on to mention the Gamut, which had to be known forwards and backwards; the naming of notes in three different ways, according to the placing of 'mi'; the tuning (singing) of these notes without the aid of an instrument; and a fourth difficulty which arose from the use of many clefs, which gave seven ways in which the places of notes could be changed in the lines and spaces. Further, 'Fa' sharp had to be called 'fay', and C sharp, 'cay'.

Meanwhile, on the continent, the Guidonian syllables with 'Si' added were in general use by the end of the seventeenth century. Other systems were invented and discarded, but one proposal which was put forward by an Italian theorist named Doni commanded so much support

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1. Anon: A New and Easie Method to learn to Sing by Book, London, 1686, Introduction.

that it was adopted generally as a replacement for 'Ut'. The proposal arose from the objection to the sound of 'Ut' in vocal exercises, and a need for a substitute was strongly felt. The first syllable of Doni's name was proposed, and the second syllable was also suggested for the seventh of the major scale. 'Do' was soon adopted in almost every country in Europe except France, where 'Ut' continued to be used for the note C.

The early years of the eighteenth century saw the attempted establishment of other syllables as replacements for those of Guido. The reason for these continued attempts probably lies in the fact that the Guidonian syllables were not considered to be satisfactory for vocalization. It is also doubtful as to whether they were considered to be useful as an aid to sight-singing by this time, with the possible exception of using them for very simple exercises. By now it was probably realized that they had long since achieved their original purpose, and attention was diverted to intervals and pitch, and more reliance was placed on natural ability and experience. In his judgement of an interval, the singer no more relied on a muemonic connection between a syllable and a sound any more than we do when we sing to words. The syllables were slowly being seen as theoretical names for notes, and not as aids to conceptions.

The use of syllables as pitch names had created the need for the differentiation of naturals, sharps, and flats - not so much in the interests of vocalization, but chiefly as an addition to musical theory. By the middle of the eighteenth century, the Guidonian syllables were

being abandoned in Western Europe, although England still retained them, using them concurrently with the alphabetical series. The efforts to establish a new set of names to distinguish sharps from flats had little success; as late as 1875, the following suggestions, proposed by John Hullah, in an attempt to overcome the inefficacy of fixed doh solmisation failed to get support - 'G, G flat, and G sharp shall be called sol, sul, and sal'.[1]

Indeed, there seemed to be no lengths to which the musical theorists would not go in order to add to more confusion to sight-singing. In England, by the middle of the eighteenth century, the complete series of seven notes from 'Do' to 'Si', for movable and fixed pitches, was being used, together with the movable limited series fa, sol, la, mi, and numerous other plans, mostly movable in principle, were invented and soon discarded.

The struggle to invent a logical aid to notation that would help singers not only to learn to read music from the Staff, but to have new experiences in performance, and freedom from the complexities of the 'Gamut' and its allied systems, continued. The fact that wider concepts of vocal and instrumental music were now being realized in Western Europe was probably never understood by John Curwen, but out of the notational chaos which had pervaded Western Europe for some nine hundred years, he succeeded in bringing it to such order that by 1891, a report from Her Majesty's Inspectors of Music showed that in England and Wales there were 2,686,138 school children who could show a reasonable

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1. K. Simpson: Some Great Music Educators, London, Novello, 1976, p. 116.

standard of vocal music reading, and of that number 86 per cent had been trained in the Tonic Sol-fa method.'[1] It is so much to be regretted that these children were never allowed to bridge the narrow gap between competence as a Sol-faist and proficiency in reading Staff notation.

The Tonic Sol-fa system swept through England and Wales, and was adopted with great enthusiasm for the purposes of sacred and secular music-making which were closely allied at the turn of the century. Opposition to the system came mainly from two sources:- the first from naturally gifted musicians who from early training had quickly and easily acquired musical skills; and the second from musicians, who had first approached music from the instrumental side, and could not understand the requirements of vocal training. Both these groups, mainly from their inability to understand the needs of the less gifted, or less musically trained, tended to object to any move towards elementary and popular musical education. A prominent London musician, W.G. McNaught, found it necessary to make a public defence of Tonic Sol-fa in 1880. 'The last issue of Grove's 'Dictionary of Music' contains a statement on which in justice I trust you will allow me to comment. Under the heading of 'Notation', I find the Tonic Sol-fa Notation briefly described, and it is said that 'it could never be used for any other purpose than that of 'very commonplace part-singing'. Now it is simply a matter of fact that during the last three months, I have led choirs through the following works: 'The Woman of Samaria . . . Beethoven's Mass in C . . . the 'Messiah' . . . and some forty other classical works . . . and that all these works were sung from Ronic Sol-fa copies . . . the finest

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1. P. Scholes: The Mirror of Music, Vol. 2, London, Novello, 1947, p. 618.

Cathedral anthems, and literally thousands of glees and part-songs are regularly sung all over the kingdom from Tonic Sol-fa copies . . . The music has yet to be written which cannot be expressed in Tonic Sol-fa Notation, and, if vocal, sung therefrom'.[1]

In 1928, Dr. Arthur Somervell, at that time the Board of Education's Chief Inspector of Music, reported a demonstration of sight-singing arranged by the Tonic Sol-fa College - 'With Mr. Richards (Chief Inspector of Education in England and Wales), Sir Henry Hadow, Sir Hugh Allen, Dr. John Borland, and Dr. Whitaker heard the children from two London elementary schools . . . they sang at sight from the Sol-fa notation the most difficult test . . . after that an ear-test, which was played on the piano, was taken down in Staff notation, and another sight-singing test, this time in Staff notation was sung to our entire satisfaction'.[2]

If we look at each methodical step in John Curwen's system, we see that the first is to focus attention closely upon a given effect, either of rhythm, pitch, or key change; to imitate the effect vocally as it is sung by the teacher; to attempt to register in the mind the impression made by the effect; to associate it with a single muemonic which has a sufficiently strong association to make sure that the impression may be recalled. In this way, the study of every musical point is begun by examining the musical effects on the ear, rather than the observation of the symbols by the eye.

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1. W.G. McNaught: The Musical Times, July 1880.
2. Dr. Arthur Somervell: The Musical Times, July, 1928.

The first subject of examination is the series of diatonic sounds in a major key, grouped in three sets; the first sounds are those of the tonic chord, d, m, s, then those of the dominant chord, s, t, r, and finally those of the sub-dominant chord, f, l, d'. Each sound is treated not as a degree of the scale approached and quitted by step; not as a constituent of an interval, but as an individual character having a separate function within a key. Great stress is laid on the effort to fix in the mind the impression of a given tone, so that it may be recognised in any context. It is here that Curwen's principle of 'mental effects' becomes of great value in the preliminary stages of the system, and this is reinforced by an expressive series of hand-signs (which themselves form a rudimentary notation), and by the pictorial chart known as the 'Modulator', which was an extention of Sarah Glover's 'Norwich Sol-fa Ladder'. 'The teacher endeavours less to tell the pupil the effect than to make him listen for it and feel it for himself. The object is to fix the character of each tone in the pupil's mind so that it may be kept there and recalled'.[1] This proves quite clearly that Curwen attached no intrinsic value to the syllables themselves, but rather was supplying a means of harnessing them to musical sounds. The presentation of the sounds of a key as a Triad is also regarded as essential in the early stages of the method. 'We lay great stress on the habit of teaching the scale gradually by means of the consonant chords which it contains. Consonance is more natural to the untrained ear than dissonance; and pure intonation is better taught by striking the tones of a chord in succession than by running

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1. John Curwen: Tonic Sol-fa (Novello's Primers), London, Novello, 1878, p. 16.

up and down the scale, whose adjacent notes are dissonant with each other'. This recognition of triads became an integral part of the method after much experimentation by Curwen. After first teaching the sounds of the Tonic chord, he taught the sounds of the sub-dominant (fah) and the leading-note (te), but quickly dismissed this when the interval of an augmented fourth was found to be difficult to pitch; to many sol-faists, this interval became known as 'the Devil's tritone' - a name which had its roots in the Middle Ages.

In the third stage, the method is not yet concerned with musical intervals as such. Instead, it emphasizes the character of each degree of the scale, thus enabling it to be seen and heard in contexts which use varied intervals. In this way, as soon as d, m, s, are easily recognized certain intervals of major and minor thirds, octave, perfect fourth and fifth, major and minor sixth can be freely sung. Curwen considered that the effect of any interval differed according to its position in the key, and that a special character was given to each note by the key in which it was heard, or by the tonality in which it was surrounded. With regard to further stages in pitch training - simple changes of key, the minor mode, chromatic notes, and more elaborate key changes - the same principles of aural perception, imitation with the voice, pictorial illustration on the Modulator, and the use of syllables all apply. Because of the system's treatment of key changes, there have been assertions that Tonic Sol-fa treats all keys alike, and that sol-faists are indifferent either to absolute pitch or to key changes. This is only true in the sense that the solmization

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1. Ibid., p. 17.

of the sounds in any key is the same as that in any other key. It does not mean that the singers are indifferent to the key in which they sing. As we shall see, Curwen's notation shows a greatly simplified treatment of modulation, which he called 'transition', yet the ear-training which it involved, linked with the columns of syllables which could be demonstrated on the Modulator, develops a keen awareness of relative tonality.

Curwen treated the Melodic Minor mode as evolving from the Aeolian mode. He took the diatonic series of syllables grouped naturally around 'doh', demonstrating the chord by using it in a well-known hymn-tune or song. He referred back to the Dominant triad, s, t, r, in the Major mode, with the third of this triad as the 'leading-note' in the Major Scale. As this note 't' led up to the Tonic note 'd' by a semi-tone, so in the Minor mode a new note 'si' was required as a leading note to the Minor tonic note 'lah'. This in turn led to the need for a smooth (easily pitched) upward approach to the leading note in the minor scale; this involved the raising of the sixth degree of the scale by a semi-tone - 'fah' becoming 'ba' (pronounced 'bay'). Here again, although in pitch it was the same note as the sharpened fourth of the corresponding major scale, its mental effect was different, and therefore required another name.

This treatment of the upward sixth and seventh notes of the minor scale was in accordance with the usage of Staff notation, when the key-signature is common to both major and minor; the degrees of the minor scale are diatonic according to the key-signature; the inflections of the sixth and seventh degrees (which are not always needed) are indicated

by accidentals. Any other treatment would destroy this correspondence between Sol-fa and Staff notation. It also obviated the difficulty of accurately pitching the interval of an augmented second.

The Modulator became the best-known feature of Curwen's method - his 'visual aid'.[1] In the first instance, it places correctly the intervals of the scale. Secondly, it pictorializes the relationship of one key with another. Moving smoothly across the Modulator from one related column of notes to another became a feature of the skills in a Tonic Sol-fa class. In its advanced stages, the moves across the many-columned Modulator can show in a practical way what no amount of verbal explanation can achieve. In his search for what we would now call 'visual aids', Curwen felt that he had been unsuccessful in inventing a notation which would give an accurate pictorial representation of pitch. He wrote, 'The next best thing in value to correct pictorial signs is to have a set of symbolic signs bearing constant reference to a picture which has been previously imprinted on the mind's eye. This we possess by the help of the Modulator'.[2] So, although his 'interpreting notation' does not represent the rise and fall of melodic movement, the picture supplied by the Modulator is always present in the mind of the Sol-faist, even when ie is singing from Staff notation. The habitual use of the Modulator, particularly during the child's formative years, enables him to see in his mind's eye the correct syllable standing behind every note on the stave.

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1. See Appendix I - Curwen's Modulator, and the Sol-fa syllables used by Sarah Glover, Chevé and Hullah.

2. John Curwen: The Teacher's Manual of the Tonic Sol-fa Method, London, Curwen, 1875, p. 294.

Curwen treated the notation of rhythm as a matter of relative duration, measured by beats and accents, rather than as a matter of arithmetical values. For this purpose he used the nomenclature which Aimé Paris had invented, and which became known in this country as 'French Time-Names' or 'French Rhythm-Names'. Curwen saw the value of these time-names as a teaching device for use in this country. In his Teacher's Manual he wrote, 'We cannot boast like our French friends that our method as it stands, is all English. We now accept from France some portion at least of M. Paris's 'Language of Durations'.[1] The following diagram outlines the basic terms used in Galin's rhythmic patterns.

Binary Division

Unit of Time = (ta e)

Binary Root = (ta te)

(a te) (a,e)

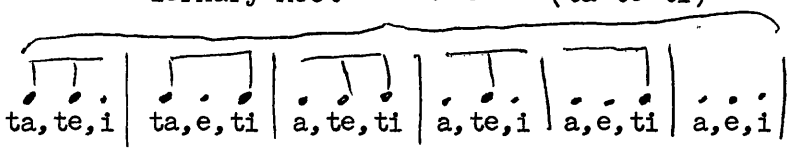
(dots = tied notes)

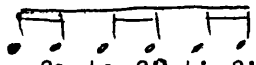
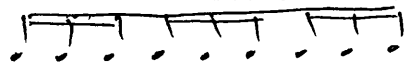
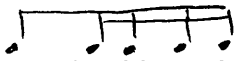
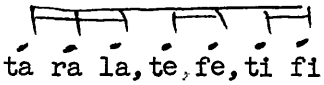
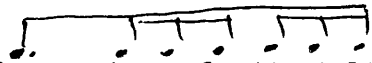
Binary Sub-divisions	Mixed Sub-divisions	Ternary Sub-divisions
ta fa, te fe		ta ra la te re le
ta a, te fe	ta fa, te re le	ta a a, te re le
ta fa, te e	ta ra la, te fe	ta ra la, te e e
9 Derivations	22 Derivations	57 Derivations

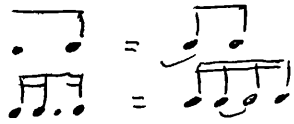
1. John Curwen, Ibid., p. 156.

<u>Ternary Division</u> Unit of Time = ♩ (ta e i)

Ternary Root = ♩♩♩ (ta te ti)



Binary Sub-divisions	Mixed Sub-divisions	Ternary Sub-divisions
 ta fe, te fe, ti fi		 ta ra la, te re le, ti ri li
 ta a, ta fa, ti fi	 ta ra la, te, fe, ti fi	 ta a a, te re le, ti ri li
49 Derivations	420 Derivations	497 Derivations

The complete diagrams were published in the <u>Méthode Générale Elémentaire de Musique</u>, by Emil Chevé in Paris, in 1838. The dots represent tied notes (p. 84) e.g. 

The time-names have been used extensively, both in this country and on the continent, to help children to read rhythms. To the uninitiated they may appear frightening, to those with a natural rhythmic talent they may appear quite unnecessary. For Curwen's practical purposes they worked well when, (a) they were spoken accurately and distinctly in rhythmic units, and (b) where pupils were drilled to the point where the sight of the notation of a rhythmic pattern immediately summoned up the memory of the spoken patterns.

Curwen was also quick to see that if children could be helped to sense the different characteristics of each note in the scale, i.e. 'scale sounds', they would be in a much better position to recognise

notes which they had heard, and to sing any given note, once they had the key in their minds. The 'mental effects' of the notes of the scale are a feature of the system's early training, and to facilitate this, he used two devices: the first was a set of descriptive words, and the second a system of hand-signs, one for each note of the scale, in which the hand suggests the 'characters' of the notes. Pupils using these hand-signs as they sang were reminded of the 'personalities' of the sounds, and the signs were also a means for the teacher to signal to the children which notes they were to sing - a useful form of dictation in which the teacher could check the results, not only by the sounds, but by the children's hand-signs. The table of hand-signs read as follows -

	Dynamic Tendency	Curwen's Description	Hand-sign (as seen from the left hand of teacher
doh'	Stable	Strong or firm	Hand clenched
te	Active upwards	Piercing or sensitive	Fore-finger raised
lah	Active downwards	Sad or weeping	Drooping hand
soh	Fairly stable	Grand or bright	All fingers extended
fah	Active downwards	Desolate	Drooping hand, fore-finger extended
me	Stable	Steady or calm	Palm down, fingers extended
ray	Active, up or down	Hopeful	Fingers extended at 45 degrees
doh	Stable	Strong or firm	Hand clenched

Curwen's descriptions of the characters of the sounds have aroused much criticism. Many people feel that they have no particular character, and others, that Curwen's descriptions are very different from their own. He himself, however, had reservations about them, and accepted that there could be neither accurate nor precise definitions of intangible sounds. He made this quite clear - 'The effect of tones on the mind is not always perceived and realized at once; if it were, there would remain no difficulty in striking them. The observing powers have to be awakened. It is essential that each pupil should make his own observation, however different it may be from the observation of others, for only our own conception of a thing can help us to aim at it'.[1] However much we may disagree with his descriptions, it is certain that they helped many pupils to individualise the notes of the scale in their own minds.

One final element of the Tonic Sol-fa method needs to be considered - the application of syllables to tunes in the Minor mode. The argument, particularly in Curwen's own time, was heightened by the division between those who advocated his method, with its movable 'doh', and those who used the 'fixed doh' method. 'The two forms of the minor scale, 'Harmonic' and 'Melodic', with the application of sol-fa syllables can best be compared side by side:-

'Fixed doh', Scale of C Melodic Minor.

Doh, ray, maw, fah, soh, la, te, doh' (ascending)

Doh', taw, law, soh, fah, maw, ray, doh (descending)

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1. John Curwen: Musical Theory, London, Curwen, 1879, p. 7.

'Movable doh' for any Melodic Minor scale would read -

l, t, d r m ba se l (ascending)

l s f m r d t, l, (descending)

Two problems are removed by the use of Curwen's 'Lah Minor' (the second example), or the melodic form of the minor scale'1. - (a) the sharpening of the sixth note of the scale creates a smoother progression as well as removing the difficulty of pitching the augmented second interval which would otherwise be between the sixth and seventh notes and, (b), the downward progression, by lowering the seventh and sixth notes also makes for a smoother progression and easier pitching of the voice.

Much of the argument between the two sides was caused by the fact that the relationships between the degrees of the scale when changed from major to minor are themselves changed. The stability of Curwen's 'doh' is somewhat weakened when it becomes the third note of his minor scale. There are new elements of conflict in the Minor mode, and there is no longer the same one to one relationship as in the major scale. Curwen himself described some of the differences, as he felt them, in the effects of various sounds according to whether they were in the major or minor: 'Tonic sol-fa does not teach the modern minor as a new and separate scale. The pupils have nothing new to learn except the frequent intruder 'se', and the occasional intruder 'bay'. They find that the minor mode is best sung when the firm 'doh' is kept in mind and when pitching a minor tune they therefore strike

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1. P.A. Scholes: Oxford Companion to Music, 'Scales', O.U.P., 1941, p. 835.

the tone 'doh' first, and then the tones lah, doh, me.[1] This notational relationship between the relative major and minor scales was successful in getting Curwen's pupils to sing minor tunes confidently from notation - a skill which the proponents of any other system seem unable to claim.

Conclusion

A summary of its antecedents will show that Curwen's system had its roots firmly established in historical practice. The method of solmization by hexachords had been universally adopted throughout Europe from the 11th to the 16th centuries. But the Guidonian syllables, with the addition of 'si', had merely become the names of the notes for the scale of C major or A minor; they did not indicate relative pitch, but were simply symbols for fixed pitch.

The Introductions to Metrical Psalters which the Church promoted in Britain from the 16th to the 18th centuries, were continuous attempts to provide uneducated people with some means of reading simply psalm-tunes, using sol-fa mnemonics, with 'ut' and 're' being dropped eventually.

The dissolution of the monasteries in Britain had still left most small towns with their Chantry Chapels, to which were attached Song Schools; here, music, through the solmization by the four syllables mi, fa, sol, la, continued to be taught. Unfortunately, the Act for the Dissolution of the Chantries in 1574 closed more than 2,000 of these small schools, leaving music education, in the main, only for those who could afford to employ private tutors.

The practice of sol-faing by the use of four syllables - fa, sol, la, mi - was continued in Lancashire throughout the 19th century, and was still in use at the height of Curwen's success. 'The Lancashire Sol-fa', by James Greenwood, was published as No. 19 of Novello's Music Primers.

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1. Ibid., p. 17.

Sarah Ann Glover had already worked out her system successfully, even though it needed the genius of John Curwen to remove the complications of her method in order to give it a much wider appeal. Miss Glover had already indicated, in her 'Manual of the Tetrachordal System', published in 1845, that her system was rooted in the ancient Chinese systematisation of the scale sounds in the Pentatonic series d, r, m, s, l - known in China as 'gong, shang, jeau, jyy, yeu'.[1]

The antecedents, in spite of their complexities and limitations, provided a solid foundation which enabled Sarah Glover and finally, John Curwen to give their pupils a mental concept of the intervals symbolized in staff notation, thus providing a method of aural training that has not been surpassed.

As the elements of Curwen's system increase in complexity, their affective results, as seen in the sol-faists ability to read music fluently, become more impressive. The assimilation of the elementary factors enables the notation to gain in value as a teaching method at the more advanced stages. Unfortunately, its essential merits can only be understood by teaching it rather than attempting to evaluate it from without.

Its limitations, particularly with regard to instrumental music, are obvious, although the study of harmony is included in the system, and the higher diplomas of the Tonic Sol-fa College require an ability to arrange music for orchestral instruments. Personal experience has convinced me that the system's greatest failure is its inability to re-direct the student's thought processes from the less imaginative melodic lines of horizontal syllables to the pictorially free-ranging notes on the stave. This 'visual' element is entirely lacking, even though its absence is not the fault of Curwen himself, but rather the misunderstanding, or the mis-use of his

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1. R. Picken: 'The Music of Far Eastern Asia': New Oxford History of Music, Vol. 1, 1957, p. 94.

principles. Certainly, harmonic and contrapuntal processes are not encouraged if the system is seen as an end in itself. Its educational value lies in the fact that it is an amalgam of the best work of other teachers over the centuries, and as a music teaching method it transformed school music in many parts of the world. 'Sol-faists introduced children to a great musical truth, expressed in terms of the universal, by teaching them to sing 'Doh-mi-soh' on any sound they happened to hear, for they are teaching a universal idea instead of a particular application of it'.[1]

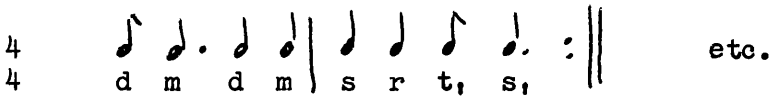
1. P.C. Buck: Psychology for Musicians, Oxford University Press, 1946, p. 107.

Chapter 4

The Kodály Method: a Complete Structure for Music Education

(a) Sight-reading: writing and sight-singing in Sol-fa

The Kodály method uses a complete system of musical notation which can be sung easily by those who are familiar with it, and which the majority of children can learn and easily reproduce. To anyone in this country who has been trained in Curwen's 'solfeggio', the Kodály Method books contain no mysteries or surprises. In the learning stages, the Hungarian children are given short tunes beginning on 'd'; these can be sung at any pitch.



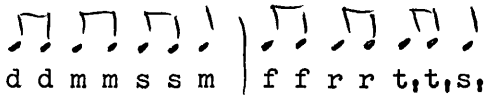
From the first note 'd', the important thing is the relationship between the different notes. The example shown can then be sung, using the same syllables, even if it is written on a stave in different keys; which confirms the fact that the syllables correspond to relationships between the notes within a key, and not to 'fixed' notes. This leads naturally to the learning of key-signatures; but whatever the key-signature, the pupil can easily read the melody, starting with 'd' in each case.

(b) At a later stage, and particularly when learning to play an instrument, the children become familiar with the fixed scale, using capital letters; after reading the notes in sol-fa, they repeat the melody at a fixed pitch, starting with a note from the piano, and singing it to capital letters. During a recent visit to a school for musically gifted children in the north of England, I heard a class of 11 year-olds being taught at this point in the Kodály method. In spite of the fact that for

most of them the sol-fa system was quite new (they had entered the school only three weeks earlier) they showed remarkable skill in reading simple melodies accurately, using the three processes of sol-fa syllables, rhythmic names and capital letters. This last process seemed to cause them most problems, due, no doubt, to the fact that they were all instrumentalists who were so far advanced from the process of learning the notes on the stave that they sometimes hesitated. Their teacher claimed that his use of the Kodály method 'was much more responsible for their skills in this relatively new medium than their intuitive musical gifts'.[1]

(c) Listening to Music

Whatever key it may be written in, the themes of a composition can be listened to, felt and remembered in sol-fa, e.g. - Haydn: 'Surprise Symphony in G Major', 2nd movement (played in any key)



etc.

Because these notes are heard in their positions within a given key the children unconsciously associated the syllables which they have learnt to 'feel' with the notes as they are played, or seen on the stave.

(d) Exercises in voice production

The same melodic motive can be sung with the same sol-fa syllables at different pitches because they always maintain the same relationship within each key. By taking each repetition of a phrase a semi-tone

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1. Visit to Chetham's School, Manchester, September, 1977.

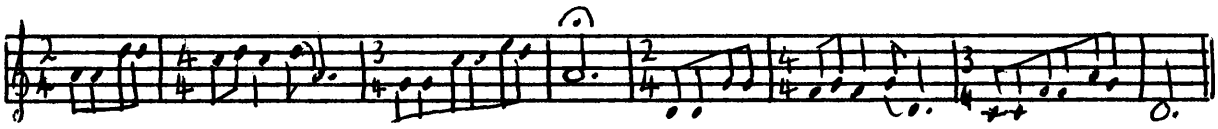
higher or lower, and using different vowel sounds, useful voice production exercises are always readily available.

(e) Writing music

The sol-fa system enables the pupil to write down a theme rapidly without using a stave. Children who do not have absolute pitch can sing it again without great difficulty, but those who have absolute pitch can, of course, only be given the melody in the key in which it is dictated to all the pupils. This is a valuable 'short-hand'. For changes of key within the melody, the flexibility that is necessary for singing the same syllables at different pitches is practised from the very first singing lessons, when the children are asked to repeat the same songs at several different pitches. This technique of transposition is helped by the fact that Hungarian folk-songs, with their structures based on transpositions of a fifth, help to familiarise the children with a melodic line which is repeated identically at two different pitches.

Cheremiss Folk-song (Kodály: Bicinia Hungarica II)[1]

Slowly. ♩ = 52



This flexibility, and the changes of 'd', may seem complicated to the uninitiated, but it must be emphasized that the 'd' is only changed when it is essential, i.e., when the modulation is long enough, and that in atonal music relative sol-fa has no meaning. 'Relative sol-fa is there-

1. Erzsebet Szöny, Musical Reading and Writing, London, Boosey & Hawkes, 1974, p. 251.

fore not an end in itself, but a means which allows children to move gradually towards musical knowledge; and this knowledge is acquired by a method which is based more on feeling than on intellect'.[1]

Other Educational Aids

(a) The Use of Hand-signs

These were borrowed freely from John Curwen's Tonic Sol-fa (see p. 86). Each note is given a corresponding hand-sign, and from the very first note-relationship, the child is taught to associate the sol-fa syllable with the sign - i.e., he learns to make the hand-sign at the same time as he sings the note. The examples in the teaching of intonation always include the appropriate hand-signs, and thus become automatic. Even in the nursery schools the children begin this association of hand-signs and sol-fa syllables. It is often used in the form of a game; when the teacher sings notes from the pentatonic scale the children close their eyes and make the gesture corresponding to each note.

Obviously many variants can be used in this method of aural training - e.g., the same note-pattern can be sung at a different pitch while the hand-signs are made for each repetition, so that the children soon realise that the note-relationships always remain the same. More difficult musical games are used, even leading to the introduction of modulation - e.g., the teacher indicates the notes to be sung by giving hand-signs with the right hand: when the note 'm' is reached, the teacher

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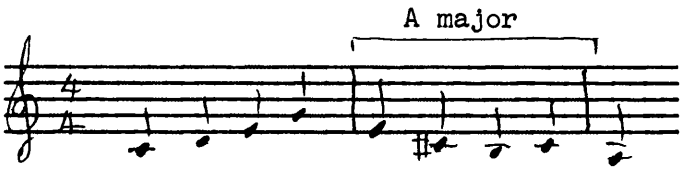
1. J. Ribiere-Raverlat, Music Education in Hungary (trans. by M. Safranck), Leduc et Cie, Paris, 1967, p. 43.

indicates the 's' hand-sign with the left hand -

d r m s m = s m r m d.

If these notes were put on the stave, beginning in the key of C Major, the second half of the phrase would be sung in A Major.

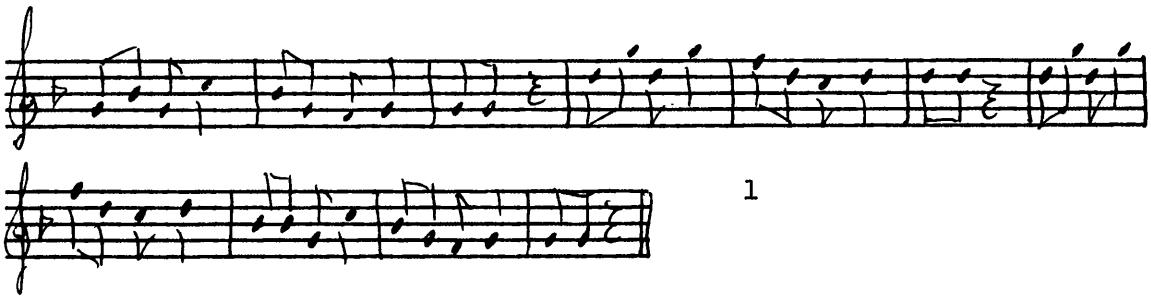


(b) Memorization

'Learning by heart' is always encouraged, and many ways are used to develop this faculty - from the memorizing of short three-note motives to longer melodies as the children's powers of concentration increase.

(c) Sight-singing, and learning Songs

Songs presenting unfamiliar technical difficulties are learnt by ear; only when the children know the song and sing it well are they allowed to examine the text and sing it in sol-fa notes. They may also be allowed to learn the song 'by ear' after first analysing it, noting any similarities or repetitions, or any well-known forms such as the



1

folk-song pattern - A B B A or A A^5A^5A. But usually, the first thing the class does is to sing the song in sol-fa, i.e., to 'sight-sing' it;

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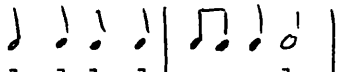
1. Zoltan Kodály: Folk Music of Hungary (trans. R. Tempest & C. Jolly), London, Barrie & Rockliff, 1960, p. 62. From Kodály's 1922 Collection. Written in the pentatonic scale, with an unusual rhythm.

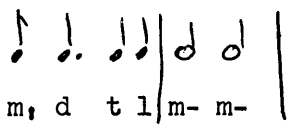
and only when the music is thoroughly assimilated are the words sung.

(d) Relationships between wider intervals - major and minor

A relationship is regarded as being similar to an interval, with one important difference - e.g., the interval between 's' and 'm' is a minor 3rd. Within a larger scale there are other minor 3rds., but only one 's-m' relationship which is situated and heard within the key in a unique way. 'It is because of this close link between a relationship and a sense of tonality that it can be said that a relationship is a melodic formula within a key'.[1] The teaching of these relationships between notes of the scale gives the children an infallible tonal sense in which they feel completely at ease both in listening to, and singing, the music. The relationships also provide a basis for the intonation of wider, or more difficult, intervals. Before this stage is reached, the children will have been long-familiar with the 'la' pentatonic scale - l, d r m s l.

In early years, the opening phrases of well-known folk-songs are often used to accustom the children to melodic relationships - e.g.,

the Octave - 

the Minor 6th - 

Movable and Fixed Scales

Children who receive instrumental tuition are taught to read music with capital letters representing fixed notes - e.g.

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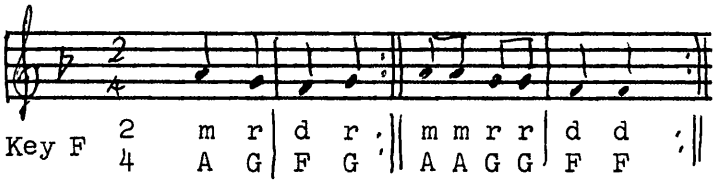
1. J. Ribiere-Raverlat, ibid., p. 48.



Referring again to my visit to a music school for gifted children and their difficulty in singing and using capital letters, their problem was linguistic and not musical, as I quickly discovered when I asked them to sing the same melody to 'la'.

(e) Dictation

'Dictation is used as a means of training the memory, or mental-hearing, or for the first phrase of an improvisation. The tunes for dictation are played on the piano, or shepherd's pipe, or sung to 'la' by the teacher'.[1]

Again the method of presentation is laid down for all teachers. First, the melody is played or sung right through, and not in arbitrary sections. If the dictation is long, or particularly difficult, it is divided into sections of four bars, or is made to follow the phrase patterns of the melody so as to emphasize its musical character, and to make melodic sense. Naturally this method makes great demands on the memory, but its practice is regular, and the children's ability to solve its problems soon increases.

Example -

(a) The teacher plays the melody in order to establish tempo and key.

(b) Second hearing: marking the bar-lines.

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1. J. Ribiere-Raverlat, ibid., p. 56.

(c) Third hearing: the class sings the piece from memory to 'la'.

(d) Fourth hearing: the rhythmic pattern is marked out, bar by bar.

(e) Fifth hearing: the melody is sung by the children in sol-fa.

(f) The melody is written on the stave from memory.

An example of Oral Dictation

(a) The melody is first sung by the teacher and then thoroughly practised in sol-fa -

(b) The bar lines and rhythm are first written and set out.

(c) The sol-fa syllables are then written under the rhythm.

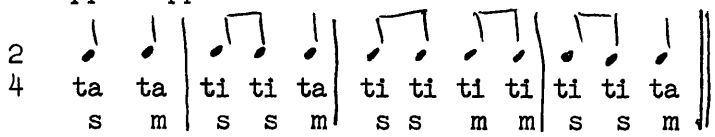
(d) The tune is finally written out on the stave in a key named by the teacher.

(f) Rhythmic Teaching

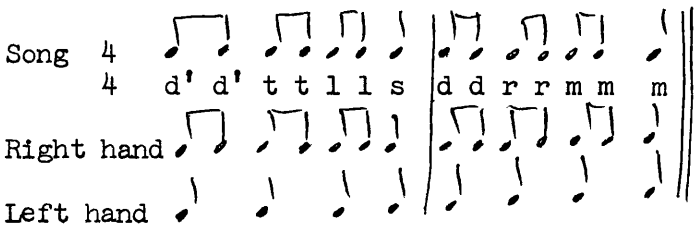
Nursery school children begin by marching to Kodály's 'Little Pentatonic Marches', which are often played by the teacher on a xylophone. Much importance is attached to making the children feel the regular pulse beats; they also clap in time when they have stopped marching. When the children are familiar with a regular beat, they are made aware of the rhythm of the songs they have learnt, and are taught to recognize duple time. There are many ways of doing this, and the teachers use simple percussion instruments as well as voice and piano, while the children use rhythm-names. e.g. All Hungarian children begin

with the song called 'Zsipp-Zsupp', one of the numerous nursery songs built on two notes, 's' and 'm'.

'Zsipp-Zsupp'

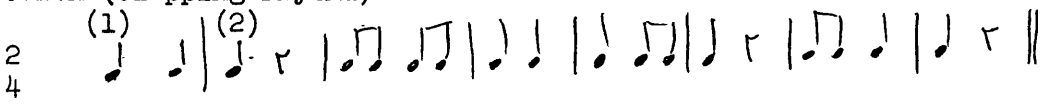


Initially, the rhythmic exercises are treated as games, and do not last long. But there is a gradual build-up of difficulty which requires control, balance and concentration. Children are taught to tap out a regular beat with the left hand, and then, at a signal from the teacher, start to sing a song, while at the same time beating out the rhythm of the song. They later progress to more complicated rhythms and the use of both hands - e.g.



Simple skills such as this are the first lessons in co-ordination.

Canon (clapping rhythm)



More advanced rhythmic exercises - memorizing rhythms, canons, counterpoint, ostinati - are practised as the children progress to more difficult rhythms. Folk-songs from other countries are used as well as the asymmetrical rhythms with 5, 7 or 9 beats to the bar, as in Greek and Bulgarian folk-tunes.

These are some of the fundamental 'aids to teaching' within the Kodály method. 'The exercises are only a means; the true end is music. When the children begin to understand polyphony they move easily and naturally to the sight-singing of choral works'.[1] Choral classes give them a chance to sing more difficult compositions straight from the score. Several choral anthologies, selected and grouped for three different levels of attainment, are used continually in all types of school. Composers whose works can be found in these collections include Lassus, Morley, Palestrina, Rameau, Mozart and many others up to Kodály himself, as well as anonymous composers of the 16th and 17th centuries. (See Bibliography under Kodály).

Finally, in the schools with music sections, the 13 and 14 year olds begin to work through Bertalotti's 'Two-part Solfeggios', where one part is written on the stave, and which imitate genuine classical forms, thus introducing the children not only to the style of classical polyphony but also to fugato, to real and tonal answers, to canons at the octave and fifth, to 'mirror 'fugues, and other devices. It would be well to remember that this high standard is reached only after about eight years of carefully structured music-teaching in which the children live in an atmosphere of musical awareness. 'With a training of this kind, even children who do not intend to become professional musicians will be capable of listening to, and understanding, a performance by a mixed choir, a piece of chamber music, or a symphony. On this solid grounding they progress from classical harmony to a study and appreciation of more modern music'.[2]

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1. J. Ribiere-Raverlat, ibid., p. 57.
2. J. Ribiere-Raverlat, ibid., p. 65.

The Structure of Hungarian Schools and the Teaching of Music

The following information concerning the structure of music education in Hungary is a summary of part of the research carried out by Mlle. Ribiere-Raverlat, a French musicologist, who spent a whole year of investigation in Hungarian schools, followed by various subsequent visits. Her book, 'Musical Education in Hungary' is a comprehensive study of music education from nursery school to Music Academy.

Nursery Schools

Kodály visualized a child's education as a large building whose foundations were represented by the first three years spent in the nursery school. This link between the family group, the child's eventual place in society, and the school is regarded as extremely important. 48% of all Hungarian children between the ages of 3 and 6 years attend nursery schools. The musical link between school and society in Hungary is folk-music. It is seen not only as a treasury of balanced melodies and characteristic rhythms, of interesting scales and polished forms, but, beyond this, a faithful reflection of a people's history, realm of thought and attitudes. As such, it has an influence not so much on the intellect; but rather on the emotions, thereby penetrating areas that cannot be similarly approached by other material'.[1]

There are three types of Nursery School.

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1. A. Coates: 'Music Education in Hungary', Music Education Abroad - Hungary, Vol. 5, 1975, p. 20.

The Structure of Hungarian Schools and the Teaching of Music

Age	Ordinary Schools	Schools with Music Departments (Kodaly Recommended)	Music Schools
24 23 22 21 20			Academy of Music with University status (a five year course) Entrance Examination
19 18	'Passing out' Examination	with additional music exam	Revision course Ordinary Schools 'Passing out'
17 16 15 14	Choir 2 hrs. Optional " " Choir 2 hrs. 1 hr. Choir Choir 2 hrs. 2 hrs. 1 hr. Choir " " 2 hrs.	2 hrs. Choir 2 hrs. Instrumental 2 hrs. " " (optional) 3 hrs. " " " 4 hrs. " " "	Secondary Music School Morning-general subjects Afternoon-Conservatoire classes
13 12 11 10 9 8 7	2 x 45' Choir 2 x 45'	+ Recorder 4 x 45' + Recorder 6 x 45' Choir 2 x 45' Instrumental lessons (optional)	Sol-fa 2 x 45' " 2 x 30' Sol-fa 2 hours a.m. - general subjects p.m. - music Sol-fa - 2 x 45'
6	2 x 30' per week	4 x 45' 2 x 30' with arithmetic	
5 4 3	2 x 30' 2 x 25' 1 x 25' plus a little singing each day. taken by an ordinary nursery school teacher.	30' per day, taken by an ordinary nursery school teacher who has taken a special music course.	2 x 30' per week, taken by a specialist music teacher.

𝄞 = Class singing lessons

(a) General: the most common, with children in age-groups. The children stay in school for the whole day and in theory, have two singing lessons per week; in practice, they sing for short periods each day. There is no systematic musical education at this stage.

(b) Experimental School of Szombathely: This is a musical nursery school where children stay all day, and have one singing lesson each day. The music teaching is methodical and progressive.

(c) Musical Nursery School: Children attend these schools twice a week for singing lessons which are taken by a nursery school teacher who specialises in the musical education of small children. The singing lessons last for thirty minutes and are not held on consecutive days. In 1966 there were 120 musical nursery schools of this kind in Hungary.

In 1957, the Hungarian Department of Education published a book entitled Nursery School Teaching. This book has had a great influence on Hungarian nursery school teachers, and suggests what it considers to be the right atmosphere for this type of education. A large section is devoted to music education, which, it is suggested, should start at the age of three. The book advises 'the introduction and teaching of Hungarian nursery songs in order to give the young children an introduction to singing, teaching the songs accurately, and the children to enunciate clearly, developing their ear and sense of rhythm at the same time as their feeling for music. And finally encouraging the development of a collective spirit by choral singing and learning songs for festivals and special occasions'.[1]

1. Hungarian Department of Education: Nursery School Teaching, 1957.

Ordinary Primary Schools

Hungarian children attend a Primary school between the ages of 6 and 14. Then follow four years of study in a Secondary school. The 'Ordinary' Primary schools have no musical bias as compared with the other two types of Primary school, but nevertheless they provide two 45 minute lessons in singing per week; there is no instrumental tuition in this type of school. During the first three years the class teacher gives the singing lessons. From the 4th to the 8th forms, a qualified music teacher gives the music lessons in the presence of the class teacher. The development of musical knowledge and the methods used are the same as in the primary schools with music departments and in the primary Music schools.

Time-tables for Classes in Singing and Sol-fa (per week)

Age	Music Lessons	Optional Choral Singing
6	2 x 30"	
7	2 hours	
8	"	
9	"	
10	"	2 x 45"
11	"	"
12	"	"
13	"	"

Mlle. Ribiere-Raverlat adds an interesting note that in Budapest there are frequent meetings between music teachers from schools in the same district with their music inspector. A teaching demonstration given by the inspector, is held in each school in turn, immediately preceding

these meetings; the teachers are encouraged to exchange ideas so that they do not feel isolated with the problems of one particular school. At a more general level, these meetings allow the teachers to discuss teaching methods which have been well tested but which may lead to a lack of flexibility if followed too strictly.

General Primary School with Music Sections (Music Branch Schools)

This is the type of primary school which conforms to Kodály's intention - 'these schools are not intended to train professional musicians but to educate concert audiences of the future'.[1] Although some children - between half and two-thirds - learn to play an instrument from the age of eight onwards, teaching in these schools is concentrated on singing and choral work, thus following Kodály's edict, 'let us make music together', and aimed to generate a feeling of solidarity and mass expression.

The first primary school of this kind was formed in 1950 in Kodály's home town, Kecskemet, and by 1966 there were about a hundred spread throughout Hungary. A qualified music teacher takes the lessons in singing and sol-fa from the first year. Instrumental teachers for piano, violin and 'cello visit the school to teach children from the third to the eighth forms - an average of 20 pupils in each form of 30 - while the remainder continue to play the recorder, which all children learn in the first and second forms.

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1. Hungarian Department of Education Lectures, p. 25.

Time-table for the first four years

Subjects	Age 6 years	7 years	8 years	9 years
Arithmetic	5	6	6	6
Reading	5	5	4	4
Writing	5	2	2	2
Grammar	-	3	3	3
Essays	-	-	2	2
Social Studies	1	2	2	2
Practical Work	1	1	2	2
Drawing	-	1	1	2
Gymnastics	2	2	2	2
Singing	5	6	6	6
Total	24	28	30	31

The figures indicate the number of lessons, each lasting 45 minutes.

'Within the given frame-work there is a flexibility which allows a re-arrangement of the time-table, particularly in the second four-years, where it has been proved that children pay more concentrated attention to their arithmetic lessons if these are immediately preceeded by a singing lesson'.[1] The singing lessons are for 45 minutes. From the fifth year, all the pupils become members of a choir, and as far as possible, arrangements are made so that choir practices take place on the last two days of the week, when there are no singing lessons.

There were early complaints that the time-tables were over-burdened. Six music lessons a week were said to be too many. But the beneficial effects of this daily musical training were soon evident. 'Educationists proved this scientifically by comparing the results obtained in the music classes and in the general classes which served as a control: at the same age, in identical social conditions, and with the same teaching

1. J. Ribiere-Raverlat, Ibid., p. 46.

methods, the children in the music classes were quicker at mental arithmetic, more skilled in reading and writing, had more facility in elocution, could concentrate more over longer periods, had better powers of imagination and memory, and in older classes, a greater aptitude for languages. Results in physical education were also better. The children with more practice in singing had a greater lung capacity, and were better developed in general. School surveys also showed that pupils in 'music branch' and 'special' schools developed group discipline much earlier as a result of their practice in choral singing'.[1]

Mlle. Ribiere Raverlat noted the absence of orchestral playing in the time-table. The Hungarian music teachers with whom she discussed this all felt that the continuation of instrumental lessons throughout the school were a necessary preparation to ensure the high standard of skills required in orchestral playing if these were required at a later stage in the child's musical development.

Primary Music Schools

Entrance Examinations

Music inspectors visit the 'Ordinary' and 'Music Branch' primary schools in the Spring and Autumn of each year. Children between the ages of six and seven are interviewed in the Spring, and those between the ages of seven and eight in the Autumn. The teachers are always consulted and, on their recommendations, children who show special

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1. J. Ribiere-Raverlat, Ibid., p. 52.

musical aptitude are interviewed, and after parental consultation and agreement, and approval by the Headmaster of the school, are allowed to proceed to the preparatory course at the Music School.

These are the schools where only music is taught. In 1966 there were ten in Budapest, and seventy four in the rest of the country. The children have their other subject lessons in another school in the mornings and go to the music school in the afternoons. Compared with the German 'Jugendmusikschulen', (see Chapter 10), the Hungarian music schools present a similar time-pattern and entrance requirement, but in a wider and more highly, and nationally-organised form.

After a year of preparatory singing and sol-fa the children learn to play an instrument - piano, violin or 'cello. At the same time they have one class in sol-fa each week for six years. At the end of the six years those who do not continue their studies at the conservatoire are allowed to continue to play in the school orchestra.

Based on sol-fa, the aim of the Primary Music school is to teach children to play musical instruments and to train future professional musicians.

The following time-table shows the weekly arrangements for each class:-

	Prep Class	1st	2nd	3rd	4th	5th	6th
Singing/Sol-fa	1hr 30 min	1'30"	1'30"	1'30"	1'30"	1'30"	1'30"
Instrumental	-	2x25"	2x25"	2x25"	2x25"	2x30"	2x30"
Orchestra	-	-	-	-	2 hrs	2 hrs	2 hrs

Orchestral playing is optional, and the orchestras are for strings only, without violas, which are considered to be too big for small children to handle. The orchestras of first, second, and third violins, and 'cellos, play an average of seven or eight pieces each year, studying two or three in great detail. These pieces are then played at a festival to mark the end of the school year.

In each district there is a 'district music school' where instrumental music is taught - strings, wind and percussion. At the same time this school acts as an administrative centre for all the music schools in the district. For example, children who have started to learn to play the piano in an ordinary (music branch) school, and wish to learn to play a wind instrument, go to this school. Medical evidence of lung capacity and physical fitness is required before they receive wind or brass tuition. It is possible to make up a complete orchestra in the district music school.

Secondary Schools (for 14 to 18 year olds)

These schools have week-day classes from 8 a.m. - 1.30 p.m.

Ordinary Secondary Schools:

In 1967 the Ministry of National Education introduced a new programme of music lessons -

1st Form (14 years)	Two lessons per week + compulsory choral singing
2nd Form	One lesson per week + compulsory choral singing
3rd and 4th Forms	Optional choral singing.

The music syllabus is constantly under review, but the general principle remains the same - to extend the technical knowledge learnt at the primary school, to continue with ear-training, and to teach the main characteristics of each period of musical literature.

The teaching of musical styles is considered much more important than teaching the history of music through the lives of composers.

Secondary Schools with Music Sections (Music Branch Schools):

These four years, from 14 to 18, are intended to provide a logical continuation of the music education given in primary schools of the same type. The prototype school is in Kodály's native town, Kecskemét, and is based on the composer's own ideas.

Most of the children in the first year of this type of secondary school come from the corresponding type of primary school; the few exceptions are those children who have done particularly well in music in the Ordinary primary schools, or those who have failed to live up to their promise in the primary Music Schools. 'Although the ideal has not been achieved, the level of musical achievement in these secondary schools is still amazing. There is a great deal of choral singing as a continuation of this musical activity in the primary schools, and the children have a thorough knowledge of Hungarian folk-

music and of classical music; the children are not, at this stage, faced with the difficulties presented by the scores of contemporary compositions'.[1]

'As in the primary schools with music sections, the aim is not to train professional musicians but to produce well-balanced and educated young people who will form an appreciative concert audience. The compositions they listen to, and their knowledge of different music styles is very extensive, and their choral repertoire reaches a very high level'.[2]

The music time-table for this type of school is as follows -

Age	Music Lessons	Choir	Orchestra (not for all pupils)
14	4	2	2 hours
15	3	2	2 hours
16	2	2	2 hours
17	2	2	2 hours

Secondary Music School:

Pupils who wish to enter this type of school must take an entrance examination which consists of an instrumental test, a dictation for one voice, sight-singing in sol-fa, recognition of intervals and chords, and various theoretical questions.

The interviewing panel is made up of sixteen teachers: one for each instrument, and one specialist for each of the following - sol-fa,

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1. J. Ribiere-Raverlat, Ibid., p. 94.
2. J. Ribiere-Raverlat, Ibid., p. 94.

harmony, history of music, Hungarian folk-music. In 1966 the Budapest Secondary Music School had 217 pupils, divided into four years, with three classes in each year. Classes in general subjects are held each week-day between 8 a.m. and 11.30 a.m. The work in these schools is less concentrated than in ordinary secondary schools, but with smaller classes of about 20 pupils it is possible to provide more intensive tuition.

There are three compulsory subjects - Hungarian literature, Mathematics, and History. Russian language is also compulsory, with a choice of German, English or French. The following time-table is complementary to General and Compulsory studies.

	1st Year	2nd	3rd	4th	5th
Instrumental	1½ hours	1½	1½	1½	1½
Sol-fa	2 hours	2	2	2	2
Harmony	-	-	1	2	2
History of Music	1 hour	1	1	1	1
Hungarian Folk-music	-	-	-	-	1
Chamber music	-	-	1	1	1
Choir	2 hours	2	2	2	2

The Conservatoire:

In addition to the Budapest Conservatoire, there are five conservatoires in Hungary. The courses last for four or five years, depending on the subjects chosen. Children are admitted at the age of fourteen on completing their education in the primary school; a high percentage of entrants invariably comes from the primary music schools, with a much smaller number from the primary schools with music sections, and an occasional late developer from an ordinary primary school. Exceptionally

gifted children are admitted from the age of ten. The entrance examination includes an assessment of previous work as well as actual tests. The Conservatoire is attached to a secondary music school in order to continue the pupils' education in general subjects such as Hungarian literature and Russian language, with a choice of German, French or English, as in the secondary music school.

The main subject for all students is either an instrument, singing, conducting or composition. In addition there are compulsory courses in sol-fa, harmony, musical form, history of music and folk-music. Students who do not study the piano as a principal instrument must take it as a subsidiary study. There are also compulsory classes in chamber music, orchestral playing and choral singing. The fifth year of the course is spent in revision.

	1st year	2nd	3rd	4th	5th
Main Subject	1½ hours	1½	1½	1½	1½
Sol-fa	2	2	2	2	2
Music Theory and Harmony	-	-	-	2	2
History of Music	1	1	1	1	1
Folk-music	-	-	-	1	1
Orchestra or Choir	2	2	2	2	2
Chamber Music	-	-	-	1	1
Compulsory Piano (second study)	-	20 mins	20 mins	20 mins	20 mins

The Conservatoire course follows a rigorous pattern of end-of-term examinations and regular marks, but there are frequent concerts for performances before small audiences. This is regarded as good psychological training for the students, which also enables the teachers to

assess the development of the pupils' personalities. Occasionally, concerts are arranged in which students, or groups of students from all the conservatoires in the country participate.

'In the Music Theory Class, harmony and music form is studied simultaneously on the basis of the classical music of the Vienna school. The connection between the two subjects is made deliberately and is regarded as an 'analytical harmony' class in which musical texts are used to teach the style and structure of the main musical forms such as 'sonata', 'rondo', etc.. One original method of teaching harmony consists of making four groups of students sing four-part exercises, rather than have them played on the piano. However, all the work, whether written or read, is done on two staves. Another interesting approach is used in the teaching of harmonic concepts such as the Neapolitan 6th., suspensions, sequences, etc.'.[1] I have already referred to children in primary schools who begin by singing a variety of folk-songs in order to learn relationships between notes of the Pentatonic scale and also between modes and rhythms. In the same way the teacher in the music theory classes plays examples to illustrate new concepts so that the students may learn through their ear-training processes. Only after the students have learnt to recognise the sounds aurally can they proceed to theoretical explanations. 'The balance between intellectual understanding and mental hearing, which is always difficult to maintain in a harmony class, seems to be satisfactorily achieved by this method'.[2]

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1. J. Ribiere-Raverlat, Ibid., p. 99.
2. J. Ribiere-Raverlat, Ibid., p. 99.

This method of using the ear and mental hearing in the teaching of harmony takes up a great deal of the teacher's time - e.g., when harmonising a figured bass, the teacher gives the bass, the degrees and the numbers of the chords, and then asks the class to read it through to themselves, and at the same time imagining a treble part. Then the pupil is asked to sing the treble part alone. This is a very demanding exercise, requiring a good memory and the ability to hear mentally. The singing, as opposed to playing on the keyboard, of four-part harmony exercises, is also devised to help the student because the melodic lines are easier to separate vocally. Completed exercises are however played on the piano from memory, and are also played as transposition exercises; this is regarded as useful preparation for accompanists.

The harmony class is therefore not as purely theoretical as it would at first appear; the emphasis is always on teaching through musical activity.

Sight-singing is almost exclusively in sol-fa, but instrumentalists are expected to sight-read in sol-fa and at fixed pitch.

Melodic dictations are never allowed to lose their musical value, or to be merely acrobatic. Harmonic dictations, oral or written, tonal or atonal, are pure exercises for the ear. At the end of the course the students take an examination consisting of practical and theoretical tests. The most gifted students then take the entrance examination to the Academy of Music.

Teacher Training Colleges

The story has been widely circulated that Kodály once heard a group of girl student teachers singing while walking in the Hungarian countryside. He was so appalled by their poor efforts that he determined to do something to improve the standards of music education. The training of music teachers must therefore have been one of the foremost considerations in the planning of his method.

There are three types of teacher training colleges in Hungary.

1. Nursery Teachers

After taking the Secondary school passing-out examination, girls follow a three-year training course.

2. Ordinary Primary School Teachers

A three-year course in the teaching of all subjects, including singing in the first four classes - i.e. children aged between 6 and 10 years. The work is not very advanced, but includes classes in sol-fa and the teaching of singing, history of music, elementary piano and choral work.

3. Specialist Teachers

There were three of these colleges in Hungary in 1966. They train teachers who will eventually teach the four senior classes in ordinary primary schools, i.e. children aged between 10 and 14 years. But these teachers specialise in two subjects: after the entrance examination has been passed they may choose any two from the following - Mathematics, History, Hungarian, another language, Music, in a four-year course.

There were approximately 1,300 students in each type of training college in 1966. The music students came from ordinary secondary schools and therefore had already received a certain amount of musical education during their eight years at primary and secondary schools. Most of them had also attended classes in sol-fa and instrumental playing at a primary music school. The entrance examination for specialist teachers of music includes a test in sight-singing in sol-fa, an instrumental test, a test in solo-singing to assess vocal quality (a highly developed technique is not required), and some fairly general questions on the history of music.

'In spite of the diversity of the classes and the length of the training course, it would appear that the students who will teach another subject in addition to music are not trained to such a high level as the students in vocational colleges who become specialist teachers. The difference in standards is even greater when compared with those who have studied for five years at the Academy of Music'.[1]

Vocational Colleges

In 1967, the six vocational colleges in Hungary were attached to the Budapest Academy of Music which was thus de-centralized. Re-organised and re-named 'Teacher Training Colleges for Singing and Music', they train both teachers of instrumental music and sol-fa for music schools and music and singing teachers who may also teach in ordinary secondary schools. Entrants to this type of college must pass an examination, with the exception of students of wind instruments, the double

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1. J. Ribiere-Raverlat, Ibid., p. 103.

bass and percussion who have passed their secondary school examination, or have a passing-out Certificate from the conservatoire.

Instrumental students follow a weekly pattern which still places considerable emphasis on sol-fa and the method of teaching it.

	1st year	2nd	3rd
Sol-fa	2 hours	2 hours	2 hours
Theory and Harmony	2	2	2
Piano	1½	1½	1½
Sol-fa Method & Teaching Practice	3*	3*	3*
Piano Method & Teaching Practice	1	3	4
Theory of Voice formation	1	-	-
History of Music	2	2	2
Folk-Music	1	1	-
Choir direction: theory & practice	2	2	2
Chamber Music	1	1	1
Singing	-	½	½
Marxism-Leninism	-	2	2
Theory of Education	2	2	-
Russian	1	1	1
A second language (optional)	1	1	1

* includes one hour of observation in the class-room.

Students of singing have a similar time-table, substituting method and practice of singing for instrumental tuition, but adding piano accompaniment to singing, piano, and Italian.

It can be seen from the time-table that the course is varied and well-balanced. The teaching of sol-fa after the age of fourteen may appear to us to be unnecessary, but seen in its context as the basis

of aural perception in Hungarian music education, and supported by ample material published in sol-fa, its importance is not exaggerated. Even the theoretical classes (musical theory, sol-fa and score-reading), history of music and folk-music have a very high practical content, while the instrumental skills, conducting and vocal practice (solo singing, choral singing and choir direction) ensure that the students are well-equipped with practical skills for use in the class-room.

The Academy of Music

Established in 1875 by Liszt, the Academy of Music was granted University status in 1918. It is the only establishment of its kind in Hungary, and is made up of eight main departments - composition, musicology, piano, stringed instruments, wind instruments, organ, singing, music teaching and choir direction. The administration is organised by the Director of each Department, and each departmental course lasts for five years. 'Organized music education in Hungary on the highest level is provided by the Liszt Academy in Budapest'.[1]

Below is a general analysis of the teaching course in hours, without giving full details of each class.

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1. Musical Education in Hungary, ed. Frigyes Sandor, (trans. C. Jolly), London, Barrie & Rockliff, 1966, p. 223.

	Year 1	2	3	4	5
Sol-fa	2	2	2	2	2
Theory and Harmony	3	3	2	-	-
Counterpoint	-	-	2	-	-
Choral Direction	-	-	-	-	2
Choral Singing	2	2	2	2	2
General History of Music	2	2	2	-	-
History of Hungarian Music	-	-	-	1	-
Folk Music	1	-	-	-	-
Piano	$\frac{1}{2}$x2	$\frac{1}{2}$x2	$\frac{1}{2}$x2	$\frac{3}{4}$	-
Transposition and Score Reading	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	-	-
Singing	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	-	-
Anatomy and Physiology	1	-	-	-	-
Introduction to full Orchestration	-	-	-	1	-
Singing Method(Primary Schools)	-	2	2	-	-
Theory of Education	-	-	2	2	-
Sol-fa Teaching Method	-	-	-	-	1
Theory of Popular Education	-	-	-	-	2
Teaching Practice(including observation)	-	-	5	5	5
Russian	2	2	-	-	-
Political Economy	4	-	-	-	-
Philosophy	-	2	2	-	-
Socialism	-	-	-	2	-
General and Musical Aesthetics	-	-	-	-	2

The classes in sol-fa continue throughout the course, and the level of sight-reading is very high. Harmony is studied in the first two years during which students analyse classical compositions thoroughly, and in the third year they analyse modal and modern works. A knowledge of classical music is considered to be an essential basis for the Harmony course.

It is interesting to note that counterpoint is studied only in the third year. This entails an analysis of the works of Palestrina and J.S. Bach. The Introduction to Orchestration classes are designed to enable the future teachers to make their own orchestral arrangements for school orchestras. The Theory of Education course is thorough and intensive, complemented by an intensive course of practical training.

The classes in Popular Education prepare the students for the organisation of extra-curricular activities - music clubs, young people's concerts, adult music education, etc..

In a general appraisal of the Academy of Music course it should be noted that the period of five years allows plenty of time to train the teachers who will form the elite of their profession. In the first place they must be highly talented musicians with a sense of vocation: they must be able to sight-read with ease; be accomplished choral-singers with a good knowledge of choral repertoire, be good pianists, and have trained voices.

In the third year the classes in musical structure (two hours of harmony and two hours of counterpoint per week) are very important.

From the fourth year, three music classes are discontinued (harmony, counterpoint, and history of music), and Educational training, begun in the second year with Singing Method, and in the third year in Theory of Education, is increased until it plays a large part in the course in the fourth year, and takes up a considerable part of the course

in the fifth year.

At the end of each year marks are given, with general comments by the professor of each subject, and tests must be passed annually before students are allowed to proceed to the next year's course.

In the fifth year the students prepare for their Diploma examinations. These are spread over the year from January onwards, thus allowing the students time to prepare for each examination, and reducing the physical and mental strain at the end of such an intensive course. The successful students are sent as teachers to ordinary primary schools and primary schools with music sections, to secondary schools, to music schools, to the Conservatoire, and in very exceptional cases to the Academy itself. 'They must teach for 24 hours each week, and often conduct adult choirs, organise music clubs, run a small provincial orchestra, and become generally involved in the musical life of the community'.[1]

Conclusions

Clear Objectives: The most important single factor in the Kodály Method of Musical Education is the focusing of the energies of teachers and children by providing them with realistic and clear-cut objectives which are carefully arranged in appropriate sequence. 'Kodály has provided Hungarian teachers not only with a 'grammar' of music, and with indications of how to use it, but an anthology to which their acquired skills

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1. J. Ribiere-Raverlat, Ibid., p. 109.

can be applied for purposes of exploration, and from which they are largely derived. In short, they have been given 'music outfits', and with this sizeable book they have been told - 'teach this to your pupils'; and the teacher has been trained in the ways of doing it'.[1]

The music colleges have been created for the sole purpose of producing highly skilled music teachers - not performers. Performing is almost a by-product; those who possess exceptional talent have the opportunity to take up a career as professional performers, but the vast majority whose talents and skills have been developed in the colleges go into the Hungarian schools with enthusiasm and not as 'failed concert artistes' or 'reluctant' teachers.

'Another reason why the Kodály method has been successful is that it has been used with young children who have thus been given systematically organised experiences in their formative years, until music, and especially singing, seems to be a natural part of everyday life. In this way, Hungarian children have built up a store of tonal and kinaesthetic memories, and associations with relevant symbols, and have also developed powers of perception, habits of concentration, and attitudes towards music which almost guarantee further progress'.[2]

'We find that music-training in the Kodály way develops mental abilities other than musical ones - fluent reading at the early stages, good progress in mathematics, imaginative writing, co-ordinative abilities,

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1. William Murphy, op.cit., p. 17.
2. William Murphy, Ibid., p. 19.

etc.. Therefore we must come to the conclusion that the time devoted to music-training is also a contribution to the development of the whole child'.[1]

Kodàly saw that haphazard song-singing and movement did little or nothing towards real progress. He realised that young children must be helped, not only to 'learn' particular pieces of music, but to get to the nature of the music itself, and to build up adequate concepts of pulse, metre, rhythm, time-patterns, phrases, pitch, tonality, timbre, blend, structure, style etc. in a carefully structured 'method'.

The construction and direction of this work involved Kodàly in an enormous amount of composition as well as educational research. In addition to the extensive research into the folk-music of Hungary, which he undertook with Bartok, he paid close attention to the musical life in his country - to concerts, music classes, school performances and examinations. He was always available for advice and criticism. The supervision and consultation involved in the creation and production of various editions of collected material from other sources was in itself a tremendous task; 'but an examination of the twenty-two books which make up the 'Kodàly Choral Method', written between 1941 and 1967 reminds us of his words - 'our aim must be to turn out children for whom music, good music, is a necessity of life'.[2]

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1. K. Simpson: Some Great Music Educators, p. 87.
2. K. Simpson, Ibid., p. 87.

Chapter 5

Carl Orff, (b. 1895-) 'Schulwerk' in Theory and Practice in Europe, the U.S.A., and Canada

Instruments used in the Orff Method

Keyed Instruments (range middle C to A')

Alto Xylophone

Soprano Xylophone (sounding an octave higher)

Alto Glockenspiel

Soprano Glockenspiel (sounding an octave higher)

The xylophone is played with rubber-covered sticks; the glockenspiel with wooden sticks. For their use in pentatonic music the F and B bars are removed.

Glasses (range middle C and the additional notes of the Pentatonic scale). Ordinary drinking glasses, or wine glasses of different size and thickness, are used. For glasses that do not give the correct pitch, those that sound sharp can be tuned down by using water. The glasses can be struck lightly with wooden sticks.

Percussion

Triangle

Tiny cymbals (sometimes known as 'Indian Bells')

Cymbals

Sleigh Bells (these can be made by sewing tiny bells to rubber or leather strips

Tambourine

Drums (with one or two skins; with, or without, snares)

Wood Blocks (various sizes)

Sand Rattles (made from wooden or tin boxes filled with sand)

Castanets

Small Hand Drums

Kettle Drums

Big Drum

Recorders, Lutes and Guitars 'To keep the ensemble together, and for the playing of Drones, a Bass instrument is added, preferably a Viola da gamba or violoncello, possibly a viola or violin. This is always called 'Bass'. The use of the piano (as against the old keyboard instruments such as the harpsichord, clavichord or spinet) is to be deplored as it bars the way towards the tonal and stylistic originality of this kind of music-making. Even more so mouth-organs or accordeons'.[1]

In his speech at the opening of the 'Orff Institut' in Salzburg in 1963, Orff referred to the mis-use of his instruments and the failure to understand the principles of his method - 'the knowledge that 'Schulwerk' was being amateurishly and falsely interpreted convinced me of the necessity of founding some kind of training centre. Mistaken interpretations and the nonsensical misuse of the instruments threatened, in many places, to turn the whole meaning of 'Schulwerk' into the very opposite of what had been intended'.[2]

The literature of Orff's 'method' is extensive, having far outgrown the basic books, the five volumes entitled 'Orff Schulwerk: Musik

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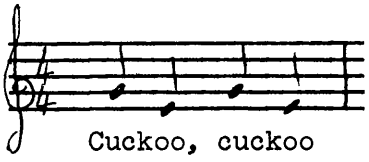
1. Carl Orff - Gunild Keetman: Orff Schulwerk, Book 1, Schott & Sons, Mainz, 1950, Introduction.
2. Carl Orff: Schulwerk - Past and Future, Orff Institut, 1963, p. 5.

für Kinder'. Two adaptations of these books have been made in English - the first by Doreen Hall and Arnold Walter for use in Canadian schools, and the second by Margaret Murray for British schools. This second adaptation is almost entirely different from the original in its use of British folk-music and children's rhymes. The instrumental pieces are generally the same as those in the German edition, but English verses have been used to replace German ones. Miss Murray uses much of the original music chosen by Orff.

A summary of the basic books will show some of the devices used in the early stages of 'Schulwerk', where children's rhymes and nursery songs are the starting point. The first book begins melodically with the use of the falling 3rd., regarded by Orff, Kodaly and many others as the most elementary and natural idiom, and goes on to enlarge this to the pentatonic scale. This elementary interval is in itself remarkable in that it has no feeling of tonality in the classical sense of belonging to, or establishing a particular key; it is 'primitive' or 'natural' in the sense that it is frequently heard in bird-calls and in many other animal forms of communication, and often in the human chanting of demonstrating partisan crowds.



This limited tonality, used by itself, or extended to the pentatonic scale has musical limitations which correspond to the mentality of young children, 'and by which they will be able to express themselves without

being in danger of leaning on the strong examples of other music'.[1] The use of this basic interval has simple (and almost natural) extensions. 'The melodic flow finds its natural accompaniment in Ostinato and Drone (which are diametrically opposed to the use of all cadences of the major scale) the use of which leads quite naturally later to a simple polyphony'.[2] These simple exercises, which can so easily be elaborated, also have the added advantage of being economical, in the sense that they require, in the initial stages, no instrumental accompaniment; even the introduction of simple ostinati and drones can be done at small cost - a factor of considerable importance to the teacher in a British school when considering the purchase of imported instruments. Perhaps it may be well to point out that in the early years of the development of 'Schulwerk', the instruments prescribed by Orff were manufactured only in Germany, and the escalating costs, with the recommendation that complete 'sets' of instruments should be purchased for class-room use, often resulted in the use of cheaper substitutes. 'The so-called 'Orff instruments' are being used in many schools today, but it would be a mistake to conclude that 'Schulwerk' has a solid foundation in these schools. These instruments are often used in a completely misunderstood way, and thereby do more harm than good'.[3] My personal opinion, after working with some of Orff's colleagues, is that they will not accept any compromise, whether instrumental, vocal, or physical.

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1. Carl Orff - Gunild Keetman, Ibid., Introduction to Book 1 - Schott & Sons, Mainz.
2. Carl Orff, Ibid., The Orff Institut, p. 5.
3. Carl Orff, Ibid., The Orff Institut, p. 5.

Some observations by one of Orff's colleagues, Walter Jellinek, when summarizing 'Schulwerk' in 1957, in an introductory note to Margaret Murray's adapted English version of the 'Orff-Schulwerk' books, are interesting. He said -

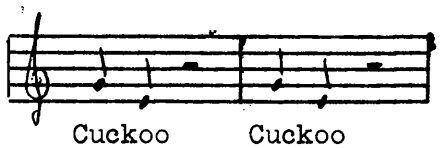
1. 'It is intended for all children of all grades of musical intelligence.

2. It is in no sense purely musical instruction, but represents also a natural outlet for the energy stored up within the ever-growing bodies of children. At the same time it requires the child to use its mind.

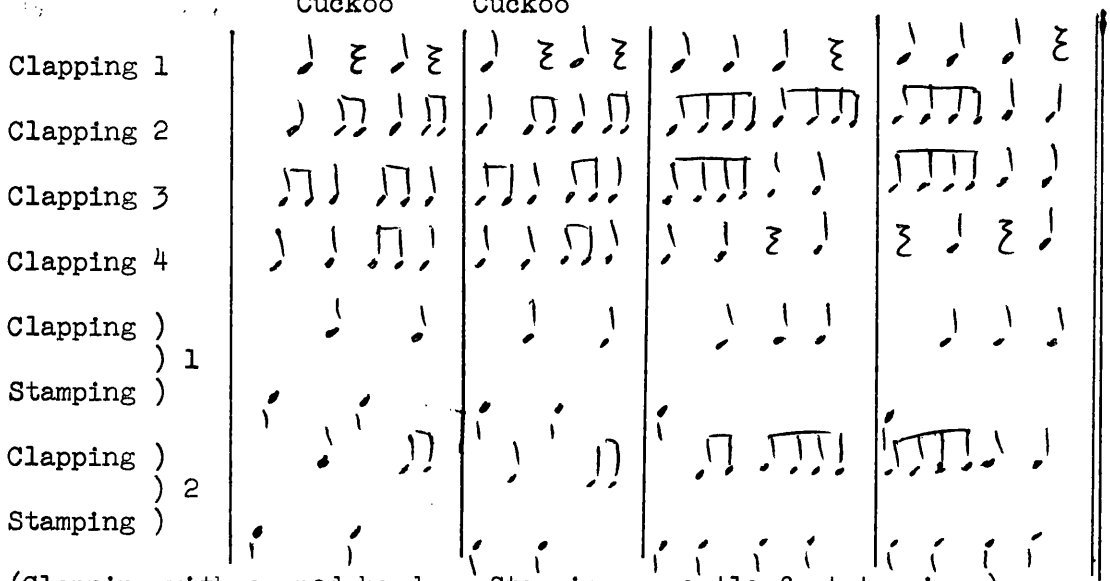
3. The demands on the child's faculties are graded to suit individual capabilities. Thus an exceptionally gifted child can invent a melody on one of the more difficult instruments, while the others can be occupied to the same extent of their ability, keeping a simple accompaniment going, if need be, by just clapping their hands once in a bar. In this way a co-operation among the group of children is obtained which practically no other work with children can achieve.

4. The exercise of rhythm, which belongs to all life, is beneficial to all children. They are, moreover, encouraged to listen to the counds which they themselves produce, thereby developing a sense of tonal beauty, which is sadly missing in this age of noise. A sense of form, humour, and the spoken word is also inherent in this work.'

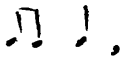
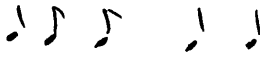
The following is a simple adaptation of the first exercise in Miss Murray's version of 'Schulwerk' Book 1.



- continued to complete four bars

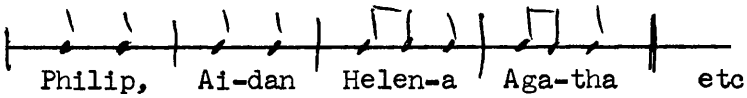


(Clapping with cupped hands: Stamping = gentle foot-tapping.)

The <u>basic</u> quality of this exercise is obvious. The simplicity of the melodic line is relieved by the use of the two-beat rest (Margaret Murray completes each bar with the words - 'where are you?' =  , and suggests an interesting little variant - 

Cuckoo where <u>are</u> you?)

The teacher should easily be able to think of material that lends itself to similar two-note 'calls' which need not always follow a strict metrical pattern. For this purpose Miss Murray uses names, e.g.,

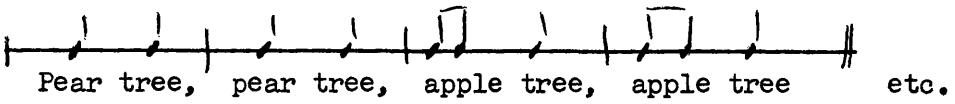


Philip, Ai-dan Helen-a Aga-tha etc.

Street-cries: 'Rags and bones' - 'Knives to grind' etc.

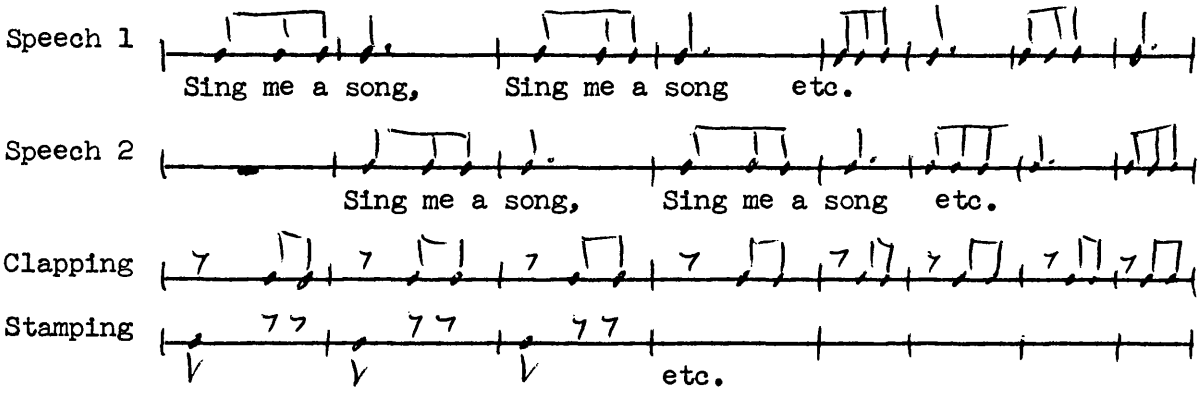
<u>Speech-exercises</u>: these are used at the beginning of all musical practice. Single words, grouped together according to sound and meaning,

sayings and proverbs, written down with equivalent simple note-values.



The materials for these exercises and their variants are almost unlimited - as are also the rhythmic clapping, stamping, or knee-slapping accompaniments.

Simple imitative rhythms for clapping are combined with simple phrases and used as a Canon, e.g. -



As the rhythmic patterns develop, so the simple melodies, beginning with two or three notes, are increased to the whole Pentatonic scale. These examples show some of the possibilities of turning a rhythmic pattern into a melody; others help in fitting words to the rhythmic patterns.

'Schulwerk' Book 2 moves on to the use of the whole major scale, supported by Drone basses, and introduces Tonic triads. It is scored for the same instrumental ensemble, 'and it is important that the real musical instruments, and not musical toys, are used'.[1]

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1. Carl Orff - Gunild Keetman, Ibid., Book 2, Introduction.

This Book contains mostly songs and instrumental pieces, and it was Orff's intention that the Rhythmic Exercises in Book 1 should be continued. The pieces begin with a group of six-note tunes, adding an F to the pentatonic scale in the key of C; a group of pieces with seven-note tunes follows, adding a B to the first group and thus completing the major scale. The Drones for these two groups of songs are kept to repeated C or G notes.

The second part of Book 2 uses Tonic and Supertonic triads, with the Supertonic triad used as an ostinato accompaniment, and moving into a wider harmonic field. The notes of the Supertonic triad are not used merely as 'passing-notes', but imply a definite change of harmonic colour, and a positive move away from the basic Drone, even though the new triad continues to be used above the Tonic Drone. The introduction of a 'leading-note' into the scale is the first move towards the establishment of 'key tonalities'. During my introduction to 'Schulwerk' at a course directed by Margaret Murray, I mistakenly applied my own harmonic structures to the pentatonic tunes in Book I, and incurred Miss Murray's displeasure by intimating that my sense of tonality was being disturbed by tunes that ended on <u>any note</u> of that scale. I soon realised that <u>children</u> would not be disturbed by any <u>harmonic</u> considerations at this stage, and that their creativity would not be thus hindered, but would be free to begin or end on any note; in short, their aural responses at this stage would be purely <u>melodic and rhythmic</u>.

<u>Book 3</u> remains in the Major mode, adding Dominant and Sub-dominant chords and Ostinati. The use of these triads has been implied in the

first two volumes, although they were then built on drone basses and ostinato figures. In the third book the use of dominant and sub-dominant harmony is consciously opposed to a drone-bass foundation without completely excluding it. The triads are used with rhythmic and melodic variety, offering the possibilities of a richer musical vocabulary.

Books 4 and 5 introduce the Minor mode. I felt that this extensive work in minor keys came late in the child's musical development and suggested an impoverishment of a musical education which was allowed to go so far without modal or minor music. It would obviously be possible to use some of the simpler material in these two books at an early stage, e.g. before Book 3 - and particularly using the exercises in the Aeolian and Dorian modes; but this is not suggested by the authors. I mentioned this to Hans Bergese during one of his courses at Fredeburg, but he insisted that the volumes must be used in chronological order, and in his experience, 'it was not too late'.

Orff's introduction to Book 4 states that 'material suitable for early childhood has been left behind, and there is considerable use of folksong'. The pieces take on a more individual character and in some ways they become less useful as teaching material and as models for children. But it may be expected that by this stage in his musical development the child should be showing signs of a more personal musical vocabulary, and should be capable of a wider range of composition.

The introduction of English folk songs by Margaret Murray in her edition of 'Schulwerk' has meant that teachers in this country can use tunes that are firmly fixed in the modal tradition and in their own

culture, - e.g., 'Spanish Ladies', and 'Searching for Lambs'; indeed, English teachers with whom I have discussed the five volumes have expressed the wish that more British folk songs could have been included so that they could have had the use, not only of modal songs, but of the simple accompaniments that could easily be added.

The purely instrumental pieces, particularly in Books 4 and 5, are greatly varied in style. There are many pieces written for Recorder ensembles, and others for Recorders with other instruments. Orff reverts to ancient fife and drum music with his pieces in the Aeolian mode for Recorders and percussion, and there are also some 'Pastorals' for various Recorder ensembles in the Dorian mode. Book 5 is particularly interesting in its use of Recorder as an integral member of the Orff ensemble - e.g. the 'Shepherds'' pieces, and the beautiful 'Berceuse'.

Orff underlines the need for constant practice by including ample material in Books 5 and 6, as well as introducing the Aeolian, Dorian and Phrygian modes, followed by the 'leading note' triad. This triad is particularly useful for working out accompaniments for the many folk songs. Book 4 also introduces the mediant triad and suggests many ways of developing and decorating the melodic line; it also uses the pentatonic scale with the flattened third.

The use of a dominant triad with a flattened third in Book 5 introduces contrasting tonalities - e.g. 'Baile de Nadal', and the second section of this volume contains rhythmic exercises using speech and

recitative; these exercises are specifically designed to cover all the work in Books 4 and 5. They are thorough and detailed, and provide material for the practice of cross-rhythms and irregular phrases, with a considerable number of exercises using 'five' and 'seven' time, and frequently changing time-signatures. Comprehensive notes are added, providing suggestions for making the best use of this extensive section, and although the sections using speech and recitative are brief, they nevertheless provide a starting-point for further use by teachers.

Carl Orff himself, in his Introduction to the five volumes, describes 'Schulwerk' as 'this first attempt to lay the foundations in print, and which can only include a fragment of the inherent possibilities'. These 'fragments' spread quickly in translations, first to Canada, then to Sweden, the Netherlands, Denmark, England, France, Portugal and Spain. None of these translations extended beyond the western region of civilization, and they were all slightly varied from Orff's original work. When Japan became interested in the work there arose the quite new problem of the extent to which 'Schulwerk' could be fitted into an eastern civilization. In 1953, Professor Fukui, the Director of the Musashino Academy in Tokyo, saw a demonstration of 'Schulwerk' in Salzburg. As a result he began to develop the work independently in Japan, working on the basis of the 'Schulwerk' volumes, films and records. The first Japanese music teacher attended a course in Salzburg in 1967, and there has been a gradual build-up of their numbers in subsequent courses.

An Evaluation of the 'Orff-Schulwerk' Method

This is based on my personal experiences at 'Orff' courses in Germany, starting in 1966, and on my observations of the use of 'Schulwerk' in schools in England and Germany.

Most of the 'Orff' courses which I have attended were directed by Hans Bergese, to whom I have already referred. His remarkable skill as a percussion player, and his wide experience as a music educator in Berlin, and with Carl Orff in Munich and Salzburg during the early years of the establishment of Orff's Munich School where gymnastics, dance and music were taught side by side, made him an ideal 'Herr Direktor'. With his wife, Brigitte, a trained teacher of dance and movement, they made an excellent team, capable of making an immediate impact, particularly on those who had travelled considerable distances from other countries, and who had little or no idea of what this new movement was trying to achieve. Almost within minutes of the first assembly at my first course in 1966, all the participants were led by Bergese in the singing of the splendid German 'canon', 'Musikanten' . . . 'Musica, artium suprema est'. We were hastily supplied with copies and joined our new German friends in the joy which people of all races can share in making music together; meanwhile the other tutors accompanied us on tuned and untuned instruments with a most impressive display of improvisation. I have always suspected that this introduction was a piece of carefully designed 'salesmanship'; certainly, as far as I was concerned, it succeeded, and I wanted to know more about a 'method' which could so quickly establish one of the

most important principles of teaching - total involvement. The small group of 'international students', mainly music educators from England, the Netherlands, Scandinavia and Austria, soon began to learn that the musical skills and seeming spontaneity of our introduction could only be achieved after long study and arduous practice. The work was intensive, beginning at 9 a.m. each day and continuing until late in the evening.

In his first lecture, Herr Bergese rightly thought it necessary to warn us of 'misconceptions' and 'dangerous first impressions'; he did this by drawing up a list of 'mistaken interpretations' -

'(a) Schulwerk is not a complete method of music education.

(b) It is not a collection of compositions and arrangements of folk tunes for children by Carl Orff and Gunild Keetman.

(c) It is not children's music in a pentatonic style.

(d) It is not a series of pieces with ostinato accompaniments.

(e) It is not a 'festival' for percussion instruments.

(f) It is not a recipe to make sweet music like 'bon-bons' for children.

(g) It is not an occasion for teachers to pretend that they are great conductors, conducting a philharmonic children's orchestra'.[1]

Then followed the positive side - a summary of Orff's principles. 'Schulwerk is a new form of elemental music and movement education, containing the following innovations -

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1. Hans Bergese: 'Notes for Orff-Schulwerk Music Courses', 1966, p. 1.

(1) It has created elemental instruments, especially the bar-instruments (stabspiele), the xylophones, glockenspiels and metallophones. Since the introduction of these instruments it is possible to practise music with all children, not only with those who are highly gifted, or those who can already play classical instruments; and by means of bar-instruments it is possible to introduce the scales and intervals through listening, looking, and touching.

(2) 'Orff-Schulwerk' created a new form of speech-training and new contacts between speech and music; and so it is possible to introduce rhythm, meters, motives, bar-accents and species of time by means of the sound and rhythm of words, names, sentences, maxims, and poems.

(3) 'Orff-Schulwerk' shows a way to musical improvisations and inventions (creativity), and the development of inventions.

(4) It has created a new relationship and connection between music, movement, and dancing, aiming at a balance of elemental music and elemental movement.

(5) 'Orff Schulwerk' contains a collection of models for singing, playing, and improvising elemental music and to realize scenic music-and-dancing games, or pieces for an elemental music-theatre'.[1]

Bergese continued - 'it is often said that music should be a language that all people can understand. However, that is only a half-truth.

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1. Hans Bergese, Ibid., p. 2.

Music is not so simple a language as the spoken word; also, elemental music is not a means for understanding in the sense of language. It is rather a possibility for contact in the relationship of dance and musical expression, and the mutual satisfaction of making and listening to music. Consequently, there is elemental music in all cultures, in the primitive as well as in the highly developed; and in spite of all the differences in the ways of making music and dancing in all the different cultures, we find many things in common'.[1]

The percussive instruments seem to be the most common to all cultures, as well as the use of drones, pipes, and a variety of wooden and metal objects which can be struck. The 'Orff-Instrumentarium' is nothing else but these in a renovated form, and it is therefore no surprise that these instruments are easily and readily accepted wherever elementary music is made. Bergese used them, first in their simple, primitive forms, and much later in the most sophisticated and intricate 'ostinati', requiring the use of two beaters in each hand.

Brigitte Bergese's dance and movement classes began with simple elementary movements, often associated with simple folk-tales, and accompanied by hand-drums (tambours or tambourines). As these dances and movement exercises became more physically demanding, the older 'students' were frequently reminded of the warning issued in all Orff course brochures - 'Because of the strenuous activities in movement and body-training classes, it is important that the applicant is in good

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1. Hans Bergese, Ibid., p. 2.

physical condition'. My experiences at this course, and at subsequent courses in Augsburg (1967), in Fredeburg (1970), at Insel Reichenau (Bodensee) in 1975 and again at Fredeburg in 1978 confirmed my earlier impressions that the demands on the students, both physical and mental, were considerable.

The basic problem of the student's (teacher's) inability to teach all the elements well, and to remain consistent in his teaching of Orff's method became more evident with each course that I attended, and even more so in the courses which I directed myself in schools in the area in which I worked in this country. In observing the 'Orff lessons' given by teachers who had attended my courses, it was obvious that they were 'teaching to their own strengths'; they were tempted to neglect 'movement', to concentrate on 'playing', to the detriment of singing, to use printed music rather than to improvise. Many tended to underestimate the value of sound pentatonic training, with an end-product of 18th Century dances played, often badly, on glockenspiels, xylophones, simple percussion and Recorders. Even 'specialist' music teachers, whose professional training began with a study of academic harmony, found it difficult to adjust to the more free styles of Orff's renewal of older, pre-classical techniques. Those who had failed to make a close study of the method and its philosophy, and did not apply themselves to the technical skills that it requires, soon fell back on what Orff himself described as 'many continuations', 'improvements', 'elaborations', and song-books written along Orff-Schulwerk lines, which amount to much chaff and very little good corn'.[1] Success in the use of

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1. Carl Orff, Ibid., The Orff Institut, p. 5.

'Schulwerk' can only come when all the requirements of the method have been fulfilled, with the realization that it is an aid to children's assimilation of music - in English terms, a music 'tutor' in which no chapter can be neglected, and yet limits itself to laying a firm foundation for studies yet to come.

Just as Suzuki, in Japan, was struck by the young child's ability to learn to speak the language of his parents - however complicated it might be - so Orff, and other great music educators, perceived that children re-acted to music in precisely the same way as they did to their mother-tongue - that there exists a natural way of assimilating music. 'When it comes to music and children's re-actions to it, the bio-genetic law is at work too; the individual recapitulates the development of the species. However ignorant we are of music's origin we do know that it was closely associated with speech, and intimately related to movement; that it was based on improvisation; that rhythm was its most powerful element, to be slowly and gradually tamed by melody; that harmony came into the picture late. It is highly significant that the instinctive behaviour of small children follows the historical pattern - they will move to music, combine it with emotionally charged speech; they will often improvise and turn utensils into percussion instruments. Melodic shapes (mostly pentatonic) will appear later, while harmony has to wait until it is taught'.[1]

Carl Orff never claimed that 'Schulwerk' was a complete musical education for children. 'Just as humus in nature makes growth possible,

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1. Arnold Walter: Carl Orff - Music for Children - Meditation on Method, University of Toronto, 1969, p. 2.

so elementary music gives to the child powers that cannot otherwise come to fruition . . . it is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contains experience of the ability to feel, and the power to control the expression of that feeling, must also be provided. Everything that a child of this age experiences, everything in him that has been awakened and nurtured is a determining factor for the whole of his life'.[1] He does claim however that 'the structure of 'Schulwerk' is such that the existing material can be developed in many ways'.[2] It sets out to lay a firm foundation for musical studies that may follow, whether they be vocal, instrumental, or theoretical. Its content is interrelated and integrated, and it stems from the conviction that there is a natural way of bringing music and children together.

Carl Orff ended his address, which was given at the opening of the Orff Institut in Salzburg in 1963, with this quotation from Schiller's 'Don Carlos' - 'Ich habe des Meinige gethan. Thun Sie das Ihre' - 'I have done my part. Now do yours'.

How far is it possible for a music teacher to respond to this challenge within the context of the British educational system? I have outlined some of the personal qualities required by the method to attain what I consider to be a high standard of tuition. I must confess that only on rare occasions have I met a teacher endowed with such talents. 'Schulwerk' needs to be removed from the atmosphere of

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1. Carl Orff, Ibid., - The Orff Institut, p. 5.
2. Carl Orff, Ibid., - The Orff Institut, p. 5.

the very special 'demonstration courses', with their abundance of resource material, their highly skilled staffs who always work as a team of three or four lecturers who have specialised in movement, dance or the various musical areas of 'Schulwerk', and judged in the context of the class-room with one teacher, thirty or more children, and very limited resources. It must also be remembered that the educational aims and objectives of every country are bound up closely to that country's particular characteristics and needs. The physical elements of 'Schulwerk' can easily be transplanted, but its underlying principles can only be adapted, or modified, in widely differing conditions. I firmly believe that in the first impact of 'Schulwerk' (the highly skilled 'demonstrations' to which I have referred) lies much of the reason for the misunderstanding of these principles. In this experience many of us thought we heard the end-product, and not what Orff tells us ought to be done: how it should be done is largely left to the individual teachers. The pieces contained in 'Schulwerk' were never intended to be learned, or even to be performed as they stand. They were intended to be examples of what might be accomplished.

Many 'arrangements' have been made, and pieces written, in the 'style' of 'Schulwerk'. Few of these, even when produced by those who worked closely with Orff, reached his standards, and many collections of traditional German songs and dances lose their spontaneity and character when translated into English. Fortunately, I have never witnessed such a performance as the one which Arnold Walter saw in Canada - 'I attended an Orff demonstration at an international music conference where the children performed beautifully, drilled like

Prussian soldiers in the time of Frederick the Great - and this in the name of improvisation, of fantasy, of freedom!'.[1]

There are many collections of international folk songs in the style of Orff which have made their way into primary schools. Bergese's 'Europe im Lied' is a book of arrangements of West European songs many of which would sound unusual to the children in the country of their origin. In many cases the melodies have been modified to fit the simple harmonic structures of the accompanying instruments; titles have been replaced by a few words from the first line of the song - e.g., 'I'll sing you a song' (Rio Grande), 'What shall we do' (The Drunken Sailor), 'When I was bound apprentice' (The Lincolnshire Poacher). Tempi are frequently unsuitable - e.g. 'The Lincolnshire Poacher' is marked 'Vivace', and many tunes were truncated to fit the requirements of the publishers, Möseler, of Zurich, to produce a book which included the complete arrangement of each folk song without separate instrumental parts. The words of the songs were also omitted. For those who understand German, Bergese's 'Gesungen, Gespielt', also published by Möseler, is an excellent collection of children's songs and games, arranged for voices and Orff instruments. The songs are simple and direct, and the keys are carefully chosen so that the young voices are never under strain. The instrumental accompaniments, particularly those of the tuned instruments, require some degree of skill, but are not beyond the reach of juniors who are well practised. The writing for the untuned percussion is always simple but interesting, and the

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1. Dr. Arnold Walter: The Orff-Schulwerk in American Education, University of Toronto, 1969, p. 2.

whole book, which contains 127 traditional songs and games is a treasure-store for Kindergarten and Junior school children's music-making, and never deviates from total involvement, with something interesting to sing or play for all levels of musical ability within the group. The book also contains notes for the teacher on the presentation of the songs, with illustrations showing the correct methods of handling the percussion instruments. This typifies Bergese's thorough teaching methods which many English teachers would find too demanding. Reading through some of the arrangements, I was reminded of the many hours I spent in his classes, bored with the constant repetitions of simple phrases and his persistent demands for constant perfection in handling the instruments. At the same time, I always felt that the high standards which we somehow always managed to achieve in performance justified the means.

Bergese's collections are only some of many which aim to preserve the rich German heritage by first teaching the very young their own folk tunes, and then arranging the songs in such an attractive way, with simple accompaniments played on real instruments. This is the basis from which they are led to the enjoyment of man's greatest musical achievements by paths that make clear their personal relationship with their country's musical heritage, and which is so evident at the rehearsals and performances of German choirs and orchestras. They are indeed fortunate that, unlike us, they remained in the main-stream of western European music.

It would seem, judging by the first-hand information which I received from the many American music teachers with whom I discussed

the method during the 'international' 'Schulwerk' courses in Germany, that American music education has generally accepted the principle that Orff's method should be 'adapted' to meet the needs of their country, and that there was a strong case for integrating the ideas of Orff and Kodály into their music curriculum. Many were looking at this combination of methods as a more concrete way of developing musical growth - e.g. to help children to move in musical understanding from the ear to the eye; that all other 'meaningful' experiences in singing had their place in school and should be retained. Most of them expressed the view that 'Orff' and 'Kodály' could be combined not only to meet the goals of their own purposes, but also to enhance the goals and purposes of the primary schools music teaching methods which were already in use. That experiments in combining the two methods in American schools were in existence was evident from a speech which Dr. Arnold Walter, who was responsible for introducing 'Schulwerk' to the North American continent, gave to the American Orff-Schulwerk Association at their first Conference at Ball State University, Indiana in 1969. He first referred to the state of music in Canadian schools, which he had attempted to evaluate by means of a survey in the form of a questionnaire to all the provinces. 'I asked all the usual questions - was music a compulsory subject or an elective? How many hours per week were given to it? What was being taught? How was the available time divided between singing, instrumental training, listening and theory? What were the teachers like - general classroom teachers, 'specialists' or 'practical' musicians? How were they trained - in departments of music, departments of pedagogy, Teachers colleges, etc.? I will not report here on the result of my enquiry. I will only say

this: if all the governments and agencies connected with education had held a meeting, and had solemnly agreed to disagree on every conceivable point, the answers to my queries would not have been much different'.[1] He went on to mention the de-centralization of education in other democracies - 'tiny Switzerland, for instance, has 22 cantons with 25 departments of education, each of them free to do what it chooses; and in England it simply and solely depends on the headmaster of a school whether music is being taught there at all'.[2] He confessed his disappointment in the failure of music education in Canadian schools to produce what he had hoped would emerge. 'I caught myself thinking heretical thoughts - horrible thoughts for a man who had wished school music on a whole country. Can music be taught in schools at all? - can it possibly be done well? Perhaps the Russians have a point in not teaching music in elementary and high schools, but in special music schools running parallel to the grade schools?'.[3]

Dr. Walter's disappointment was obviously a warning for the enthusiastic Americans who were anxious to introduce 'Schulwerk' into their schools. He had seen many attempts to combine the 'Orff method' with the 'Kodály method' justified by teachers on the grounds that if both methods were good their combination would be even better. It must be realised that what is now known as the 'Kodály method' in Canada had been used in that country in its basic form of John Curwen's 'Tonic Sol-fa' since its arrival with the flood of immigrants from Britain

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1. Dr. Arnold Walter: 'The Orff-Schulwerk in American Education', University of Toronto, 1969, p. 3.
2. Dr. Arnold Walter, Ibid., p. 4.
3. Dr. Arnold Walter, Ibid., p. 4.

and Western Europe in the 19th century, and was well-established as an aid to facility in reading music. 'Schulwerk', on the other hand, stressed impulse, fantasy, improvisation - characteristics that do not belong to the reading of printed 'scores', however valuable that skill may be in itself. Dr. Walter, like many others whom I have met, who worked with Carl Orff in the earliest days of 'Schulwerk' would not accept that reading and writing music could be taught simultaneously with their method. For them, this was just another attempt to put the eyes before the ears - to neglect one of the first laws of education which aims to address the innate powers of the child in the right order and at the right time.

Chapter 6

Justine Ward, (1879-1976): 'That All May Sing'

In our examination of the work of Sarah Glover and John Curwen we saw that the efforts to improve music education in England in the first half of the 19th Century were designed principally towards raising the standards of music, in the form of congregational singing, in our churches. As well as being an aid to worship, it was felt that skill in performing vocal music would encourage children to retain and develop this interest in later life, in which case music might exert a civilizing influence upon the young people of the working classes. The Church, in this case the Roman Church, has supplied the inspiration for Justine Ward's music education method which has its roots in Gregorian chant.

Dr. Ward, an American, studied music in her own country, and in France. Gregorian chant, with its roots in antiquity, first made its appeal to her in what she saw as a radically new and original approach to the study of rhythm - rhythm not only as it was used in the chant, but as it could be applied in a much wider sense to the music of any period. This realization came to her during a period of study at Solesmes in France, the very centre of investigations into the history, and especially the performance, of Gregorian chant. Meanwhile, during the early years of this century, American educationists were re-thinking, along modern lines, the entire system of primary education. The success of Mrs. Ward's music teaching came to the notice of Dr. Thomas Edward Shields, a leading American educational psychologist, who was fully

aware of the educational value of music. He invited her to write a series of text-books for the use of music teachers in primary schools, and what we now know as the 'Ward Method' is the result of her efforts.

Dr. Ward's method was new in the sense that it was a system designed to meet the vocal and musical needs of every child - the less able as well as the talented; it was for those who had little natural vocal ability as well as for those who had good natural voices. For the first time it brought a single-minded concentration to bear on the production of a high quality of vocal tone which could be achieved through rhythmic movement and games. This led to the most important factor in the whole method - the child's self discovery. She taught children not only to express themselves in music but to listen to the musical expressions of the other children in the class. Her vocal training was always directed towards the individual child, never the whole class, and in this way (and especially through the use of 'singing' questions and answers) the child developed a feeling of personal involvement and responsibility. This, in turn, led naturally to the total involvement of the whole class as they performed and listened in turn, meanwhile improving their own aesthetic judgement.

Dr. Ward was convinced that her method could be successfully used with every child she taught from the age of six; that her progressive and logical steps could bring her pupils to sing with good tone, to read and write music, to compose, to conduct, and generally to express themselves in musical terms as easily as they learned to express themselves in their own language. Like Suzuki in Japan, Justine Ward

believed that all children were endowed with music talent to some degree.

Her method was unique in that it stressed that the task of fostering every child's inate talent should be left to the ordinary class-teacher. While she did not exclude the 'specialist' music teacher, or the professional musician, she claimed that 'there is no other way to give each child his musical heritage . . . where, among professional musicians will we find the patience and tact required for music to be a growth from within, rather than a rigid form imposed from without? And finally, where would our schools find the means to finance this vast army of professional musicians?'.[1] Professional musicians were not excluded from her class-room. Her system required the professional judgements of visiting music teacners who could advise the class-teacher on such matters as tone-quality, pitch, rhythm and interpretation.

Dr. Ward's system was also unique in the fact that it was the first method to take positive steps to help children who had difficulty in 'pitching' their voices, thus eliminating the problem of the young 'growlers' whose limited vocal range often marred the singing of the whole class. 'Teachers using her techniques find that in a matter of weeks there are no more 'growlers' left in the class and the fable of 'tone-deafness' is exploded once and for all'.[2] This, and the many

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1. Justine Ward: Look and Listen, Ward Method Publications, Washington D.C., and Ward Method Centre, Newnham College, Cambridge, England, 1976, p. 2.

2. Justine Ward: That all may Sing, Ward Method Publications, Washington D.C., and Ward Method Centre, Newnham College, Cambridge, England, 1976, Introduction.

other teaching skills that Dr. Ward's system demands, can only be acquired by attending the intensive 'Ward Method' courses where the class-teacher receives a thorough training which is given by professional musicians. The courses are concentrated and arduous, and are usually held during school holidays. The first course leaves those who attend in no doubt as to the aims and objectives of the method and to the necessity of keeping strictly to the teaching material set out in the first book. 'This book contains the full teaching material for the most important year of the child's musical education, the first. This is when the ear receives its irreplaceable early training and when rhythmic response can be the most naturally and unselfconsciously roused and developed . . . As the method is an organic whole, every individual exercise, each new activity leads to the next in logical sequence. For this reason, it is of the utmost importance to follow the sequence exactly and not to oust any part of it'.[1]

Dr. Ward's method was also unique in that her sound teaching principles were equated with the other subjects in the curriculum and applied in the same manner. Her lessons took the form of short, twenty minute periods of concentrated work in which she only dealt with one difficulty at a time. In this way she could focus the whole attention of the class on a particular musical problem and then allow them to relax. The carefully structured teaching moved with logical progression, unfolding, in turn, the elements of pitch, rhythm, tone quality, notation etc. and gradually leading each child to its own personal

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1. Justine Ward, Look and Listen, Introduction.

discovery. By this means she enabled her children to move from their first imitative stages to a stage of reflection and ultimate freedom and thence to her ultimate objective when they would begin to hear simple phrases inwardly, and then move by slow, and carefully guided steps to an inward hearing of broader and more complicated phrases.

The Ward Method in Detail

Training Courses for Teachers

There are, in all, four courses which cover the material contained in three books, which together contain the material for the whole sequence of musical education for children.

Course 1: This covers the basic principles of music and the techniques of the Ward Method. It requires no previous musical training but welcomes an ability to 'pitch' a note with reasonable accuracy and an ability to sing pleasantly. It enables teachers to put into practice expert vocal training for children (including the techniques and exercises needed to teach the 'growlers' how to pitch their voices). The Course covers all the material for the first year of the children's musical education - the elements of pitch; the major mode; ear training; rhythm and movement; musical notation; creative work (including simple improvisation); the formation of a repertoire; first steps in conducting.

Course 2: This continues the work in Course 1, and progresses from the Major mode to the SOH mode with SOH as Tonic, and the natural Minor mode. The rhythmic training is further developed and covers such elements as Compound time and free rhythm. Improvisation and simple Composition continue, and techniques of setting words to music are studied. Course 2 covers all the material for the second and third years of the child's musical education.

Course 3: This proceeds to an understanding of modulation and a deeper knowledge of the Modes used in folk-music, and in much other sacred and secular music, ancient and modern. Singing in parts is introduced, and Course members are trained in the technique of conducting the music. Course 3 covers all the material of the child's fourth and fifth years of musical education.

Course 4: This continues the work of singing, teaching and conducting choral music in three and four parts. It deals with the problem of enabling boys whose voices are changing to participate to the full in the work of the class without harm to their voices. Musical appreciation and the historical development of music form a large part of the course. A practical study is made of the different instruments of the Orchestra and of musical styles and forms. The Course contains the material for the sixth, seventh and eighth years of the child's musical education.

Lesson Planning

The Ward Method recommends a short, daily period of tuition, and each chapter of the first book contains material for five twenty-minute lessons, which makes up a complete week's programme of study. Most good class-teachers can find time to fit in a short period of music every day, and all the children's work will benefit from this training in intelligent listening, co-ordination, concentration and slef-expression.

A well-planned lesson is the teacher's personal contribution to the Method. He must arrange his materials so that activities requiring great concentration will alternate with relaxing or semi-relaxing ones. Every activity will lead quite naturally towards the discovery of a song to be sung by the children at the end of the twenty-minute lesson.

A General plan of a typical twenty-minute lesson by the Ward Method for the first year

Vocal Training (two minutes) (semi-relaxing)	To place the voice and to develop the child's vocal quality, aiming at purity, resonance and perfect intonation.
Pitch Training (two minutes) (maximum concentration)	To train the child to pitch notes correctly and to study the relationship of the different degrees of the scale in the major mode.
Rhythmic Training (three minutes) (relaxing)	To arouse and develop the child's latent sense of rhythm through gestures and the study of rhythmic patterns.

Listening Games (one minute) (maximum concentration)	A preparation for musical dictation, and an essential part of the child's aural training.
'Looking' and 'Remembering' Games (one minute) (maximum concentration)	Training in rapid observation and memorization, to prepare good sight-readers.
Vocal Training (two minutes) (semi-relaxing)	As above, and half-way through the lesson, this activity will freshen-up the children's voices.
Rhythmic Dictation (three minutes) (semi-relaxing)	To teach a child to write down rhythmic patterns as he recognizes them, and to do so at the same tempo.
Staff Notation (two minutes) (semi-relaxing)	To teach the child to read and write music from Staff notation.
Creative Work (two minutes) (relaxing)	To enable the child to express himself in music: improvisation and composition.
Performance of a Song (two minutes) (relaxing)	This is the synthesis of the whole lesson.

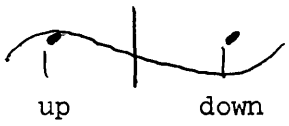
The musical exercises for each of the above sections need to be considered in detail, together with the accompanying physical movements,

or 'gestures'.

The Ward Method makes great use of bodily 'Gestures' as aids to the accurate pitching of notes, and in rhythmic movement. There are three basic gestures - Measuring gesture, Rhythmic pattern and Finger notation. In the Measuring gesture, when singing the first note of the scale, DOH, the child places his bent arm, with fingers extended, across the front of his body so that the arm is parallel with the floor. For the second note of the scale, RAY, the arm is raised a few inches, and so on.

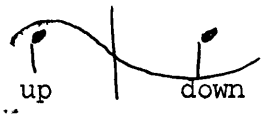
The Rhythm gesture is in two sections. In Rhythmic gesture I, the whole body is raised on the toes, and the arms are swung upwards, and together, to one side of the body to indicate a higher note. The body is lowered (arms slightly lowered) to indicate a lower note.

Rhythmic gesture I.

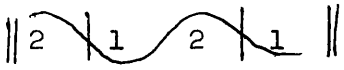


In Rhythmic gesture II, the body is raised on the toes, and the arms swung upwards to each side to head height to indicate a higher note. The whole body is lowered, with arms lowered to shoulder height to indicate a lower note.

Rhythmic gesture II.



An example with melody -



Finger Notation is shown by raising the hand, palm forward and fingers lightly clenched. The fourth (little finger) is raised for DOH (1), the third and fourth fingers for RAY (2), and so on. The three Gestures are, of course, used independently; they are easily and quickly learnt, and become an almost natural part of the vocal exercises and simple songs in the early stages of the Method.

Training in pitch begins as soon as the children are able to produce good, firm tone with confidence. The class is usually divided into three groups according to their natural vocal ability, and in all the classes which I have observed, the beginners' groups are given names - e.g. 'Robins' for those whose voices are as yet unsettled - 'Thrushes' for those with voices of better quality - 'Larks' or 'Black-birds' for those who sing well. I have never been aware of any child's resentment at being placed in a lower group. Movement upwards through the groups is frequent in the early stages. In the first Ward Method lesson which I observed, in a class of six-year-old children, the whole group of 'Robins' were moved easily (and with complete justification) by the teacher into the 'Thrushes' group. Within twenty minutes, three of the young 'Robins', who began by mono-toning, were able to move their voices confidently within a major third.

In vocal training the Ward Method teachers are given the aim of transforming the children's voices from ordinary speaking voices into pleasant 'musical instruments'. The natural range of the child's singing voice at the age of six is set at E-E'; the teachers use the syllable NU, with the vowel as 'OO'. The children are then taught to project this sound forward and <u>upward</u>, aiming at a point behind the eyes where

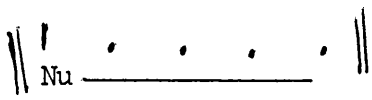
maximum resonance can be found. The object of this exercise is to help the children to produce a pure, sustained flute-like quality by using the tongue and lips as an 'explosive'; the buzzing sound of the prolonged initial consonant is exaggerated to help the children to actually feel what is happening inside their mouths, and to provide a 'platform' for the launching of the vowel sound in the right direction. This, of course, is one of the fundamentals of voice production (breath control is introduced gradually) and, as it is taught in the very earliest stages of the method, becomes a natural, and important element in an early establishment of pure vocal quality.

Vocal Exercises

The Ward Method carefully outlines the steps for the guidance of teachers in the use of vocal exercises. As each lesson begins with two minutes of these exercises, they are important not only for their intrinsic value, but set a high standard of disciplined performance for the whole lesson.

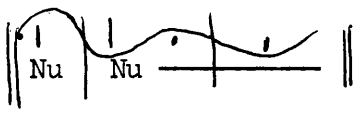
(a) The teacher - or a child who has a good natural voice - sings the vocal exercise, using the appropriate gesture (expressive or rhythmic) if it is required - e.g.

Exercise 1a.



= A♭ or B♭ for timbre alone

1b.



= A♭ or B♭ for timbre and rhythm,

(b) A group of children (using Group 1 or 2) repeats the exercise several times, using the appropriate gesture. The teacher gives the pitch of the first note but does not sing with the children.

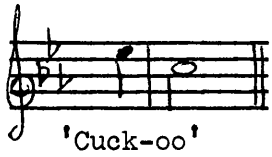
(c) The same group of children sings the vocal exercise once more, but without gesture, and the teacher tells the children to 'let us hear the gesture'. These gestures are not meant to be an end in themselves, however graceful they may seem; they are the means to an end - namely, the musical results which they help to achieve.

(d) The teacher then repeats the exercise with the other group. Each time a group has sung, the listening groups will give an opinion of the vocal quality produced by the singers.

(e) The teacher then plays a few 'pitch-matching' games with individual members of Group 3 ('non-singers'). These games are used to help young children to 'find' their singing voices. First, the teacher demonstrates the difference between simply reciting the words of a well-known song and singing it with the tune. Once the children have grasped the difference, the teacher shows them how to produce a musical sound themselves. They are taught to open their mouths, with round lips, and to sing the first exercise quoted above. As they do this, the teacher notes which child cannot produce a musical note at the right pitch (A♭), and these children are gathered in a group in the front of the class, with the better singers behind them. In this way the teacher is able to give them plenty of individual attention.

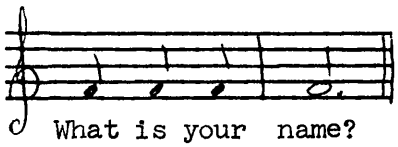
The Game of Pitch-calls

(a) The teacher calls to one of the children and sings a short bird-call, such as 'cuckoo' in the highest part of a young child's natural register, e.g.



cf. 'Orff Schulwerk' (Chapter 5)

(b) The child tries to answer in a singing voice, and a short dialogue, or 'nonsense conversation', follows between the teacher and the child, to help him to get the feel of controlling a note within his range. When the child has come as near as he can to matching the teacher's notes, the teacher brings down his pitch to match the child's, and sings an easy question to him on a monotone at the lower pitch, e.g.,



This is sometimes accompanied by a throwing action of the teacher's and pupil's arms, as in a throwing game, and a musical question and answer is tossed between them.

(c) Finally, the teacher sings him a clear model for Exercise 1, still at the child's own pitch. The child tries to imitate; and his efforts are praised, usually by the whole class, whether they have been successful or not. I have never seen a child embarrassed by initial failure in this exercise. In a rather unusual way, the concentrated attention of the rest of the class supports him in his efforts and creates, at this very early stage, a rapport between performer and listener - an opportunity for the pupil to

express himself in the simplest terms, and for the class to learn to listen. There is a remarkable personal involvement and sense of responsibility in this simple exercise. There is a feeling of corporate endeavour in which the aesthetic judgement of the class begins to be formed as they assess the progress of others and await their own turn to perform.

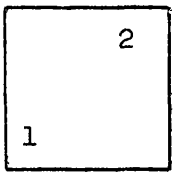
The game of 'pitch-calls' becomes an accepted feature at the beginning of each lesson, with the gap between the child's pitch and the teacher's model gradually decreasing until they are perfectly matched. This always seems to be an occasion for great delight for the rest of the class, and a fine sense of achievement for the pupil. The ability to pitch notes accurately comes as a natural part of a child's co-ordinational development. Some children take longer to achieve this, but every child is capable of doing it unless he has some serious physical handicap, such as defective hearing. The Ward Method teacher will not accept 'tone-deafness' in normally healthy children.

Pitch Exercises

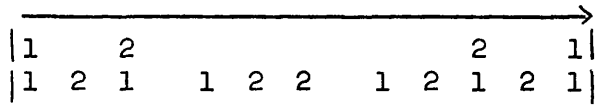
All pitch exercises in the method are sung by using sol-fa syllables.

(a) The teacher sings the pitch of the first note, taking the key indicated in the book. The children show the note with the measuring gesture and observe the group of notes to be sung - e.g.,

Blackboard Diagram



Ex. 1 (1 = A♭)



(b) The children sing the lines of the exercise as the teacher points to the notes with the green end of the pointer. A note shown with the red end is to be thougnt, 'sung in the head', but not out loud. The children sing these exercises collectively, in groups, or individually, using the measuring gesture.

(c) The teacher checks the pitch at the end of each group of notes - he never sings with the children.

In pitch exercises the teacher must insist on perfect accuracy - this is the basis for secure intonation. Each exercise is studied very carefully, but the teacher need not stay too long on each once; each is a foundation for the exercise that follows, which, in its turn, perfects what has been learnt in the preceding lessons.

Playing 'Listening' Games

The teacher usually chooses one or two phrases that are good illustrations of the pitch exercise studied during the lesson, and which may be found in the final song to be 'discovered' at the end of the lesson. These exercises are used for training in rapid observation and memorization.

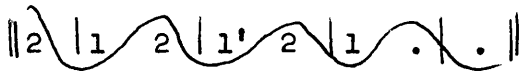
The corresponding diagram is written on the board -

Listening

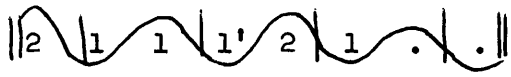
(1 = A♭) 1 2 2

1 1 2

Song 1. (1 = A♭)



Song 2. (1 = A♭)



(a) The teacher sings the first note, giving its name, e.g., 'Here is DOH'. The children then show the position of this note using the measuring gesture.

(b) The teacher sings the first phrase (') using 'NU'. The children listen carefully, keeping their eyes on the diagram, and they try to follow the rise and fall of the phrase with their measuring gesture.

(c) The teacher gives the pitch of the first note again, and the children repeat the phrase on 'NU', using the measuring gesture.

(d) The teacher gives the pitch of the first note once more, and the children repeat the phrase, this time singing on the sol-fa names, with the measuring gesture.

(e) The children repeat the phrase on the sol-fa names, using finger notation. They sing it for the last time, using their fingers, and with their eyes closed.

(f) After the first few weeks, a phrase from a listening game may finally be written on the board <u>in number</u> or <u>staff notation</u>.

<u>Looking and Remembering Games</u>

One or two suitable phrases are chosen for these games, as for the listening games. As the children become more experienced, the phrases may be slightly longer than the ones for listening games.

e.g.	1	2	2	1
(1 = A♭)	1	1	2	2
	1	1	1	2

(a) The teacher sings the first note, giving it its name, e.g. 'Here is DOH'. The children show the position of this note with the measuring gesture.

(b) The teacher points fairly rapidly to a phrase of notes on the diagram - the phrase which he has chosen. He uses the red end of the pointer, as these notes must be 'thought'. The children observe in silence; then at a sign from the teacher they sing the phrase from memory, using the measuring gesture.

(c) The same game can be played using finger notation. The teacher shows the notes silently on his fingers, holding his hand close to his shoulder ('think notes'). The children watch, then sing the notes out loud, showing them on their fingers with arms extended forward ('notes to be sung').

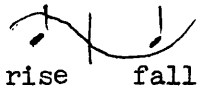
(d) Another variant of this game is played by writing a short phrase

on the board in number notation - later in staff notation. The teacher sings the name of the first note, while the children observe in silence. The teacher rubs out the phrase, and the children sing it from memory with the measuring gesture.

In all these games, when the children reach the point when they sing the phrase from memory, the teacher listens attentively but in no way does he help the children. Otherwise the whole point of the game would be lost.

Rhythmic Training

In her first text-book, Dr. Ward wrote - 'The sense of rhythm can best be formed through gestures and movements of the whole body - broad gestures bringing into play the larger muscles. These will be the child's first introduction to Rhythm'.[1]

The practice of beating time can quickly become a merely mechanical exercise with small children. The Ward Method avoids this in its early stages by using a more flexible gesture, with the whole body moving lightly up and down - a feathery 'taking-off' and 'landing', with only the toes retaining contact with the ground. Each rise and fall contains one beat, or pulse - 

The children's rhythmic development is based entirely on this movement, which represents a rise and fall relationship between the two pulses in $\frac{2}{4}$ time, beginning on the 'up' pulse. The children begin by practising the gesture which corresponds to the rhythm of the phrase to be studied.

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1. Justine Ward: That all may Sing, p. 4.

The teacher usually writes this pattern on the board, but only after the children have continued their silent practice of the 'up-down' gesture for a short time. This silent movement in itself makes a corporate effort which typifies the whole spirit of the method.

(a) The children sing the simple pattern on the board, using a simple melody suggested by the teacher; they sing together, in groups, or individually, using the rhythmic gesture first, then the metrical gesture, and finally the metrical gesture and metrical language.

(b) The teacher sings a new pattern from the series to be studied, and closely related to the first pattern. He sings this pattern and uses the appropriate rhythmic gesture.

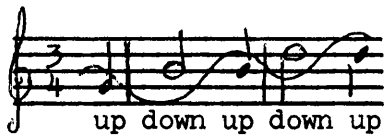
(c) The children repeat the new pattern until they all move easily together and become thoroughly familiar with it.

(d) The teacher then writes the new pattern on the board exactly below the first pattern and asks the children to point out the difference between the two.

(e) The children then practise both patterns until they are absolutely sure of them. Only then are they allowed to use the new pattern in their creative work, so that it becomes completely assimilated into their musical vocabulary.

When the children become thoroughly familiar with the $\frac{2}{4}$ rhythmic pattern, the next step is to lengthen the 'fall' gesture, which results in the discovery of 'triple', or $\frac{3}{4}$, time, beginning on the 'up' gesture -

e.g.



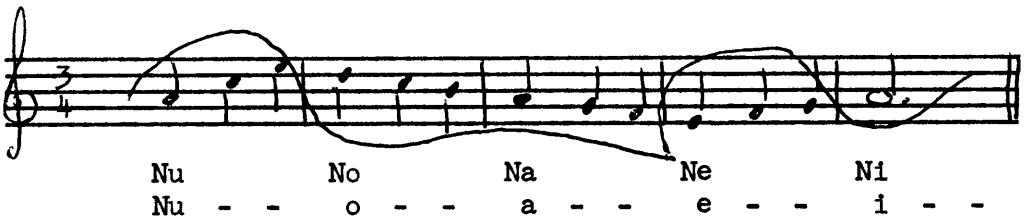
This gesture for '3' time calls for a large, smooth swing of the arms, with the whole weight of the body rising on the toes and shifting from one foot to the other. In the early stages, before the introduction of Staff notation, 'number' notation is always used. 'Number' notation is simple and clear, with 1 always representing DOH, 2 = RAY etc. and extending upwards to the whole octave. Notes above 7 are written $\dot{1}$, i.e., DOH' - $\dot{2}$ = RAY' etc.. Notes below 1 are written $\underset{\cdot}{7}$, $\underset{\cdot}{6}$, $\underset{\cdot}{5}$, i.e. TE$_{\text{ɪ}}$, LAH$_{\text{ɪ}}$, SOH$_{\text{ɪ}}$, etc.. = ꞩ, = ꞧ. (C.f. p. 55). The next rhythmic extension remains in $\frac{3}{4}$ time, but uses phrases beginning on the first, or 'down' pulse. This again is done through movement and gesture, and the children experience for themselves the rise and fall relationship <u>between the whole bars</u>, first in $\frac{2}{4}$ time - e.g.

1 = A♭ ‖ 1 2 | 1 . | 3 4 | 3 . ‖
rising ~~falling~~ rising ~~falling~~

and later in $\frac{3}{4}$ time, also beginning on the 'down' pulse - e.g.

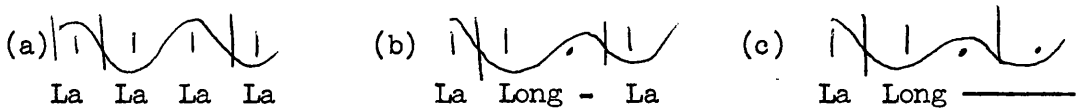
‖ 1 3 5 | 5 . 3 ‖
rising falling

At a later stage these rhythmic exercises are combined with sustained vowel sounds - e.g.



Metrical Language

'LA' is used for a note which lasts one beat, and 'LONG' is used for a note lasting two or more beats - e.g.



Rhythmic Dictation

The teacher chooses a pattern the children already know, and which has been practised earlier in the lesson. The rhythmic series containing the pattern would be written on the board, and clearly visible to the whole class. In the early stages of this type of dictation it is important to leave this 'guidance' on the board, but in later stages it is usually rubbed out before the dictation begins.

(a) One pupil comes to the board and stands facing it.

(b) The teacher sings the pattern to a simple melody once, or several times, using the rhythmic gesture.

(c) The children repeat the pattern once, with the rhythmic gesture.

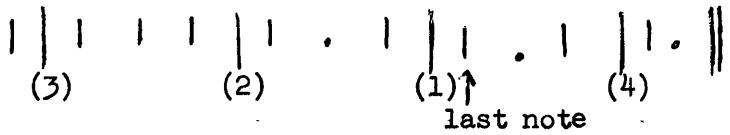
(d) The children repeat the pattern once, with the metrical pattern.

(e) The children sing the pattern once again with the metrical pattern and the metrical language.

(f) The children sing the pattern again, with the metrical language, while the child at the board writes it down. The teacher must make sure that he does so without slackening the tempo, and to

avoid this, the pupil must <u>sing as he writes</u>.

(g) The pupil at the board puts in the bar-lines in the following order, making a rhythmic pattern - the first bar-line is placed <u>before</u> the last note. He then counts back, two by two pulses, or three by three, according to the time chosen, in order to place the other bar-lines correctly. He then looks to see whether the last note of the pattern requires an extra bar-line because of its length. If it does, he adds it.

e.g. 

The numbers in brackets refer to the order in which the bar-lines are added.

(h) When the bar-lines have been added correctly, the children sing the pattern again, using the rhythmic gesture, while the pupil at the board draws the rhythmic curve, singing as he does so, <u>and keeping to the same tempo</u>.

(i) The whole class sings it once again, to make sure that the written part is correct.

The carefully structured steps of this exercise are a good example of the Ward Method. I have heard it criticized as 'inhibiting', or even 'too mechanical'. In practice, I have always seen the whole class keenly alive to the solution, as each step is completed and the whole piece is sung; there is also the satisfaction of a task well done for the pupil at the black-board.

Creative Work

Considerable importance is placed on the original creative work of the children. There is, however, some underlying control which usually comes from the simple skills with which the children are soon equipped. Their 'questions and answers', 'pitch calls', 'listening games', 'looking and remembering games', rhythmic patterns and metrical language are all tools which help them to control their free improvisations and compositions. 'By original compositions we mean something that the child himself creates out of the elements he possesses, just as he would build a house of blocks, or put together a picture puzzle . . . Each child has a need for self-expression and, in music, such expression is a powerful aid to assimilation. We are not expecting teachers to turn out distinguished composers, but anyone can encourage and guide a tiny child in his desire to express himself musically . . . The result will not be a masterpiece. We dare not hope for a class of little Mozarts. But the effort of the child is an essential part of his musical education'.[1]

Repertoire

With all its games, movement and personal discovery, the Ward Method is never a childish substitute for real music. The elemental build-up of vocal training, pitch and rhythmic exercises, the study of notation, ear and eye tests, improvisation and creative work, lead to an end in each lesson - the discovery of a new song. Dr. Ward

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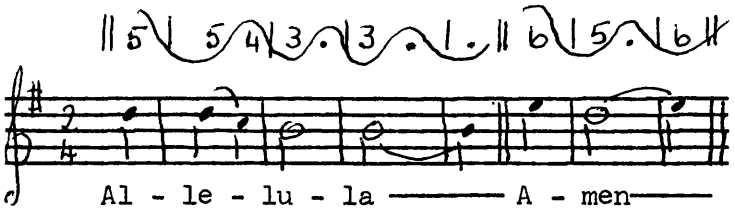
1. Justine Ward, Ibid., p. 7.

always insisted that the choice of repertoire was of primary importance, and that the music chosen for the children should always be of the highest quality and covering a wide range. Book 2, 'Look and Listen', has 24 chapters, with a list of prescribed songs for each chapter. These include folk-music of many countries; themes and extracts from the music of recognized composers; short polyphonic extracts from composers of the Palestrina school, the English Madrigal school, and the simpler melodies in Gregorian chants, which are sometimes used for ear-training and sight-reading.

e.g.



These songs and hymns are never imposed, or announced, by the teachers, but the children are always led towards them on, as it were, a path to discovery; a path which has been planned through the various activities of the lesson. Teaching skills that can achieve the objectives of the Ward Method must be of a very high order, and these standards can only be attained by the faithful observance of the patterns of work set out at the Ward Method courses and close adherence to the three Method books.

In the British tradition of non-direction in music education, it not surprising that the Ward method has received much criticism, particularly from those schools and teachers who make their own decisions as to what kind of music, if any, should be taught, and how they will teach it. To those who have had the pleasure of seeing and hearing the 'Ward' children and teachers at work in the class-room, and extending their work

in public performances, any suggestion that it is a closed system of narrow application, limited to unaccompanied singing, is sheer nonsense. We must take a closer look at some of the questions (often used as veiled criticisms) and answer them in the evidence of Dr. Ward's educational principles.)

Is a method necessary at all for teaching music? It is necessary for several reasons if the intention is to teach children music rather than just making them sing songs which are usually taught by imitation. Many schools manage to achieve impressive platform performances with choirs and orchestras, but the children may often be musically illiterate when they leave school and can make no further contribution to music-making at any worthwhile level in their own community. This kind of teaching makes them merely imitators. Music is a technical subject which requires the learning of physical techniques. The child has to acquire these skills gradually (voice and ear co-ordinating with brain and eye, and, in learning to play instruments, with hands, feet and lips as well). Therefore the musical training of a child must have many of the characteristics of training for activities such as athletics. In other words, there must be constant intelligent practice of the techniques acquired, and regular additions to, and development of, these techniques. This cannot be done without a carefully structured and graded sequence of exercises and activities which have to be fully integrated with each other, and with the theory underlying the whole art of music. This requires a method if the teacher is to achieve progressive development of understanding and performance.

How does the Ward Method differ from other methods? There are similarities as well as differences. The obvious similarity with the Dalcroze Method is the importance the Ward Method attaches to the understanding of rhythm through the physical movement that accompanies the music. The Ward Method, like that of Kodaly, advocates the principle of daily musical education through the voice, the use of tonic sol-fa for pitch training, and the formation of a repertoire based largely on the folk-songs of one's own country. Like Suzuki, Ward shares the belief that children cannot start their musical education too early, and with Orff, the belief in the importance of creativity and self-expression in every music lesson. The great value of the Ward Method is that it appears to be a synthesis of all these methods, integrating them with its own unique insights and specialized techniques into a simple unified musical education. Thus each Ward Method lesson contains vocal training, ear-treaining, rhythmic and pitch training, creative activities, notation, sight-reading and the progressive discovery of a varied repertoire.

Does this formal teaching method destroy the child's spontaneity and creativity? Music, as we have seen, is a technical subject involving the body, the mind, the memory, and the co-ordination of all the child's faculties. It is important for him to have the musical tools which will enable him to be musically creative. But until he has learnt these necessary physical skills he will be totally frustrated, or will quickly 'opt out', if he is asked to make music and can not. Dr. Ward states - 'one wants a child to have the freedom of water, but one does not hurl him into the sea before he has learnt to swim; the only freedom

that this would give him is the freedom to drown. If we don't quarrel with the idea of systematic swimming lessons for small children, we should not object to the idea of systematic musical training, which will result in the child acquiring the freedom of the world of sound'.[1] From the earliest weeks of Ward Method training, part of each lesson is given to creative activity, but that activity is kept within the bounds of his musical experience so that he is never discouraged or baffled, or left to an indiscriminate session of meaningless unmusical distortions. A musical education should liberate creativity; it is not meant to crush it.

'Number' notation is often criticized. Why are the Ward children not allowed to move on immediately to notes on the stave? Most children of six already know their numbers and can read from 1-7 without effort. Dr. Ward uses numbers (representing the first, second, third, etc., degrees of the major scale) so that the training of the ear can proceed from the very beginning. The ear can be trained very much faster than the eye. Therefore the child's ear-training should not be held back while he waits for his eye to master the complicated system of staff notation. This is a fact of developmental co-ordination. The important point is that there is an optimum moment in the child's life for training his ear. If this is delayed he will never achieve that degree of accurate hearing which is every child's birthright. The teaching of staff notation starts within the first few weeks of the child's 'Ward' studies, and is carried on progressively. He is learning

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1. Justine Ward: <u>That all may Sing</u>, p. 73.

the technique of reading, not just the horizontal line, but also the vertical line simultaneously. This requires slow and careful training. The children experience no confusion, any more than we customarily experience any difficulty in recognizing 1 2 3 as I II II or ONE TWO THREE. It is simply a fact which has been fully tested, that the use of 'number' notation immensely facilitates ear-training at a critical age, and does not slow down the process of learning normal musical notation. On the contrary, I have witnessed classes of Ward Method children who, at seven years of age, could read simple music written on the stave with great ease.

Gestures - are they necessary? The gestures in the Ward Method are all connected with learning the various elements of music. There are gestures for vocal training, gestures for pitch training, and patterns for rhythmic training. The gestures are not merely classroom 'gimmicks' to give the children something to do; they are an integral part of the process of learning music. The whole body assists the ear and eye to assimilate, and the whole body assists the memory to reproduce what the child has discovered. Nobody seems to know quite how this works. But the senses do interact and stimulate each other. A child using the measuring gesture, e.g., as he learns to sing up the scale, will quickly achieve much greater accuracy and confidence than a child sitting still and trying to sing up the scale out of his head. The gestures also assist the child to concentrate on inward listening. As soon as the learning process is accomplished, the gesture is discarded. When they are carried out with one hand only, the rhythmic gestures, from the second year onwards, are in fact, 'conducting' gestures. By using them the child has had a hidden training

in conducting, or at least 'directing', the music from his very first lesson. It must also be realised that the gestures are graceful, fun to do, helpful to the developing child's co-ordination, and a means of relaxation. The gestures are intended, in the first place, for children of six and seven years of age, when they accept these physical movements without question. On one occasion when I visited a class which, unfortunately, had only been introduced to the system at nine years of age, I questioned the teacher concerning any possible reluctance, particularly by the boys, to the use of the gestures. She explained that she had overcome this by equating the gestures with similar movements in physical education, and by reminding the children of athletes who practised ballet movements in order to improve their balance and co-ordination.

The frequent lack of continuity in the teaching of the Ward Method has often been criticized. When there is only one 'Ward trained' teacher in a large primary school it is obviously impossible to teach the method to all the children. But even the basic training in the method for one year is a fundamental gain for any subsequent musical training the child may have. There is nothing in the method that has to be unlearnt, or that may confuse a child in other music lessons. One year of vocal training, ear training and rhythmic training can be of inestimable value and will help to improve a child's musical understanding and his enjoyment in participating in musical activities.

Conclusion

The new era of music education which began to flourish in the first half of the nineteenth century concentrated, for various reasons, on the use of the singing voice. Justine Ward, for purely educational reasons, although influenced by Gregorian chant, also uses this traditional medium. Her method makes the maximum use of natural musical resources, and requires little financial outlay. It needs no more than a steady supply of ordinary class teachers who would be prepared to undertake four short courses, each lasting about two weeks. This training could complement, or even replace, much of the patch-work 'in-service' music courses that are now fashionable. No money is required for instruments, replacements, accessories, and special tuition, and the end-product is a high degree of musical literacy and the ability to produce exquisite sounds.

Dr. Ward's approach is practical. Like the class-teaching of any other subject in the curriculum, the scheme starts with the premise of the children's illiteracy, with the object of using what is, after all, a very basic written language as a means of communication, and not as a vague philosophical end in itself. All the musical skills which are outlined in the method need to be practised, but learning to create and to respond to music, as well as to understand and re-create them, is a much more sophisticated procedure which is based on sensitive response to pitch and rhythm; it is a learning process which enables the child to express, even subconsciously, his musical ideas through the medium of his voice. This should not be confused with the motor

skills required in instrumental playing. The achievement of vocal musical expression seems to epitomize the work achieved in the method's twenty-minute lesson, and also expresses the underlying principles upon which the Ward Method is built. Perhaps its greatest strength lies in its broad and carefully structured plan, revealing a progression of musical ideas which can be discovered and assimilated. This could not be achieved without being methodical and systematic - two concepts which are sadly out of fashion in our own educational programmes. But there is never any question of the child's inability to flourish musically within the framework of a sensible and intelligent structure. The Ward Method is sufficiently flexible to allow the teacher to use his own ingenuity and to express his own particular musical strengths. That the plan must be followed is patently obvious. The teacher cannot just go blindly on, teaching anything that springs to mind, without reference to what the children already know, and expecting them to get any satisfaction from tackling something which is totally unrelated. Each lesson leads naturally to the next. We have seen how the vocal training begins in the infant school, where many children are struggling to 'find' their singing voices. Slowly, as they develop, their voices are exercised over their whole range, with all the varieties of vowel sounds and timbres available. The elements of concentrated inward listening, co-ordination of eye, ear and physical movement, and musical self-expression all have an educational value of their own, apart from any practical value in learning music; they contribute to the whole of the child's development, and even appear, as we have seen in the Kodály method, to have a stimulating effect on progress in other subjects.

Why is not more use made of a system which produces such good results, and which can maintain the children's attention and pleasure throughout the lesson? This happy involvement of all the children and the pride and pleasure in what they are learning and achieving seems to be the outstanding characteristic of the 'Ward class'. This has been appreciated in many other countries, with a subsequent spread, first to Holland, the first European country to adopt the method. France followed, then Italy, Spain, Portugal, Switzerland and Latin America. There has been a recent spread to Canada, to Africa and to the Far East, and Israel has taken up the method with enthusiasm. The wide rhythmical and modal training, not to mention the modest cost, make it specially suitable for use in countries with limited financial resources. Its success has been achieved without thrusting it upon the world witn the publicity usually given to other methods.

Finally, I must refer to an aspect of the Ward Method which is too often overlooked - the effects of the Ward Method training on teachers as well as pupils. Soon after seeing a demonstration of the method in 1964, I persuaded Dr. Mary Berry to take some lessons in schools in the city in which I worked, and to allow as many primary school teachers as possible to attend. Some time later, I was asked to help two of these teachers who were having some difficulty in their music lessons; one had just completed her 'probationary' year, and the other was an experienced teacher who, through no fault of her own, had taught for fairly short periods in various parts of the country and abroad. I persuaded them to enrol for a 'first' Ward Method course, and their Head-teachers agreed to the introduction of the method in

the time-table. By the end of the first term after completing the course, I was so impressed, not only by the quality of their work, but by their new-found enthusiasm and confidence that I invited a senior music administrator to see them at work; he was amazed, and delighted, not only by the results which they had achieved in such a short time, but by the obvious transformation in their personal attitudes to music education. I was glad to have his confirmation that for those who know the Ward Method, and have seen it at work in the class-room, it stands out because of its intrinsic educational value, and for no other reason.

Chapter 7

Shinichi Suzuki (b. 1898): the Talent Education Method of Teaching the Violin in Japan

Little was known in this country of the remarkable success of the Suzuki method of teaching the violin in Japan until the Schools' Music Association organized a demonstration by Japanese children at the Royal College of Music, Londin in October 1970. The outstanding skill of these children aroused so much interest that the Midlands Region of the Schools' Music Association arranged for another demonstration, which was given in the Town Hall, Birmingham in 1971. As a result of the continuing interest, the Rural Music Schools Association, whose research into the technique of teaching stringed instruments has always formed an important part of its work, was able to undertake a five-year experiment to test the relevance of Suzuki's method to Western conditions. This investigation was supported financially by the Gulbenkian Foundation and the Leverhulme Trust Fund, and the educational resources of the Hertfordshire Education Authority were placed at its disposal.

Before looking at the investigation itself, it will be advisable to consider briefly the man and his method. Little information came to the Western world until a tape recording made in Japan in 1965 was played to a group of American music educators in New York in the same year. The immediate reaction to the recording was one of disbelief, but a group of young Japanese violinists soon visited the United States, and the educational theories underlying Suzuki's 'Talent Education' began to be revealed.

Shinichi Suzuki, who was born in 1898, was the son of the founder of one of Japan's largest violin factories. In 1920 he went to study the violin with Karl Kilinger in Berlin, and remained there for eight years. There he began to study traditional Western methods of violin teaching, and to formulate his own radical approaches to music education in general; these he began to put into practice on his return to Japan, where he taught the violin at the Imperial and Konitachi Music Schools. With three of his brothers he had formed the Suzuki String Quartet, but his thinking was still preoccupied with the formulation of ideas for teaching the violin. In his book 'Nurtured by Love' he claims to have made his first, and greatest discovery when practising with his brothers. 'What way of violin training would be good for a four-year old? I thought about it from morning to night . . . it hit me like a flash: why, all Japanese children speak Japanese! This thought for me was like a light in a dark night. Since they all speak Japanese so easily and fluently, there must be a secret; and this must be training. Indeed, all children everywhere in the world are brought up by a perfect educational method: their mother tongue. Why not apply this method to other faculties?'.[1] So by starting from the premise that each individual is a product of his environment, Suzuki stated 'that our natural abilities are developed by the working of the vital forces within us as we struggle to live and adjust ourselves to life's environment'.[2] 'Had I known before that ability can be developed by training, I would have followed the right path much earlier. Every child can be educated; it is only the matter of the method of education'.[3]

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1. The Suzuki Concept (edited by Elizabeth Mills & Therese Murphy, Berkeley Press, 1973, p. 17.
2. Ibid., p. 17.
3. S. Suzuki: Nurtured by Love, Boosey & Hawkes, 1968, (translated Waltraud Suzuki), p. 10.

Suzuki's principles of education came in a most practical way from his desire to help every child who came to him for violin lessons to make his own individual adjustment through creative musical activity. He ruled out any pre-selection of children, and believed that 'the musical potential of any child was at least the equivalent of his language proficiency and was capable of enormous development'.[1] But how could this be best brought about? His opinion of the Japanese State-schools was not very high. 'Schools instruct and train as hard as they can, without good results. There must be something wrong with their method. My thirty years of experience make me firmly believe this. With the emphasis put only on informing and instructing, the actual growing life of the child is ignored. There has been no thorough research into how ability is acquired . . . even in Primary school, beginners are merely instructed, or informed of certain things, and then assailed by test after test to see how much they remember, and on the basis of their tests fateful pronouncements are made: 'This child is superior''.[2]

Suzuki believed that all learning should begin as soon as possible and his violin pupils commonly began their studies soon after the age of three. But even before this, they were given frequent and regular periods of listening to good music, as a parallel to listening to the spoken word; in this way the young infant could respond to, and absorb, the music. Suzuki reasoned that infant education involved various inherent steps. 'First, the baby listening to the mother's

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1. S. Suzuki, Ibid., p. 47.
2. S. Suzuki, Ibid., p. 97.

frequently repeated example; this was followed by imitation by the child, involving the physical ability to repeat the word or phrase. Finally, the baby memorized, and understood and experienced the emotional content of what his mother had been teaching him'.[1]

Dr. Suzuki's method of violin teaching was simply the method of education in his native tongue, and with two principles which he regarded as 'the most important elements in the method: (a) the child must be helped to develop an ear for music, (b) from the very beginning, every step must by all means be thoroughly mastered'.[2] He claimed that music educators could no longer regard an ear for music as incapable of development, and for that purpose recommended that the piece of music to be learned should always be played beforehand to the pupils every day by means of recording or tape, and that the pupils should continue to listen, while they are learning to play the piece. Compare this with the frequently heard admonition of teachers in this country when a pupil's intonation is faulty - 'you must listen'; but listen to what? If the intonation is faulty, it is extremely unlikely that the pupil can correct it if his natural ear for music is undeveloped. Suzuki's answer to this problem is much more realistic and practical: 'it may safely be predicted that the ear for music will develop in direct proportion to the number of times that the piece is heard. This method may even be effective if the music is played in the room while the pupils are studying another subject, for example arithmetic. As

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1. The Suzuki Concept, Ibid., p. 12.
2. The Suzuki Concept, Ibid., p. 12.

long as the music is audible, the life forces of the human being will unconsciously absorb it, making it part of the individual abilities'.[1] Suzuki went on to accept that the pupil's musical sense would only develop gradually and imperceptibly, just as the linguistic sense develops.

Parental interest and pride in the music education of their children is an asset that Suzuki has utilized to the full. 'Wise affection creates wise children, while foolish affection makes foolish children'.[2] This was the social movement which he wished to establish to encourage parents to give their children opportunities to develop their musical ears. He claimed that the basic principles of his method, if carried out faithfully, would bring an accumulation of skills which would produce ever-increasing ability. His five conditions for outstanding ability were

(1) 'Educate as early as possible

(2) Give as much training as possible

(3) Create as favourable an environment as possible

(4) Have as good teachers as possible

(5) Adopt as good an educational method as possible'.[3]

The involvement of the mother in the Suzuki method seems natural and easy in Japan. My personal experience in attempts to introduce the method in English schools, and the observations which I have made of

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1. 'The Suzuki Concept, Ibid., p. 13.
2. Ibid., p. 15.
3. Ibid., p. 15.

similar experiments in other parts of the country, makes close parental involvement as the greatest of the early problems; the presence of a 'third person' is something that many teachers find difficult to accept. Not so, the Suzuki teachers. Before the Japanese child is allowed to play the violin, his mother is taught to play one simple piece so that she will be his teacher at home. 'Children are really educated in the home, so in order that the child will have good posture, and practise properly at home, it is necessary for the parent to have first hand experience. The correct education of the child depends on this. Until the parent can play one piece, the child does not play at all'.[1]

The first piece that the infants learn to play is the 'Variations on Twinkle, twinkle, little star'. After hearing a recording daily at home, they begin to learn to play it themselves. This is the first great peak of achievement. The lessons are given with infinite care, and as soon as the teacher considers that they can play the notes with reasonable accuracy, they are told that they can go on to learn to play it beautifully. 'This is the beginning of the lessons that are designed to produce finer tone-quality, more graceful movement, greater accuracy and better musicianship. We educate their talent using this piece as the teaching material. And every child, without exception, learns to play it magnificently. Their tone gradually improves, their movements become free and graceful, and they become fine musicians. Talent has been inculcated in them'.[2]

All the set pieces are memorized during all periods of learning,

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1. S. Suzuki, Ibid., p. 106.
2. S. Suzuki, Ibid., p. 110.

as a part of the aural training, and the child is not allowed to see the music; in fact, nothing is allowed to interfere with the flow of their music. 'I introduced question and answer games in which they could join while playing their violins until every child in the group could do this. We are able to do all sorts of tasks while we are still speaking in Japanese because it is second nature. It is exactly the same with the violin'.[1] Suzuki saw the introduction of games as a test of the children's developing powers of intuition as well as an education of their ability, and these displays of technical skill and intuition are a feature of their demonstrations. During their concert in Birmingham, I suspected that the interchanges between the young violinists might have been carefully prepared and pre-arranged to take place at certain convenient points in the score. This was not so - it was neither novelty nor trick. The change-overs were always smoothly executed, taking place between the end of one phrase and the beginning of the next, so that the musical 'flow' was never interrupted. On a number of occasions, while these changes were taking place, I closed my eyes, and could only occasionally detect them, so well were the tone-qualities matched.

The praise of distinguished visitors to Japan was greatly appreciated by those involved in Suzuki's Talent Education Movement. Duhamel, the French poet and novelist, heard thirty young Japanese violinists playing together in 1953, only eight years after Suzuki's movement had started. 'When I first saw these boys and girls aged six to ten coming out with their tiny violins, I thought this must be some childish

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1. S. Suzuki, Ibid., p. 111.

game. But, led by a young conductor, they proceeded to play a Vivaldi concerto. And what a really superb performance it was. I was not only moved, I was entranced . . . the children played Bach and their polyphony had all the required accuracy and refinement . . . in the city of Nagoya alone, there are several hundred of these little violinists playing difficult polyphonic music'.[1]

In 1961, the visit of the great 'cellist Pablo Casals became an even greater event. For this occasion, four hundred young violinists began the demonstration by playing the variations on 'Twinkle, twinkle little star' together. 'It was a lively performance, with the old maestro following it with deep emotion. His excitement reached its peak when the children played the Vivaldi concerto, and then the Bach concerto for two violins . . . when fifteen or sixteen children who had been taught the 'cello by Yoshio Sato, a pupil of Casals, played Saint-Saens 'Swan' and Bach's 'Bourree', the great teacher's emotion knew no bounds'.[2]

The repertoire in Suzuki's method is obviously carefully structured in the early stages, when not only the musical but the physical developments of the young children have to be considered. What appear to be strict limitations to those outside the movement are only the well-laid foundations which provide early technique which can soon lead to remarkable skills. Some idea of the repertoire can be seen in the following programme which we heard in their concert in Birmingham.

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1. S. Suzuki, Ibid., p. 112.
2. S. Suzuki, Ibid., p. 114.

The age range was from nine to fourteen years.

1. Rondo . . . Mozart, arr. Kreisler.
2. Sonata in G Minor . . . Eccles
3. Concerto Grosso in D Minor (Largo) . . . Vivaldi
4. Allegro . . . Fiocco
5. Two Minuets and Gigue (Piano Solo) . . . J.S. Bach
6. Concerto in D Major (Violin Solo) op. 61 . . . Beethoven
7. Chaconne (Violin Solo) . . . J.S. Bach
8. Gavotte (cello solo) . . . Popper
9. Concerto No. 5 in A Major, K.219 . . . Mozart
10. Country Dance . . . Weber
11. Menuetto No. 3 . . . J.S. Bach
12. Three Pieces . . . S. Suzuki
    Etude - Allegro - Perpetuum mobile
13. Presto, from Concerto in A Minor . . . Vivaldi.

Each piece, unless otherwise indicated, was played by eight violinists.

The questioning in the Western World continues in spite of the evidence. The statistics given in the concert programme claimed that over eight thousand Japanese children were being taught in 1971, and similar methods were being used for tuition in 'cello and piano playing. Should not children between the ages of two and five years just be allowed to play their way through these early years rather than be given tuition? No evidence has yet been produced to prove that Suzuki's method is in any way harmful to these young children; evidence to the contrary indicates that it is something which they enjoy. Nor is any child forced to take part; this is completely contrary to

Suzuki's philosophy of music education, which is to give all children a cultural education in its widest sense.

I was assured by one of the Japanese teachers that the children who played in Birmingham were not carefully selected prodigies with exceptional musical talent; they were just ten children who had been brought up in the Suzuki method.

Music education for the pre-school child has always been given the utmost importance by Suzuki, and his emphasis on the psychology of early learning in music education has been taken up and enlarged in this country in recent years. Dr. Audrey Wisbey, an educational psychologist, has worked for more than twenty years in many parts of the world, conducting experiments in the acquisition of reading skills by young children, and the use of music as an aid in the treatment of the problems of Dyslexia. 'Reading, that highly complex skill, is not unlike violin playing. Preparation for it begins at the moment of birth, not on the first day of school. Children bring all their past experiences and development to either process'.[1] Dr. Wisbey came to the conclusion that reading is not simply a visual activity as the problems encountered by deaf children in acquiring literary skills illustrate: the written words are picked up by the eye, but they are also 'heard' as surely as spoken. In a series of programmes broadcast by the B.B.C. in 1978, and entitled 'Learn to Sing to Learn to Read', she claimed that all skills in the English

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1. Mae Ferro: The Psychology of Early Learning, (The Suzuki Concept), Diablo Press, Berkeley, California, 1973, p. 33.

language are based on our ability to identify and discriminate between approximately 40 musical sounds in different combinations and varying in intensity, duration and tonal quality. Auditory memory also plays an important part in this, because of the transient nature of sound. To compare, or discriminate between two sounds, e.g., 'i' and 'o' as in 'bid' and 'box', we need to remember briefly one of them in our short term auditory memory. To identify 'i' we must also have stored away the memory of that sound so that we can match the new 'i' which we are hearing against it - this is our long term auditory memory.

If we add to this auditory memory, kinaesthetic memory - the memory of the sensations produced when moving muscles and organs, - visual memory - since written language is made up of visual symbols representing speech sounds - and the ability to control and co-ordinate combinations of the vocal organs, visual organs and motor system, then we have all the necessary equipment for the skills of speaking, reading, writing and spelling.

Like Suzuki, Dr. Wisbey believes that most babies are born with acute and sensitive hearing, able to hear a very wide range of pitched sounds and the smallest variations in intensity, duration and tonal quality, and that this acute hearing begins to fade from birth. Very young children are able to learn all the ingredients of language - pitched sounds and all their variants - as long as they have plenty of opportunity to experience and practise them. This is the stage when the normal physical ailments of childhood, particularly those affecting the head and throat, may cause temporary high frequency deafness. This means that the infant will not hear the higher pitched

sounds and their variations and so will not be able to learn (to acquire the long term memory of them) while the condition lasts.

Since music, like language, is made up of pitched sounds in different combinations and varying in intensity, duration and tonal quality, Dr. Wisbey developed a method of musical training which, by taking pitched sounds and playing games which use all the other variants, provides an opportunity for all children to develop their learning of the ingredients of music and language, and also to develop the vocal, visual and motor control and co-ordination which is necessary for literacy skills. Again following the Suzuki method, Dr. Wisbey recommended that this musical training should start from the age of two and a half years, and that the ideal period is probably pre-school. The learning sessions should be very short, between 5-15 minutes a day (no longer as the hearing may become less acute), and given early in the day when the child's maximum energy is available for learning, and his aural perception is most acute. For these short sessions, children's xylophones and glockenspiels are recommended, with removeable bars so that one bar at a time can be used; the instruments should always be of the best quality (see Chapter 5, The Carl Orff Method, p. 125).

In the first two programmes of the series, the early stages of musical training through the use of a single note were covered thoroughly, with demonstrations of the actual teaching methods, and the reasons behind the activities. The following is a brief outline of the additional programmes, showing the method of introducing new ideas.

Programme 3. Introduction to Middle C.

Begin with Middle C as it is usually the easiest note for children to learn.

1. Introduce C with its 'friendly name' DOH: place one chime bar at the bottom of the instrument.

2. Tune-in: Play the note and sing softly, or hum in tune to it. Do this at the start and frequently throughout the sessions as it provides massive repetition of the note for learning.

3. Introduce the concept of loud and soft: get the child to copy loud and soft sounds on the instrument; this tests hearing and introduces comparisons.

4. Copy with eyes closed: this forces the child to rely on hearing, not visual cues.

5. Ask the child to play loud and soft (as opposed to copying).

6. Copy loud and soft with voices: this encourages memory and develops vocal control.

The child must be given a chance to learn. If he is unable to copy sounds after about two months of daily practice, his hearing should be medically checked.

Programme 4. Middle C continued.

1. Tune in to C.

2. Check copying and playing of loud and soft.

3. Sometimes sing to the open sound of 'lah' to improve quality (a personal view is that the sound 'Noo', as produced in the Ward method, would produce better quality (see Chapter 6, p. 149).

4. While tuning hold the sound in the head before singing (memory training).

5. Catch and throw the sound (the idea of sound as communication) (see Ward Method, Chapter 6).

6. Introduce Movement: Jump up for 'loud', curl up and sleep for 'soft' (this introduces 'meaning' to help learning, and the capability to compare and relate). Movement must always match sounds meaningfully.

7. The teacher responds to child's playing (this tests learning).

8. 'Hunt the Toffee': Play loudly or softly as the child gets nearer or farther from the 'toffee' (different degrees of loud and soft for finer discrimination and ability to relate information).

Programme 5. Middle C continued.

Tune frequently and mix in 'Old' and 'New' learning.

1. Introduce 'fast' and 'slow' sounds: get children to copy and play.

2. Introduce Movement meaningfully: walk to 'slow', jump slowly to 'very slow', run to 'fast' (this develops motor and visual control and co-ordination and memory of it).

3. The Train Game: The child plays softly as the train comes out of the tunnel - louder then softer (this produces graduations of loud and soft).

4. Variations on the Train Game: telling a story on instruments, e.g. stopping at the station (this encourages participation and helps to develop the memory span).

Programme 6. Middle C continued.

1. Introduce 'long' and 'short' counds: sing 'DOH' and 'Doh-oh' (longer sounds give the brain more chance to receive the pitch sensation, and therefore greater learning is possible; it also helps to develop vocal control and memory of sound).

2. Introduce 'noise': strike the wooden part of the instrument (this introduces variety and opportunity for comparison, and extends the auditory span).

'The Learning Sandwich'. This introduces new ingredients such as 'fast' and 'slow', or 'long' and 'short', at the beginning of a session. After it has been established, quickly revise the previous material, and return to the new ingredient, i.e.,

New - Old - New; this helps to ensure maximum energy for new work.

Problems. If the child responds some days and not on others, it could be because -

(a) this is the nature of learning - lots of practice is needed.

(b) the child's ability to respond varies daily

(c) the child may be bored; so it must be made more interesting or rewarding

(d) the child may be feeling unco-operative.

Programme 7. Tone quality, and introducing G.

1. Quality. The child will copy what he hears, with instruments and his own voice, so -

   (a) make sure that they are producing a good vowel sound

   (b) use 'humming' to help them to 'place' the voice (as in the Ward Method, Chapter 6, p. 149).

   (c) introduce the piano as a good quality sound to copy.

2. Developing Vocal and Breath Control: hold the voice as steady as possible - with no 'vibrato'; play 'trains' with the voice.

N.B. The work on Middle C will take a long time to learn thoroughly; this MUST be done before moving on to note G. There are two tests for readiness to move on -

(a) When the child can sing C to order at any time and anywhere.

(b) When the child is getting fidgety and wants to move on.

Then, and only then, move on to note G.

Programme 7 (continued). Introducing G.

The note G above Middle C is the second note to be introduced.

(a) It is about the highest note that most young children can sing, with control, and they will learn more easily what they can sing.

(b) It is at the extreme end of their vocal range from C, thus making identification easier.

Revise the 'Learning Sandwich'; introduce G at the start of the session; revise C in the middle; return to G.

(a) Place the chime bar halfway up the instrument; name G as 'SOH'.

(b) Do <u>everything</u> on G and C until it is thoroughly learnt to the same degree. <u>Do not</u> work with C and G together yet.

(c) If C and G are confused, return to C only.

This is a brief summary of what I heard in the broadcast talks. I would strongly recommend parents and teachers of young children to read Dr. Wisbey's book when it is published later in 1979. The publishers are Croom Helm, 2-10 St John's Road, London, S.W.11.

Part II

Chapter 8

Music Education in Hungary

'He who cannot hear what he sees, and cannot see what he hears, is not a musician ' - Kodály.[1]

Visitors to Hungary seem to be impressed by a general high level of musical awareness and a wide public interest in musical performances. What are the factors that contribute to this impression? A number of professional orchestras of high international repute exist inside Hungary; the Hungarian State Orchestra, the M A V Symphony Orchestra, the Budapest Philharmonic Society Orchestra, and the Hungarian Radio and Television Orchestra have played in London during the last decade, and are all made up of full-time Hungarian musicians.[2] The relatively high number of Hungarian players in foreign orchestras suggests that they either do not wish to work professionally in Hungary, or that they cannot find enough opportunities for employment in their own country. An examination of the Hungarian government's policy towards music and musicians 'soon reveals that the Hungarian Government encourages the surplus they have of skilled musicians to join foreign orchestras in order to advertise the exceptional standard of music-education in Hungary'.[3]

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1. Erzsebet Szónyi: Musical Reading and Writing, London, Boosey & Hawkes, 1974, Introduction, p. 9.

2. Hungarian Department of Education, Danube Bend University Summer Course in Arts - 'Music Education in Hungary' - a Collection of Lectures, Budapest, 1967, p. 52.

3. Ibid., p. 52.

'Inside Hungary itself, the visitor receives an impression of a great awareness of music. Not only the four main orchestras play regularly in the cities and towns, but also lesser-known, even workers' orchestras perform, e.g. the Postal Workers' Symphony Orchestra. Hungarians themselves are intensely proud of their musical heritage. Many churches have beautiful organs, and choirs with well-trained voices'.[1]

'A high standard of musical performance and a multitide of musical events do not in themselves necessarily prove a high standard of musical awareness in Hungary, although they do provide evidence which might lead to such a conclusion. The evidence is embodied in the method of music-education which must be a major power behind all the music-awareness which can be seen; a method which can educate so thoroughly and so universally as to allow so many people to be musically literate'.[2] In examining this method, the first consideration must be its aims; a country promoting musical literacy to all its pupils, as Hungary does, must have reasons behind its unusually strong encouragement.

First, let us consider the development of Hungary's music-education system. Zoltan Kodály aimed at forming 'a new, a full, a real, an intensive Hungarian music culture'.[3] He stated the essence of his music-education system in the following words: 'the forms of tradition may change, but its essence remains the same so long as the people whose soul is expressed by this tradition live. And the time will come when the

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1. William Murphy: B.B.C. Lectures - Music Education in Hungary. Music Advisers' National Association Conference. 1964, p. 4.
2. Ibid., p. 5.
3. Hungarian Department of Education Lectures, op.cit., p. 20.

learning stratum can give back the tradition got from the people; moulding it in a new artistic form, they will hand it over to the people - to the national community - to the people who are growing into a nation'.[1]

In seeking to develop a national identity through a national culture in this way, Kodály is furthering political ideals in the same way as Smetana and Dvorak in nineteenth-century Bohemia, where a growing agitation for independence from Austria stimulated an interest in folk-songs and opera performances in the Czech language, and eventually led to the publication of operas in the native language. Indeed, Kodály and Smetana have each directed similar movements in their respective centuries and countries; as composer, conductor, teacher and writer, each has succeeded in putting his country on the musical map of Europe. Each saw his country as oppressed in the past and emerging in the present; Kodály lived to see his country installed with its own boundaries and its own language, and regarded the development of a national culture as a task of prime importance. The primitive nature of this exciting culture led him to begin its development from the folk-song in the same way as Smetana had done. 'For us, the folk tradition in music means much more than it means for civilized European peoples who had created a superior art-music centuries ago'.[2] However, the artistic creed of Kodály, 'Let music be for everybody', has taken him further into the field of education than was possible for Smetana, for school facilities exist in Hungary to enable him to establish compulsory music-education for all, where this was not the case in nineteenth-

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1. Ibid., p. 31.
2. Zoltan Kodály: Folk Music in Hungary, Barrie & Rockcliff, London, 1960, p. 19.

century Bohemia.

Kodály carried his general aim to a more specific goal to teach every pupil to read music. 'By teaching children to read music, the part played by music in education would be given an equally important position as was recognized and practised in ancient Greece, the effect of which would be to give a cultured ear, a cultured intellect, a cultured heart, and cultured fingers'.[1]

Kodály was not merely concerned with musicology; his aims as an educationist combined with his musicological aims to promote aesthetics and character-training. As a Communist writer, he aimed to improve his pupils ethically and politically. Aesthetically, the Kodály method is designed 'to improve participants in, and listeners to, choral singing with pleasure and delight'.[2] The serious concentration it requires is aimed at training and disciplining the mind, and encouraging a sense of collectivism. 'Even at the most mundane level, music education, given regularly to every pupil aims to refresh the child mentally and physically; and the pupils brought up and educated by music, in an atmosphere of music, are expected to enjoy a richer and better life than one who has never felt the magic of music. It is our fervent desire to rear, by means of genuine art, good and decent people'.[3]

Following his plan to awaken a national music consciousness, which began in 1929 with the publication of his 'Children's Choirs', Kodály

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1. Hungarian Department of Education Lectures, op.cit., p. 39.
2. L. Eosze: Zoltan Kodály, His Life and Work, Budapest, 1962, p. 38.
3. Ibid., p. 33.

directed his 'war on musical illiteracy' by equipping the Hungarian educational system with the necessary facilities. Teachers were re-trained to ensure a unified standard. New, centralized curricula, devised by Kodály for both Primary and Secondary schools, were adopted, and school time-tables re-scheduled to allow daily music lessons totalling two hours per week as compulsory tuition for all school pupils up to the age of sixteen. From the age of ten, children were to be taught by specialist subject teachers, while below the age of ten, general subject teachers gave them their music lessons. Not only were preparations necessary for teachers' changes in curricula; a whole new programme brought in a new school structure, and 'music-branch schools' began to teach an even greater amount of music. These schools were not intended to train professional musicians, but to educate concert audiences for the future. At the age of eight, between half and two-thirds of the children in these schools were taught to play an instrument, but the teaching was concentrated more on singing and choral work. 'The first school of this type was founded in Kodály's home town, Kecskemét, in 1950; there are now more than 100 such schools throughout Hungary'.[1]

Tests for admission to the music schools are inflexible and demanding, with clear-cut decisions as to which of the applicants shall be 'creamed off'. Those who expect to become professional musicians, and reach the required standards in the tests, are separated from the other pupils at the age of fourteen. Even inside the music schools there are

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1. William Murphy: B.B.C. Lectures, op.cit., p. 7.

divisions as pupils are allowed to belong to different music clubs according to their ability.

In special music-schools, the parents of pupils there pay fees levied in direct proportion to the ability of their children. 'On entry the parents pay a fixed 150 florints a year, but after the first year, when the children have been classified, those with a 5 (excellent) mark pay only 10 florints a month, those with 4 pay 15 florints, those with 3 pay 25 florints, and so on. In each subsequent year the fees vary according to the mark obtained.'[1]

'The aim of the special music-schools, one of which exists in every town, with ten in Budapest, making a total of 84 in the whole country, is to stimulate the musical education more than the other subjects which are taught, and to do this they are actively involved in collective music-making by means of choral groups, chamber ensembles and orchestras. The State also ensures the organisation of other activities outside school to encourage the work done in music education. Radio and Television networks are co-ordinated with the centralized curriculum to provide the relevant broadcasts at the right time'.[2]

By special teacher-training, centralized curricula, a large amount of time-tabled teaching of music, special music schools, and the extensive use of folk-music, Kodály attempted to make every pupil musically literate

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1. J. Ribiere-Raverlat: Music Education in Hungary (trans. by M. Safranck), Leduc et Cie, Paris, 1967, p. 85.
2. William Murphy, Ibid., p. 10.

and to spread music awareness throughout Hungary by using all the facilities the State could offer.

One of Kodály's chief aims, the unification of the people through a common culture, is seen in the stress placed on folk-music in both singing and instrumental instruction, and in the involvement of school-music in the community as school choirs and orchestras give concerts, recitals and festivals and become involved in national events. This helps the extension of a common culture - the encouragement and development of national pride. 'Folk-music is seen, not only as a treasury of well-balanced melodies, full of characteristic rhythms and interesting scales, but beyond this, a faithful reflection of a people's history, realm of thought, and attitudes. As such, it has an influence, not so much on the intellect, but on the emotions. Obviously it demands massive teacher-resources, and this has necessitated some compromise in the teaching of pupils up to ten years of age by general subjects teachers, in spite of Kodály's stress on the importance of the early years; indeed, only in the schools for 14-18 year olds has it been possible to ensure that all the music-teachers are specialists'.[1] (cf. 'specialist' music teachers in Britain, p. 255, and 'The Training of Music Teachers, Appendix VI.)

'It is the civic duty of every cultured musician to have a thorough knowledge of his musical mother tongue'.[2] With this principle in mind Kodály devised a systematic teaching structure based on the use of

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1. William Murphy, Ibid., p. 12.
2. Zoltan Kodály, Ibid., p. 8.

folk-music, and using a progressive system adapted to the children's ages, vocal development and intellectual level. In order to get to know these songs well the first essential is to learn a wide variety of them by heart and to assimilate them thoroughly. Therefore, children in nursery schools begin by singing simple tunes and playing games. In the primary school the children learn a great number of slightly more difficult songs, and, using them as a basis, learn to read, write and listen to music. Students in the music schools and conservatories extend their knowledge at weekly classes in folk-music, and finally, the folk-sing heritage is analysed scientifically in a special department of the Academy of Music in Budapest, called 'Folk Musicology'. In this way, at every level of musical study, in whatever kind of class, any technical problem is always explained with reference to folk-music, which the students are asked to sing. This reference to a familiar source makes the solution of the problem easier and also impresses on the students their close link with the musical traditions of their country.

'During the 18th and 19th centuries, in the period of the Austro-Hungarian monarchy, musical life in Hungary, and the style of her composers, remained very much under the influence of the symphonic music of the German School, many of whose compositions were inspired by the rhythmic and boldly imaginative songs of earlier folk from central Europe - the 'all'ongarese' works of Haydn, Mozart, Beethoven, Brahms, Liszt and many others'.[1] Against this background, Kodály and Bela Bartók (1881-1945) rediscovered authentic Hungarian folk-music by

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1. William Murphy, Ibid., p. 14.

devoting a considerable part of their lives to combing the country and recording the voices of old peasants who had preserved their heritage of song; they then transcribed these melodies. Bartók eventually moved towards composition, rather than music education, 'but his researches into Hungarian folk-song revealed rich untapped resources which increasingly fertilized his own style. 'The study of this peasant music was for me of decisive importance, for the reason that it revealed to me the possibility of a total emancipation from the hegemony of the major-minor system . . . and (they) also show the most varied and free rhythms and time-changes in both 'rubato' and 'tempo giusto' performances'.[1] Bartók continued his research in Slovak and Romanian-speaking areas, while Kodály visited peoples of the same origin as the Hungarians who were scattered over areas of Russia and other parts of Asia. Finally, they classified all these melodies, studying the metrical patterns, the range and structure of each one, so as to group melodies of a type together. Their scientific approach necessitated many experiments and classifications before the final selection of the melodies that seemed most suitable for 'the method' was made. This enormous task started by Kodály and Bartók is now being continued by a team of researchers and musicologists at the Academy of Sciences in Budapest, working according to the plan formulated by Kodály. Their ultimate aim is to publish the thousands of Hungarian folk-songs under the title of 'Corpus Musicae Popularis Hungaricae'.[2]

Most of the Hungarian folk-tunes are based on the pentatonic scale, and therefore Kodály saw this simplification of the major and minor

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1. New New Oxford History of Music, 'The Modern Age', 1890-1960, London, O.U.P., 1974, p. 275.
2. William Murphy, Ibid., p. 15.

scales as a good starting-point so that young children could more easily express their musical consciousness, with the melodies giving ample basic working material throughout the major part of 'the method', as well as giving it an essential coherence. Many of the early songs are written on two or three notes, and are ideal for the unsure and limited vocal ranges of nursery children. Thus the creation of a system of music-education begins very slowly with the five-note scale, and after a few years during which these Hungarian tunes become thoroughly familiar, the children go on to sing the folk-music of other countries and finally they are introduced to classical music.

Kodály assembled little collections of pentatonic melodies which are written in sol-fa syllables with the corresponding rhythmic pattern above. Within each collection, the songs are grouped by similarity of compass, and graded according to their degree of difficulty. He also created a collection called '333 Exercises in Sight Singing' which were his own compositions.

By the use of the sol-fa letters of the pentatonic scale - d r m s l - the young pupils are progressively introduced to <u>melodic relationships</u> within the five-note scale, beginning with what is perhaps one of the most fundamental of all musical intervals, the minor 3rd - 's, m'.

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Basic rhythmic-patterns are introduced at this stage by the use of the

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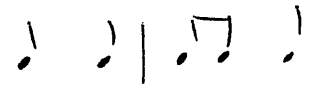
* The sol-fa and rhythmic examples are quoted from J. Ribiere-Raverlat's <u>Musical Education in Hungary</u>.

French 'Martinot' syllables, e.g. - 

Before going into greater detail it may be helpful to define some of the musical terms used in Kodály's method.

Solmisation: used for notes sung in a 'fixed' scale: for this the Hungarians use a capital letter and the following letters on the Treble Clef staff, beginning in the second space would be A H(B) C D E F G.

Sharpened notes are defined as Aisz, Hisz, Cisz, Disz, etc.;

Flattened notes as Asz, Be, Cesz, Desz, etc.

Sol-fa natural notes are written - doh r m f soh la ti doh'. The only sharpened notes which are used in practice are those for the first, second, fourth and fifth degrees of the scale - di, ri, fi, szi. The only flattened notes are for the second, third, sixth and seventh degrees - ra, ma, lo, ta. The chromatic scale is therefore written thus -

Ascending: d di r ri m f fi s szi l ta t d'.

Descending: d' t ta l lo s fi f m ma r ra d.

A small figure 1 placed above and to the right of a note indicates that it must be sung one octave above - e.g. d - d'.

Similarly a figure 1 placed below and to the right of a note indicates that it must be sung one octave below - e.g. d - d_1.

The Principle of Relative Sol-fa

'It must be realised that the method is not analytical but global and intuitive'.[1] By an almost completely unvaried diet of folk-music in their early formative year Hungarian children become aware of a relationship between the notes of the pentatonic scale which their ears learn to recognise without being constantly aware of its existence. This intuitive recognition of note-relationships is the basis for skills which they shall need later when playing an instrument, singing in a choir, or simply as an active listener in an audience. In order to learn to read music therefore, it is necessary to combine a great number of relationships which are first practised separately, and which once it has been thoroughly assimilated, cannot be unlearnt; by this time the ear has developed a high degree of accuracy of pitch, enabling the voice to move fluently and 'in tune'. A striking example of this acute awareness of pitch occurred at a lecture on Kodály's method which I attended in 1967. The lecturer, Cecilia Vajda, one of Kodály's own pupils, began by asking her class of English music-teachers to sing a simple folk-tune to the vowel-sound 'la'. They had scarcely reached the end of the first phrase before she stopped them and told them they were 'singing flat', and as most of them were unaware of this, she played the phrase on the piano. The obvious reason for their inaccurate pitch was a lack of pitch-relationship between the notes, and after some practice in singing the syllables of the pentatonic scale, and applying these syllables to the notes of the folk-tune, they were able to sing it much more accurately in pitch.

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1. J. Ribiere-Raverlat, Ibid., p. 36.

Chapter 9

Music Education in Germany: the influence of Carl Orff

The educational methods of Carl Orff have aroused much interest among music teachers in many countries, and there is probably more use being made of the materials associated with Orff than with those of any other 'method'. Orff's own status as a composer has assured his educational principles of a ready acceptance by those who are seeking an approach to music teaching that is artistically genuine and professionally sound. Another strong point in favour of his method is that his ideas were worked out in the class-room, and that he collaborated with experienced teachers. The presentation of his work was also carried out with Teutonic thoroughness and care for detail, not only in the principles of teaching but in the production of the instruments which he considered the most suitable for class-room use, and which have steadily improved in quality.

The fusion of the elements of 'Ton, Tanz und Ticht' in the operas of Wagner and other German composers in the late 19th century may well have influenced the young Orff as he worked as a répétiteur and conductor in various opera houses in Germany. His educational system is obviously an attempt to bring together certain elements in music which have usually been taught in isolation - aural training, choral and solo-singing, instrumental technique, rhythm, time, pitch, the combination of words and music, movement and music, and improvisation; and not only for the talented pupils, but with music containing carefully structured supporting elements of accompaniment that could be used by any normally endowed children. One of the basic principles of Orff's method is that it

enables all the children in the classroom to participate through the use of simple vocal parts and dance movements, and the use of melodic and percussive instruments - a total involvement.

Elements of music teaching that had long been regarded as difficult, and therefore left to later stages of training, or restricted to a small number of more talented pupils, are shown to develop naturally from simple folk-music. Orff, like Kodály, realised that the vast treasure-store of folk-music and dances could be used to provide an unlimited supply of material that could be arranged for the use of children. Here were examples of modal and minor scales, irregular and syncopated rhythms, simple harmonic progressions, and above all, an element of improvisation providing a creative element that presented a counterpart that had long been established in the teaching of visual arts and crafts.

Orff was concerned with the development of the child's ability to handle the materials of music - sounds, through the use of pitched percussion instruments. By using tuneable drums, glockenspiels, xylophones, gongs, rhythmic patterns often derived from words, and a limited melodic pattern, the children first imitate and then improvise music which has rhythm, melody, instrumental tone-colour and musical shape. Voices and recorders are used to secure the melodic line and are particularly useful for 'rounds' and canons.

A brief historical account of Carl Orff and the development of his educational ideas

Born in Munich in 1895, Orff studied at the Munich Academy and then held various musical appointments in opera houses and theatres. The 'scenic cantata', Carmina Burana, performed at the Frankfurt opera house in 1937, marked an important stage in his career as a composer, and it is chiefly by his stage works that Orff enhanced his reputation in Germany and abroad. Other successful stage works were Der Mond (The Moon) in 1938, and Die Kluge (The Clever Woman) in 1942.

Orff's earliest experiments in music education began in 1920. A new feeling for physical activity - sport, gymnastics and dancing, had spread through Europe, and the work and ideas of Jacques-Dalcroze had helped considerably to prepare the ground for a new interest in physical education. Jaques-Dalcroze had been appointed Professor of Harmony at the Geneva Conservatoire in 1894. He was quickly convinced that the conventional methods of teaching harmony were unsatisfactory 'in that they failed to give students experience of chords at the beginning of their studies - when brain and body are developing along parallel lines, the one constantly communicating its impressions and sanctions to the other'.[1] He realised that the musical element of primary appeal to children was rhythm; that the natural response to rhythm was physical, and that the body should be the child's first instrument through which to reflect and interpret the movement and nuances. 'I was not long in discovering that, while with older students

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1. E. Jaques-Dalcroze: Rhythm, Music and Education, The Dalcroze Society, 1921, Foreword.

acoustic sensations were hindered by futile intellectual conceptions, children appreciated them quite spontaneously. I therefore set about training the ears of my pupils as early as possible, and discovered thereby that not only the hearing faculties developed with remarkable ease at a stage when every new sensation delights the child and stimulates in him a joyful curiosity . . . nevertheless, the musical progress of a certain number of pupils, whose ear developed at normal speeds, appeared to me to be retarded by an incapacity to estimate with any exactitude variations of time and rhythmic grouping. The mind perceived the variations but the vocal apparatus was unable to give effect to them. I came to the conclusion that the motive and dynamic element in music depends not only on hearing but on another sense'.[1]

Further experiments led him to metrical finger-exercises and studies of the reactions produced by piano-playing on parts of the body other than the hands - movements with the feet, trunk and head, which led him to the discovery that 'musical sensations of a rhythmic nature call for the muscular and nervous response of the whole organism - a physical reaction to the perception of musical rhythm. That was the origin of my Eurythmics'.[2] This was by no means the end of his research and discoveries, and his attempts to construct a rational and definite system of musical education came to a halt when he found that 'out of ten children, at most two reacted in a normal manner; that the motor-tactile consciousness, the combination of the senses of space and

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1. Jaques-Dalcroze, Ibid., Foreword.
2. Jaques-Dalcroze, Ibid., Foreword.

movement, exist in a pure state as rarely as the perfect sense of hearing that musicians call absolute pitch . . . and so I came to regard musical perception which is entirely auditive as incomplete, and to seek the connection between instincts for pitch and movement, harmonies of tone and time-periods, time and energy, dynamics and space, music and character, music and temperament, and finally the art of music and dancing'.[1]

Orff was also familiar with the work of Laban and Wigman: Laban was one of the most important dance teachers and choreographers of the early twentieth century, and Mary Wigman, pupil of Dalcroze and Laban, created a new kind of expressive dancing. 'The work of both these had considerable influence in artistic and educational circles, and it was at this time in Germany that many gymnastic and dance schools were founded. All these enterprises were of great interest to me, for they were all closely connected with my work in the theatre'.[2]

In 1924, Orff and Dorothee Guenther founded the Guentherschule, a school for gymnastics, music and dance, in Munich. Here Orff saw the possibility of working out a new kind of rhythmical education with a reciprocal interpenetration of movement and music. The speciality of the Guenterschule lay in the fact that one of its founders and directors was a musician. 'This meant that from the beginning there was a special emphasis on all musical work, and I found the perfect experimental field for my ideas'.[3]

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1. Jaques-Dalcroze, Ibid., Foreword.
2. Carl Orff: Orff Schulwerk, Past and Future. Address at opening of Orff Institute in Salzburg, Jahrbuch, 1963, p. 1.
3. Carl Orff, Ibid., p. 1.

At this early stage in the development of his 'method' Orff did not realise that the survival of his music-education principles as he then saw them would depend on the development of 'Bewegung und Musik' (Movement and Music) in parallel.

The element of improvisation began to influence Orff's choice of accompanying instruments. The exclusive use of piano music to accompany movement was discouraged, and students were initially encouraged to improvise and compose their own music to accompany dancing, and written for unpitched instruments that were easier to learn and handle. 'I did not want to train them on highly developed art instruments, but rather on instruments that were preferably rhythmic, comparatively easy to learn, primitive and unsophisticated'.[1]

Orff felt a great need for pitched percussion instruments for the accompaniment of songs and dances, and he began to design these on medieval and oriental prototypes; the glockenspiel, xylophone and metallophone were modelled on the instruments of the Indonesian Gamelan orchestras. 'These included various types of chimes made from wood, from bronze slavs, from bamboo pipes and from metal discs or vases used as gongs. While these, together with a two-string violin (rebab) played by the conductors, a psaltery, and flutes, represented the melody-section of the Javanese orchestra. Single gongs and drums supplied the punctuating percussion'.[2]

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1. Carl Orff: Ibid., 'The Instruments', p. 2.
2. Willi Appel: Harvard Dictionary of Music, Javanese Orchestra, Heinemann, p. 373.

Orff had just met the right man to make his instruments - Karl Maendler, a Bavarian, who had made his reputation at the beginning of the century by reviving the art of making harpsichords. Maendler took up Orff's ideas with enthusiasm, and the new types of glockenspiel, xylophone and metallophone which he developed and later marketed under the label of 'Studio 49', together with those developed by north German instrument makers called Link, promoting 'Sonor-Orff' instruments, are now widely used throughout the world. 'These new forms of instruments, built in Soprano, Alto, Tenor and Bass ranges, brought to our ensembles an incomparable and irreplaceable sound. Besides these barred instruments we soon made use of the flute as another melodic instrument; this in some of its earliest forms is one of the oldest of all melodic instruments. After some experiments with various exotic types of flute I decided to use the Recorder, which up to then had suffered a kind of museum-piece existence. Through the particular assistance of Curt Sachs, who was then in charge of the famous Berlin collection of musical instruments, I acquired a quartet of Recorders copied from old models and consisting of Descant, Treble, Alto and Bass'.[1]

To complete his instrumental group, in addition to the easily tuned small timpani and the lower barred instruments, Orff used string instruments such as cellos and viola da gambas to provide a sustained drone-bass. Lutes and guitars were also used as plucked strings. With these instruments the instrumental ensemble for the Guenterschule was settled, and the task of providing new music, or arranging existing suitable music, began.

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1. Carl Orff, Ibid., 'The Instruments', p. 2.

In 1930, the first edition of 'Schulwerk', called 'Rhythmic-Melodic Exercises' was published. Further books followed in quick succession - 'Exercises for Percussion and Hand-drums' - 'Exercises for Barred Percussion instruments ' - 'Exercises for Recorders' - and 'Dances and Instrumental pieces for different Instruments'.

One of Orff's pupils, Gunild Keetman, played a decisive part in the establishment of the instrumental ensemble and in the preparation of the early publications. Her first educational enterprise was the creation of the Guenterschule Dance Group, with its accompanying orchestras. The educational demonstrations of this Group contributed significantly to the spreading of the Schulwerk idea by undertaking long tours in Germany and abroad. 'At their performances, dancers and musicians were able to exchange their functions. To give some idea of the wide-ranging variety of the dance orchestra, here is a typical combination - Recorders, Xylophones of all pitch ranges, Metallophones, Glockenspiels, Timpani (both large and small), all kinds of drums and tom-toms, gongs, different kinds of cymbals, triangles, bells of fixed pitch, antique cymbals (Indian bells) and claves, and also viola da gambas, spinet and portative organ'.[1] A formidable array of elements for children's music-making, to which was later added the vocal line, and thereby providing a basic educational principle of an opportunity for participation by <u>all</u> the children in the group.

The Guenterschule Dance Group's demonstrations aroused considerable interest in educational circles in Berlin, and received the support of

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1. Carl Orff, Ibid., 'First Publications', p. 2.

three prominent members of the Berlin Ministry of Culture - Leo Kerstenberg, Dr. Arnold Walter and Dr. Eberhard Preussner - who advised the adoption of Orff's system in the schools of Berlin, and as a result, in 1932 the firm of Schott announced the publication of 'Orff Schulwerk - Music for Children - Music by Children - Folk Songs'. This publication did not appear, as the Nazi regime dismissed Dr. Walter and Kestenberg from office; Orff's educational ideas were suppressed, and later, during the war, when Munich was bombed, the Guenterschule was completely destroyed with a total loss of instruments.

Dr. Arnold Walter continued his support of Orff's Method while working at the University of Toronto and, in 1968, he published a series of lectures entitled, 'Carl Orff - Music for Children. He wrote, 'Orff's approach is certainly a 'method' in the Greek sense of the word; it is 'a way of doing things'. But if we use the term as it is currently understood, then 'Schulwerk' is not a method book at all. Everything in it is meant exempli gratia, with the injunction to go and do likewise; and this is a difficult assignment. An Orff teacher must not only be able to sing, to move and to dance, to play the Recorder, to handle xylophones or gambas, and a variety of drums; before anything else he must be able to improvise. A feeling for language is necessary, an intimate knowledge of children's songs, folk-songs and poetry. These elements, moreover, must be integrated to form an amalgam corresponding to what the Greeks called musike - an intermingling of poetry, dance and music which fired the imagination of men like Gluck and Wagner'.[1]

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1. Arnold Walter: 'Carl Orff - Music for Children', No. 1, University of Toronto, 1968, p. 4.

Arnold Walter goes on to place his finger firmly on the reasons why Orff's educational principles are so often diluted - 'the teacher is on his own. 'Creative' is a sadly mis-used word, but that is precisely what he has to be. His most difficult task is to remain consistent. He might be tempted to neglect movement, to concentrate on instrumental playing, to the detriment of singing, to use printed pieces rather than to improvise. He might underestimate the value of Pentatonic training - ending up by playing 18th Century minuets on glockenspiels or xylophones. Such picking and choosing, adding and subtracting, would only prove that he has not understood what Orff is doing at all. He might just as well start with Middle C at the piano and leave it at that'.[1]

By the end of the second World War, Orff had turned away completely from educational work. But in 1948, he was asked by the Bavarian Radio to renew the experimental work which he had begun at the Guenterschule. A member of the Bavarian Radio staff had unearthed a gramophone record that had been out of circulation for many years, and which had been made at the Guenterschule for children and young people to use for dancing. The music had been written by Orff specifically for the instrumental ensembles used at the school. Orff was asked if he could write more music of that kind which children could play themselves, and that could be used for a series of broadcasts. Orff was attracted by the offer, in spite of many problems which faced him at that time. All the instruments had been destroyed and materials for replacements were unobtainable. There were even more far-reaching problems - 'Schulwerk'

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1. Arnold Walter, Ibid., p. 4.

had formerly been used for teachers of Physical Education, and would not be suitable for children in its original form. He was well aware that rhythmic training should not start after adolescence but during the first school-years, or even earlier. The unity of music and movement was quite natural to a child, and it was this fact that gave Orff the key to the renewal of his educational work.

It was clear to him what his earlier experiments lacked. He had never allowed the singing voice and the spoken word their rightful places. Here was an opportunity for him to plan a new scheme of music education in which movement, playing and singing became a unity. So he began his commission from the Bavarian Radio enthusiastically, with the collaboration of Gunild Keetman and another experienced teacher, Rudolf Kirmeyer. 'Now everything fell into place quite naturally; elementary music, elementary speech and movement forms. What is elementary? The word in its Latin form 'elementarius' means: pertaining to the elements, primeval, rudimentary, treating of first principles. What then is elementary music? Elementary music is never music alone, but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part, not as a lecturer, but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elementary music is near the earth, natural, physical, within the range of everyone to learn it and to experience it, and suitable for the child'.[1]

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1. Carl Orff, Ibid., 'A New Beginning', p. 3.

The melodic starting-point was the 'cuckoo-call', the falling minor third, a melodic range of notes that was increased step by step to the five-note, or pentatonic scale, that has no semitones. Speech started with name-calling, counting and rhymes, and the simplest of children's nursery songs. Orff did not think of an education for specially gifted children, 'but of one on the broadest foundations in which moderately or less gifted children could also take part. My experience has taught me that completely unmusical children are very rare, and that nearly every child is at some point accessible and educable; but some teachers' ineptitude has often, through ignorance, nipped musicianship in the bud, repressed the gifted, and caused other disasters'.[1]

Starting with this basic concept, Orff's approach included specific objectives and used devices that were new to music education.

Basic Objectives

1. The use of speech and movement that was natural to the child as a spring-board for musical experiences.

2. To give an immediacy of enjoyment and meaning through active participation.

3. To encourage the feeling that speech, movement, playing, a song, are one.

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1. Carl Orff, Ibid., 'A New Beginning', p. 3.

4. To give a completely physical, non-intellectual background in rhythm and melody, thus laying a foundation of experience which is so necessary to a later understanding of music and musical notation.

5. To give experience in the component parts of the basic elements of music: rhythmic, by beginning with the rhythmic pattern of a word, and gradually building in complexity into the phrase and sentence. Melodic, by beginning with the natural chant of childhood (the falling minor 3rd) and gradually adding other tones of the pentatonic scale to tones of other modes, and finally to the major and minor scales.

6. To cultivate the musical imagination, both rhythmic and melodic, and thus develop the ability to improvise.

New Devices

1. Use of speech patterns, which became known in England as 'French Rhythm Names' (a limited use of these were made in France by Aimé Paris, and in England by John Curwen in the early 19th century), (see Chapter 3, p. 84), proverbs, children's rhymes and jingles as the basis for developing a feeling for basic note-values, metre, phrase, and the clarification of rhythmic problems, as well as to develop the ability to use the voice over a wide range of pitch and dynamics.

2. The use of rhythmic and melodic ostinati as accompaniments to moving, singing, and playing.

3. The use of the natural chants of childhood as the basis for developing melodic feeling and understanding.

4. Using newly-designed instruments, with rhythmic instruments, recorders, and plucked strings to provide children with an almost immediate way of making music, while at the same time cultivating a deeper response to rhythm and melody.

5. The use of the pentatonic scale (especially in early experiences) for songs and accompaniments, with the resultant minimum of complications for children. Dissonances seldom occur in this scale, and tunes can begin or end on any note of the scale without any feeling of insecure tonality.

The broadcasts of Orff's new method began in the autumn of 1948 with demonstrations by groups of children aged 8-12, and with such instruments as could be hastily prepared. As a result there was an immediate demand for instruments by the German schools, and a craftsman, Klaus Becker, who had worked under Maendler, eventually opened a factory which became known as 'Studio 49'. The radio programmes continued for five years; prizes of instruments were given for original creative work in the schools, and the broadcast material was embodied in five books called 'Musik für Kinder', published in 1950-54, and which may be regarded as the text-books for Orff's teaching. In 1951 the official seal of approval was given to Orff's work when his associate, Gunild Keetman, was appointed to the staff of the Mozarteum to teach 'Schulwerk' to all the younger pupils. She started children's classes and was able to include the indispensible element of movement which had not been possible in the early broadcasts. 'For the first

time, 'Schulwerk' could be taught in its fullness as we had always visualised it'.[1]

The 'Orff Institut' was opened at the Mozarteum in Salzburg in 1963 to provide a centre for teaching and research. Many demonstrations of 'Schulwerk' during various educational conferences in Salzburg enabled foreign visitors to become acquainted with its new ideas. Dr. Arnold Walter had earlier made plans to transplant the work in Canada, and had sent one of his Canadian colleagues, Doreen Hall, to study 'Schulwerk' in Munich with Gunild Keetman. On her return to Canada she began to build up Orff's system with excellent results, and in 1965, when she returned to attend a refresher course in Salzburg, she visited Orff in Munich, where she was taken to see a performance of his 'Antigone' she recollected - 'I still have very clear recollections of that performance; of an all-pervading sense of excitement; of a driving musical force which combined all the elements of the Greek theatre; of the sudden realisation that this fusion of speech breaking into chant, strong compelling rhythms and percussive orchestration was also the language of 'Schulwerk'.[2] After her first visit she returned to Canada to teach under the direction of Arnold Walter, Director of the Faculty of Music at Toronto University. Thus Dr. Arnold Walter, who had supported Orff's attempts to introduce his new ideas in music education in Berlin's schools and had been dismissed by his political masters, was now able to support 'Orff-Schulwerk' in its formative years, and to create a climate which encouraged its growth and vitality.

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1. Carl Orff, Ibid., 'Widening Interest', p. 4.
2. Doreen Hall: 'Music for Children', Symposion 'Orff Schulwerk', 1975, p. 48.

In Canada, 'Schulwerk' had begun at the University of Toronto in 1956 with 'Two Special Courses in Elementary Music Education (Orff) for Licentiate Diploma Students Third Year, and Music Education Students Third Year'. This was the beginning, and it started the spread of Orff's method to the United States, and of teacher training on a University level for the elementary school teacher. The movement became so successful in Canada that in 1962 Orff himself, with Gunild Keetman and other members of the Salzburg Mozarteum staff, directed a course of elementary music education at Toronto University. In 1963 the Canadian Broadcasting Company transmitted a series of programmes entitled 'Living through Music', based on the Orff philosophy, and leading to wide-spread interest by music educators in other provinces and the United States. 'The movement flourished with astonishing vigour in North America, where a whole generation of teachers has now been trained. This has made possible the most significant development of recent years in the United States - the formation of the American Orff Schulwerk Association - and in Canada the formation of the Association 'Music for Children - Carl Orff 'Musique pour Enfants''.[1]

Dr. Walter's ideas on music education are interesting, 'Music is often likened to language. The comparison is not too meaningful because music lacks the propositional elements so prominent in speech. But there is a marked similarity between learning a language and studying music. In both cases we discover spontaneous capacities (particularly active in children), and the need for unconscious assimilation that takes precedence over all conscious efforts, be they reading, writing,

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1. Doreen Hall, Ibid., p. 49.

analysis or theory . . . We do not fully understand how a child learns to speak, how it accomplishes a task that no adult can perform in the same way, or as well. We must assume that unconscious forces are at work, that the absence of conscious interference - so strongly felt in adult life - quickens the learning process; that the child has an innate hereditory capacity to recapitulate the development of language in an amazingly short time. When it comes to music, children react in precisely the same way'.[1]

In the same way that 'Schulwerk' was transplanted in Canada by Arnold Walter and Doreen Hall so too did others take back to their own countries the educational principles of Orff. 'Daniel Helden, after studying in Salzburg, returned to Sweden, and Gunild Keetman's assistant, Minna Lange, brought 'Schulwerk' to her home in Copenhagen. In quick succession it was introduced into Switzerland, Belgium, Holland, England, Portugal, Yugoslavia, Spain, Latin America, Turkey, Israel and Greece'.[2]

The continuous spread of 'Schulwerk' meant that Orff was soon faced with the problems of quick success over a wide-spread geographical area. With the establishment of the Mozarteum in Salzburg, and the completion of the five volumes of 'Schulwerk', one film and two gramophone records, he felt that his educational work was complete. But the continuous spread required the editing of new publications, and the addition of new aspects such as the therapeutic value of 'Schulwerk', brought him

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1. Dr. Arnold Walter: Orff Schulwerk in American Education, Presidential Address to the American Orff Schulwerk Association, University of Toronto Press, 1969, p. 1.

2. Carl Orff, Ibid., 'Widening Interest', p. 4.

a great deal of unforeseen work. The ever-increasing flood of questions, particularly from abroad, as to where an authentic training in 'Schulwerk' could be obtained, and the realisation that 'Schulwerk' was being 'amateurishly and wrongly interpreted', convinced him of the necessity of establishing at the Salzburg Mozarteum the only authentic centre for the training of teachers in the use of 'Schulwerk'. Fortunately, Orff's personal international reputation as a musician, together with the support of Dr. Preussner, Head of the Mozarteum Academy of Music and Drama in Salzburg, and the generous support of the Austrian government, succeeded in setting up his own institute - the 'Orff Institut' - dedicated exclusively to the principles of 'Schulwerk' and its development. Here was a central meeting point for all interested people, both teachers and students from home and abroad - a training centre for 'Schulwerk' teachers capable of meeting many of the demands which came pouring in. A glance at the table in Appendix II will show the number of teachers and students who attended Orff courses in Salzburg, their country of origin and year of attendance. These short courses lasted between 2-3 weeks.

Widening Interest in Orff's 'Schulwerk'

The widespread interest in 'Schulwerk' following the establishment of the 'Orff Institut' at Salzburg was not only due to the work of Orff himself and his colleagues. A former associate, Hans Bergese, who had worked with Orff in Munich before the second World War, renewed their association in 1948 and was involved in the early broadcasts of 'Schulwerk' by the Bavarian Radio. In the early 1960's, the great international interest in the new movement, with the subsequent demands for

the new instruments which 'Studio 49' could not meet, led to the foundation of another quite separate branch, headed by Bergese in association with the 'Link Organisation', an old-established German firm of instrument makers, with a particular interest in percussion instruments. This new alliance produced 'Orff' instruments under the trade name 'Sonor-Orff', and has done much not only by the production and development of new instruments, but by the establishment of frequent and regular short courses in Germany which educators from other countries have been encouraged to attend. My personal association with the 'Sonor-Orff' branch of the movement began in 1966, when I was invited, with two other music-educators from this country, to attend a 'Sonor-Orff' course which was directed by Hans and Brigitte Bergese in Fredeburg, West Germany. The 'Landjugendakademie' in Fredeburg proved to be a strategically well-placed centre for residential courses, easily accessible from most western European countries, and within a few miles of the main instrument production centre at Bad Berleburg. The first course which I attended included 52 German music-teachers, and a group of 16 music lecturers and advisers from Teacher Training Colleges and Local Authorities in the Netherlands, Scandinavia and Austria. The popularity of these courses was already well-established and had already, since 1961, been visited by music teachers from many parts of the world, resulting in the setting up of regular short 'International Courses', lasting for one or two weeks. I also attended one of these courses at Insel Richenau, on Lake Constance in 1975, and another at Fredeburg in 1978. Both these courses were organised mainly for American music-teachers and lecturers, and the 1978 course was chiefly concerned with music therapy and the use of newly-designed 'Orff' instruments in the treatment of deaf children. A detailed

account of the lecture-demonstrations given at this course may be of interest.

Some indication of the interest generated by this additional branch of the movement may be seen in the list of residential courses, their locations and the numbers attending (Appendix III). Bergese directed most of the courses, beginning in 1961 and continuing until 1974.

Music Therapy with 'Orff ' Instruments

The two branches of the Orff movement in Germany - 'Studio 49', and 'Sonor-Orff' have for some years been experimenting with the development of special instruments and researching into the use of these instruments with physically and mentally handicapped children, and particularly those who are deaf. They learnt that in 1961 a State Special Centre was established in Aalsborg University in Denmark for the treatment and education of deaf, partially hearing and multiple-handicapped children, including deaf-blind, physically disabled, emotionally disturbed, and mentally retarded children between the ages of 3-16 years. The Director of the research at Aalsborg, Claus Bang, now demonstrates his work at courses organised by both firms, in Germany and in many other countries. I attended one of these courses in Fredeburg in August 1978, and it is hoped that a similar course will be arranged in this country in 1979-80.

The special education programme for the treatment of handicapped children in Denmark consists of team-work between physicians, teachers,

families, and therapists, and the successful treatment which they have developed has secured sponsorship by the Royal Danish College of Educational Studies at Aalsborg, and the Danish Society of Music Therapy, for the purpose of setting up a music-therapy Faculty at the University. The first four-year course for teachers in music therapy was initiated in 1978. Successful completion of this course will provide teachers with diplomas and recognition for State employment in special schools.

The research at Aalsborg has concerned itself with vocal training and the development of instruments and methods as tools for communication. 'Speech is probably the most musical of our activities as human beings. At the same time it is the most valuable tool for communication and memory'.[1] The handicapped children at the Aalsborg Special School begin their training by paying brief visits to the School between the ages of 2-3 years, with subsequent integration into daily education, and with the close co-operation of parents and staff. The deaf children in particular 'are characterized as communication-retarded in the sense that they suffer from speech-blocking through motor, sensory, or emotional causes which restrict their means of communication and their function in society'.[2]

The seemingly paradoxical use of music in the education of deaf children has long been accepted by teachers such as Julliette Alvin in this country, and at a scientific and experimental level by specialists

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1. Claus Bang: 'The Use of Orff Instruments in Music Therapy' - Demonstration-Lectures, Fredeburg, 1978.

2. Claus Bang, Ibid..

and psychologists in many countries for use in hospitals and special schools for the deaf. Whether the child has some measure of residual hearing, or is totally deaf from birth, there is a more or less severe loss of relationship with the environment which impedes the process of learning and the development of the personality of the child. The deaf child lives in a world of partial or complete silence, and suffers from a permanent feeling of isolation. All living development is accompanied by sound, which has become so integrated in our environment that we are often unconscious of its presence. From birth we consciously or unconsciously learn through the mainly verbal sounds that we first perceive and imitate.

Claus Bang demonstrated the importance of high-frequency sounds by playing a recording of Britten's 'Young Person's Guide to the Orchestra' from which the high-frequency sounds had been removed, thus enabling his listeners to enter briefly into the auditory world of the partially deaf. Music, like the spoken word, is a collection of pitched sounds. In his experimental work with deaf children, Claus Bang had discovered means of making contact with children who had little or no residual hearing - where music could establish contact and communication. 'Through the use of special instruments (e.g. deep Bass chime-bars) we can find unutilized potentials for communication <u>in paths other than those which build upon speech and language</u>. But at the same time music and speech have so many points of resemblance that they can be similarly characterized as 'structured sound'. We can utilize the main elements of pitch, rhythm, and intensity to teach the hearing handicapped to penetrate the monotony of partially-heard verbal communication and to learn to speak rhythmically and melodically'.[1]

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1. Claus Bang, Ibid.

Claus Bang had arranged for the attendance of three deaf, or partially deaf children for the purpose of his demonstration. In a conversation which I had with him before his lecture, he confessed that he was rather apprehensive because this was his first meeting with these children, and his experience had proved that a bond of confidence between teacher and pupil was essential to the success of the particular lines of communication which he would try to establish during the course of his lectures. The children - two boys and a girl - in the age range of 9-10 years had no previous experience of the hearing tests which he would give them. The residual hearing capacity of each child varied, and they attended special schools for deaf children in Westphalia.

Claus Bang started by explaining to his audience that for the purposes of auditory perception the sound waves produced by a vibrating body, and transmitted to us through the air, could reach us by other means. These can be felt through the skin and bones which form no part of the auditory apparatus, and the deaf child can thereby be brought into the surrounding world of sound; he can apprehend some of the elements such as pitch, rhythm, accentuation, loudness and duration in order to form the basis for a structured programme of hearing development which enables many deaf children to participate in musical performances with normal children. This was <u>not</u> an assessment of musical sensibility; his lecture-demonstration was designed to prove that successful means of communication between the teacher and the deaf pupil could be set up by means of specially designed instruments.

The children's degrees of residual deafness were first tested when they were required to reproduce the pitch of single notes played on the piano. They quickly learned to respond to the lecturer's first requirement - the sound 'baa'; he explained that his experiments with deaf children had proved that this particular sound had qualities which they could quickly perceive and imitate - the explosive 'b' by parting the lips, and the vowel sound by dropping the lower jaw, with the expulsion of the breath by slight pressure on the lower chest.

The children had little success in reproducing the pitch of the sounds made by single notes on the piano - these were played loudly and repeatedly. The girl could only reproduce a fairly high-pitched sound, and was almost completely incapable of lowering it to the required pitch. Claus Bang had experimented in this particular responsive exercise for many years, using various musical instruments, tuned and untuned, and finally persuaded 'Sonor-Orff' to extend the range of their wooden Bass chime-bars to cover a range of 90-380 Hz. frequency - i.e. thirty one bars, beginning two octaves below middle C and proceeding by semi-tone up to F# above middle C. In the first instance each child held one of these chime-bars against his body while it was struck with a beater by the teacher. Various areas of the body were defined for the purpose of producing responses - e.g. low pitch through the stomach or lower-chest area, and higher pitches going up to the mouth, teeth, ears, hair etc.. The improvement in the children's responses to these large chime-bars was remarkable, and they were soon able to respond accurately to varied pitches within a range of a major third. 'The handicapped child needs much understanding to develop his personality. He needs the self-confidence and the feeling

of being accepted that immediate success, however limited, can give, and the kind of encouragement from other people which expresses their faith in his ability to overcome the difficulties that constantly face him'.[1] The joy of those who saw and heard the children's first successful responses must have given them the encouragement they needed. 'This (method) is the background (basis) of our musical voice and speech therapy, through which the voice levels and the vocal qualities of even profoundly deaf children can be improved, at the same time as the accentuations in intensity, duration and pitch, the three cornerstones in musical speech, are taught systematically through the utilization of the child's residual hearing, his contact vibration sense, and the sound perception in the structure of his body'.[2]

During the years of his research Claus Bang had used various instruments such as tuneable timpani and bongos, xylophones, tuned reed-horns, melodicas, music-board (a board displaying a clef on which notes could be written, and which emitted a sound when lightly struck with a pointer), and electronic organs, but for the past seven years had concentrated on the special chime-bars for the purpose of getting initial responses. Once this was achieved, the teacher could then beat out short rhythmic phrases on the chime-bar and which the deaf pupil could imitate. 'There has been some controversy about the conditioning of body rhythm through the continuous and unconscious absorption of sound patterns. The question was whether the child who was totally deaf from birth could respond spontaneously to rhythmical sounds if he was suddenly made to perceive

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1. Claus Bang, Ibid.
2. Claus Bang, Ibid.

them. After the initial break-through by the use of the chime-bars I have proved that the deaf child who has not yet been exposed to music is sensitive to the physical stimulus of rhythm once he can apprehend it'.[1]

The deaf children at the Aalsborg Special School are involved in instrumental group activities as early as possible - 'situations in which the children can experience and develop apprehension, concentration, responsibility, initiative, and above all, self-confidence; all the most important elements in the creation of a total personality. By using instruments in group activities we are trying to develop a community spirit with the children through their participation in musically creative work. When the music therapist himself creates the music, we can, even with the most severely retarded and multiple-handicapped child, create a working community which brings us in close contact with the child's development. Within the group, the needs of the individual must always be kept in mind; his needs, as well as his abilities, should become a vital part of any structured activity. We are not sizing up each child in terms of what he can contribute to the music programme, but we are concerned about how music can help him, the exceptional individual. It may help him to improve his voice and speech, his reading ability, his muscular co-ordination, his visual perception, his auditory discrimination, his arithmetic comprehension, and his self-confidence. It may even help him in his social adjustment and improve his self-concept'.[2]

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1. Claus Bang, Ibid.
2. Claus Bang, Ibid.

For the deaf child, music can never be a complete aesthetic or emotional experience, because even at his best he is unable to perceive the two most important elements which are indispensible to the emotional impact of music - harmonic structure and tone colour. Although he is unable to perceive the whole range of notes, and appreciate the affective meaning of musical intervals, there is nevertheless a strong emotional factor at work in the music which he can hear. This creates communication which itself is an emotional experience to an isolated child; it conveys a sense of rhythm which enlarges his conception of the perceptual world; it gives him an opportunity to express himself through movement. This movement to music - perhaps with others who can hear - is a means of communication through a shared experience.

As the lecture-demonstration went on, with the three deaf children now communicating with the lecturer through the use of the large chime-bars which he struck in rhythmic patterns, often amplifying the sound through loud-speakers while the children danced with joined hands, we were reminded not only of one of the basic principles of music therapy for the handicapped, but also one of the fundamental rules of all good educators - 'our music therapy programme is for the individual child, and begins with the child as he is, approaching him on his own terms, with empathy and respect; it helps him to discover himself through musical experience and achievement. For <u>all</u> children, but especially the handicapped, experiences with, and in, music can be a tool which leads them to thoughts and feelings far beyond music itself. While allowing wide boundaries of fantasy and flexibility in every programme, we must also allow for the possibility of maximum musical participation,

and the development of creative activity by any pupils at any level of achievement and interest. Music therapy must be adapted to the handicapped child, and not the opposite'.[1]

By the end of the third, and final session the three children responded quickly and well to their teacher. Although obviously conscious of the large and sympathetic audience, they enjoyed the social contacts which they were making as they expressed themselves in their group activities. By variations of pitch and rhythm a new world of sound was being brought into their consciousness. By many variations of these sounds the children were being drawn out of the isolation created by their deafness. 'Through music the child can become alive and engaged in the things around him; he is given a new way of self-expression which can make living easier'.[2]

Rhythm Programme for Play and Learning, Movement and Speech Stimulation

This programme has been recorded on tape and cassette for use in music therapy. It is now used by Claus Bang and his colleagues as a result of his experiments and research with more than 10,000 handicapped children between the ages of 3-16 years. The aim of the carefully structured programme is to train the ability of the child to perceive and reproduce accentuations and pitch in music, and the inflections of speech, such as variations in intensity, duration and pitch, and perception between sound sound-vibration and silence. The programme also uses

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1. Claus Bang, Ibid.
2. Claus Bang, Ibid.

rhythmic patterns and beats, requiring close attention and concentration as the children play or move. In this way it is made possible for them to experience music rhythms and self-expression in movement, drama, play, and dance through speech and song.

These cassettes are available from - The Director of Music Therapy, Aalborg School, State Special Centre, Kollegiev J., Aalborg, Denmark.

* Bibliography: A list of books printed in English, and compiled at the International Conference on Music Therapy in Toronto, Canada, 1977.

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* Supplied by Claus Bang.

Chapter 10

The Educational System in the Federal Republic of Germany and the Development of Music Education in Schools and Music Schools

The plan (Appendix IV) shows the basic pattern of general education in West German schools. There are, however, some under-lying principles which must be understood before the pattern of music education can become clear. Each of the eleven individual Federal States (Länder) has complete autonomy in the planning of its own educational curriculum, in the appointment of teachers, and to a considerable extent in the content of the syllabus. The Federal State panel of education Inspectors responsible for curriculum studies provides each school with a list of text-books, and the schools receive a Federal grant for the purchase of any of the prescribed books; any additional books or teaching material have to be paid for from the school's own funds.

The plan shows the types of school available for children when they reach the age of ten - Hauptschule, Realschule, Gymnasium. Discussing this choice of school with a senior education administrator in Krefeld in February 1978, I was assured that parental choice played an extremely important part in the 'placing' of children, but discussion between parents and Grundschule (primary school) teachers is considered to be essential before the placement is made. The British system of 'catchment areas' was neither known, nor understood. There is also provision for the transfer of children at the end of the first year in the 'upper' school if the school considers that a pupil would make better progress, or would be better suited to the kind of education offered in another type of school. Again, it was stressed that these transfers were

made only after considerable discussion between the school staff and the parents involved.

Music education varies slightly between individual States, particularly with regard to the time given to it in each school. But the recommendations of the State inspectors concerning the allotment of teaching time have an important bearing upon Head-teachers' decisions.

The German music educators with whom I discussed music in their schools were all of the opinion that the State school, while attempting to provide some kind of stimulus for all its pupils to enjoy music, and to perform competently as amateurs in adult life, could not hope to give those who were musically gifted the opportunities to enable them to become professional musicians. Could music be taught well in their schools? - was there any justification for theoretical studies at junior school level? My visits to schools in three German cities provided some answers. Singing - playing instruments (with very little evidence of School orchestras as we know them in this country) - theory - listening (music appreciation) are the core areas in the music time-table. I found that the singing was always good, even by the boys - and particularly so in the Grundschulen, where teachers were provided with an ample supply of German folk-songs and musical games. Instrumental playing followed a pattern of incidental learning - an accompaniment to songs, or incidental music in games. In this connection Orff instruments were used in all the schools which I visited. Theory was regarded almost as 'a necessary evil', and 'listening' was carefully structured and well prepared. German music educators seem to be agreed that their system of music education in the ordinary day-schools is based on incidental

learning, with special schools, which are usually open in the afternoons and evenings, providing training for the musically talented pupils who might wish to become professional musicians. The teaching of music has leaned heavily on incidental learning throughout the ages. The churches and the homes were the great agencies of music education in the past, and in spite of social changes still play an important part in German education. Musical children are still influenced by church organs and choirs; most homes have a piano which is often the centre of family recreation and the inspiration for further music study by at least one of the children. Musical talent is still highly prized in Germany - particularly within the family unit - as the long 'waiting-lists' for admission to the 'Musikschulen' prove. My first impression was that this enthusiasm on the part of German parents was natural parental pride in the desire to see their children as pupils in, what is after all, a 'special' school, and to see them taking part in public performances. While this may be true in some cases, there is much evidence to indicate that although they may not be aware of the convictions of their great philosophers, they would still agree with Luther, Goethe, and Nietzsche that life without music would not be worth living.

The direct teaching of music became established through the growth of the many large Conservatories in the 19th century; these were usually founded by private individuals, and were often the direct descendants of the courtly music establishments of the 17th and 18th centuries. Then followed, in the early 20th century Government sponsored 'Musik-Hochschulen' (basically Universities of Music) which awarded the final certificate which was necessary to those who wished to teach music in State schools, and which therefore attracted many students who might

have continued their music education in private establishments and ended with no music 'qualification'.

The next, and most decisive step followed almost immediately after the first World War with the setting-up of 'Jugendmusikschulen' (Schools of Music for Youth) which were pioneered by Professor Jöde of Berlin. His ideas caught on rapidly, and various types of music schools sprang up everywhere, although the initial emphasis in the southern parts of Germany, and particularly in Bavaria, remained in the 'Singschulen' (Choir schools), and in the northern areas in instrumental schools. In most cases these schools were the result of private enthusiasm and action, supported to a greater or lesser degree by both the 'Land' and the local authorities - with the former paying for the instruments and the latter providing accommodation and paying teachers' salaries; in nearly all cases, parents were expected to pay tuition fees.

The end of the second World War saw the decline of these music schools as the local authorities busied themselves with the re-building of the day-schools and services that had been destroyed. By 1952 the re-birth of the 'Musikschulen' had brought itself to the notice of the central government, and the private and State-aided music schools were brought together. Their progress, and the public demand for their permanent establishment and national recognition 'resulted in a decree by the Standing Conference of West German Education Ministers in 1958 that these schools should be financially supported by local and State authorities whenever possible'.[1] Again parental support for the opportunities

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1. Stadt Krofeld: Schulen in Krefeld - Informationen über Bildungsmöglichen, 1960.

which these schools offered quickly became evident, and in ten years the number of music schools had doubled, so that by 1968 there were 282, of which 43 were for vocal training - these were mainly in southern Germany - and some quarter of a million pupils (mainly between the ages of 4-21 years) were receiving music tuition in some form. 'By 1970, one in seven German children received some formal training in instrumental playing. Between 1958 and 1970 the number of music teachers in the Federal Republic had quadrupled, with the number of full-time teachers at these schools having risen from 6.9% in 1960 to 11% in 1972'.[1]

The present state of the 'Jugendmusikschulen' is indicated by the answers to the Questionnaire which I sent to the Directors of the Music schools in Krefeld, Moenchengladbach, and Duisburg in 1977, (Appendix V). In February 1978, I spent a day at each school, observing the teaching, and at the end of the day discussing the answers to my questions and receiving explanations which provided a far more valuable insight into the growth of the schools than the statistics could supply - e.g. a change in local government political control in Krefeld, with the appointment of a new Director of the 'Jugendmusikschule' in 1972 accounted for the rather dramatic drop in the number of pupils in that year. Herr Scoenholtz, the Director of the Duisburg Music School gave me a simple explanation for the apparent failure to increase the number of pupils since 1976 - 'der Zahlungsunfähige' (City bankruptcy) - the city of Duisburg ceased to be able to provide money for the expansion of the school. It was interesting to learn that the

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1. Stadt Krefeld: 'Schulen in Krefeld'.

tremendous industrial expansion of Duisburg had resulted in a neglect of music education in the day schools and in what we call 'further education', and a proliferation of thriving private music schools - particularly singing schools. The official establishment of a music school as late as 1973 was a complicated task, calling for the amalgamation of these private enterprises under one roof and the particularly difficult task of having to refuse admission to hundreds of pupils who failed to reach the required standards, compounded by the inability to offer employment in the school to so many teachers who had worked in the private establishments. The Director sadly commented on what he regarded as 'the imbalance between the city material gains and its spiritual losses'. Duisburg has, in addition, a 'Musik Hochschule' which provides a course of professional study for two or three years, and successful completion gives the student the Diploma which is required for employment in State schools.

As the Music schools are mainly funded by the cities, the Director enjoys considerable autonomy, and is able to develop the school without reference to the 'Land Oberschulrat' (State Inspector of Schools). The variation in the staffing figures for part-time teachers is mainly due to the number of private music schools which were amalgamated and whose teachers were only appointed to part-time posts, (mainly because they lacked the teaching qualification) in the new music schools. It was pointed out to me in each school that only the employment of these part-time teachers, who were paid at a comparatively low rate per hour, enabled the school to remain open from 1.30 p.m. to 8 p.m. in order to offer tuition to such large numbers of pupils with varying degrees of musical ability. This shortage of qualified teachers is considered to

be the main threat to the successful development of the music schools. At the same time as the demand for tuition has increased, and the number of music schools has risen appreciably, the number of State Conservatories and 'Musik-Hochschulen' where future music teachers are trained has fallen. 'In 1960 there were 33 of the 'key-institutes', with 6,700 students: in 1971 there were 28 with 5,800 students and the decline has continued'.[1] The reason is very simple; the average qualified teacher of music in the Music school is paid less than the youngest teacher of general subjects in a primary school, and many promising music pupils are warned about joining a profession which pays so badly even though it is considered to offer prestige.

A closer look at the requirements for entry to the Musick-schule may be of interest. Admission to the Kindergarten is by formal application and a very simple test of vocal aptitude and recognition of simple pitch tests. As can be seen in the Questionnaire, parents are expected to pay tuition fees for the whole of this introductory course which lasts for two years, or, as in Moenchengladbach, for one year. The four year old children are expected to attend for at least one afternoon per week, and follow a mainly practical course using 'Orff' instruments. In two music schools I saw the use of a specially designed instrument called the 'Tastenspieler' - a brightly-painted instrument, combining the main characteristics of piano and xylophone, with a magnetized lid to which metal discs representing keys and simple scales (usually pentatonic) can be attached. In addition, the young pupils must possess

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1. Stadt Krefeld: Schulen in Krefeld.

a small glockenspiel for practice at home. Tuition in the Kindergarten follows the 'Orff' pattern of children's songs, games and stories, illustrated or accompanied by simple instruments. There is no lack of teaching material, and the State 'Schulebuchcommission' supplies the music school with recommended texts containing structured music programmes, or simple 'methods' for voices and instruments, 'listening', simple and graphic notation, and improvisation. When the introductory course is completed, auditions are given to those children who wish to go on to the main school. The successful pupils may take up the study of any orchestral instrument for which they may show an aptitude, starting with one hour of tuition per week (usually two half-hours), and one hour in a 'communal group'. These groups, which are numbered or lettered according to the degree of progress, are intended to introduce the young pupils to the demands of instrumental and orchestral playing almost from the start. Over the years the young instrumentalist can progress through the 'communal groups' until he is capable of performing publicly in one of the school ensembles, or in one of the many amateur music groups in the city. The final accolade is bestowed when a pupil gains admission to the school's 'first Orchestra'.

I have attended many end-of-term concerts in German music schools, and they have always been occasions for a display of pride by the parents and families, and a warm feeling of achievement by the performers. This is 'communal music-making', embracing the players on the platform and the listeners in the auditorium, and reflecting a civic and national pride in their musical heritage.

Music Education in Secondary Schools in West Germany

In an attempt to discover a more satisfactory method of dealing with the problems of music education in secondary schools, I sought the opinion of Professor Gundlach at the 'Pedagogische Hochschule' in Duisburg, West Germany in 1978. Professor Gundlach knew of the Project at York University, and admitted rather reluctantly, that he was rather concerned about the influence of popular music on the teaching of music in German schools. In former years, music education had adopted an almost entirely 'vocal' approach, with music theory taught as its 'support', but the great influence of the media had led to wholesale changes in the music syllabus for secondary schools - a syllabus which was drawn up by the government's music inspector. There were new lists of recommended books for the use of teachers; 'recommended' in the sense that the books would be provided by the central authority, and any additional books would have to be brought by the schools themselves.

The official German approach to music in the secondary schools was the recognition of two separate studies - (a) Classical, and (b) 'avant garde'; the word 'popular' or any derivation was carefully avoided. 'Classical' was the medium used for tuition in the Gymnasium (Grammar School), and 'Avant garde' for the 'Hauptschule' (General subjects) and for the 'Realschule' (Technical bias). Many music educators had already written text-books for the new'avant garde' approach; the Professor showed me a copy of his own text-book, 'Dudelsack' which used graphic notation and electronic instruments, as well as the more simple traditional wind instruments such as Recorders and Flutes. The book made generous use of brightly coloured pictures, and the text was

mainly drawn from German folk-lore. This 'approach' to the less academic pupils recognized that the instrumental requirements in the text-books should be kept as simple as possible.

The influence of classical music was not entirely disregarded in the new approach, but it was introduced indirectly, or in a modified form; e.g., 'score-reading' was practised with graphic notation, but was often followed by the reading from traditional scores of simple classical excerpts.

There were many other innovations in the new approach, but a closer study showed that their use in the class-room required a much more disciplined approach than one could achieve in this country. Professor Gundlach showed me a film which had been made in a music class-room in Germany, and which illustrated the experimental work which was being carried out. The emphasis in all this kind of work was strictly practical. Professor Gundlach kindly arranged for me to have an English copy of the activities as we saw them in the film: this copy is added as Appendix VII to this work.

The introduction of a new approach in one area of music education has given added impetus to the traditional method, where more creative and experimental work is now encouraged. New forms of presentation are also being used - e.g. the teaching of musical 'form' is now introduced by analysis, using tape-recorders or records. I was shown an example of an analysis of an excerpt from Bruckner's Symphony No. 4.. Forty bars of the music had been edited down to single orchestral parts which could be shown on a screen. Each part was played separately and followed

on the score, with the teacher's voice indicating bar numbers, or any other relevant and helpful information. This is regarded as the teaching of 'form' from within the structure of the music, and is proving to be a very realistic method of teaching what is often regarded as a difficult and uninteresting study. During an earlier visit to the Ricarda Hochschule in Krefeld, I had observed a lesson in musical form, given in the traditional way, with musical illustrations played on the piano by the teacher. Although I felt that this lesson was particularly well done, and that the pupils' responses were good throughout the lesson, the new method was much more realistic and interesting. As an additional aid to the teaching of form, text-books for the teacher's use have been published separately since 1965; these books show all the individual instrumental parts of the excerpts which are set for analysis, with clear instructions as to where the teacher's voice can best be used over the recording.

Professor Gundlach agreed with the views of other German teachers with whom I have discussed musical problems at secondary school level that most of them are ill-prepared to cope with the flood of commercial music that has been directed towards young people; this comes in the form of 'aids to work', which they call 'functional' music, as well as the usual 'pop' music. But there is an official recognition of the problem, and the stress which it is imposing on music teachers in their secondary school class-rooms. The government music inspectors are doing all they can to provide suitable music programmes for this age group, and technology, in the form of tapes and other electronic aids is being increasingly used to find a more acceptable compromise between the demands of popular taste and the traditional disciplines of music education in Germany.

Chapter 11

Music Education in Primary Schools and for Pre-school Children. Schools Council Research and Development Project: Music Education of Young Children. (University of Reading)

The project was started in 1970, and was planned to cover a period of five years, and extended for a further three years. The University of Reading directed the project, and Dr. Arnold Bentley was appointed Director, with Dr. R.M. Thackray as Deputy Director. Dr. Thackray left in 1973 and was succeeded by Mr. Iain Kendell.

The terms of reference for the project were:

(a) to investigate musical development and learning processes in children aged 3 to 11.

(b) to attempt to establish clearly-defined aims for music education with young children.

(c) to devise materials and methods for teachers in primary and nursery schools.

The project team first needed to attempt an evaluation of the present situation, and for this purpose it undertook a survey of music education in nursery and primary schools. Data were collected from visits to a wide variety of schools in many parts of the country, and information and opinions were collected by means of interviews, discussions and questionnaires. It was at no time envisaged as a large-scale comprehensive enquiry, but rather as a means of finding out the

broad general pattern, if any, of music in primary schools through sampling a fairly wide cross-section of opinions and practice from class-room teachers, head teachers, college lecturers, music advisers and many others closely involved with music in schools. In spite of the survey's limited scale, the project team considered that the material collected was a fair sample, and the issues raised could have a general application to the country as a whole. The actual scale of the investigation covered personal visits by members of the project team to more than 200 class-rooms in many parts of the country. Contact by correspondence was established with a further 150 schools. Completed questionnaires were received from 405 teachers, lecturers and advisers, and from over 800 children.

Five questionnaires were used for the purpose of the survey:

1. For primary school head teachers, relating to staffing for music (100 completed).

2. For general class-room teachers, relating to their attitudes, opinions and methods in music teaching (167 completed).

3. For Music Advisers and College Lecturers - an open-ended questionnaire asking for views on many aspects of music education (86 completed).

4. For Nursery School teachers, concerned mainly with aims, objectives and observations concerning music in the pre-school period (52 completed).

5. For children, concerning their attitudes to music in school (over 800 completed by children aged 9-11).

The evidence from the questionnaires was regarded essentially as complementary to that derived from personal contacts and other sources.

1. In the questionnaire to Head teachers on staffing for music teaching, the terms 'specialist' and 'non-specialist' were used; 'specialist' as a term for a teacher taking the majority of music in a school, and 'non-specialist' as a teacher taking two or more classes.

The traditional arrangement for the provision of music teaching in primary schools since the subject was first introduced into the curriculum has been for music to be taught by the general class-room teacher, along with other subjects. Music was considered to be one of the basic aspects of the curriculum which every teacher could reasonably be expected to cover, and some attention had usually been given to this during teacher-training. In recent years however, partly due to the widening of the range of activities involved in music education, and the resulting loss of confidence on the part of many class-teachers, there have been indications that the content of the 'general music' courses in the teacher training colleges have been far too elementary to supply the teacher with the music knowledge and skills to cope with an increasingly specialised field. 'Answers from 100 head teachers showed that out of a total of 891 full-time teachers covering the whole primary age range, more than half took no music. This situation was supported by evidence from local authorities that well over half the

teachers applying for posts in primary schools were usually not prepared to offer music',[1]

The enquiry further showed that as children become older in the primary school there is a greater possibility that they will be taught by a 'specialist' or 'semi-specialist' teacher. An evaluation of the quality of the teaching under these headings did not come under the terms of reference for the project.

Extracts from the project team's diaries indicated the wide range of musical activities that are taking place in primary schools throughout the country. 'The musical atmosphere of a school can affect the whole of school life, and there is a vitality about such places which seems to spill over into all aspects of the curriculum. It would appear to be no coincidence that schools with a flourishing musical life are frequently happy and friendly places, where the children and staff are welcoming, out-going and considerate of others'.[2]

2. Answers to the Questionnaire sent to class-room teachers concerning their attitudes and opinions about music teaching, and training for music teaching resulted in 93% who taught music claiming that they enjoyed taking their classes for music, compared with other types of work. Only a small proportion (13%) considered that their own training in the teaching of music was 'satisfactory'. This would seem to suggest that those who claimed to enjoy teaching music to their classes would have found far greater pleasure and success in so doing had their

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1. Schools Council Working Paper: Music in the Primary School, p. 4 - University of Reading, 1978.

2. Ibid., p. 15.

training been of a higher standard. 'When asked to rank, in order of importance, six areas of the school music teacher's training, the following order resulted:

1. Teaching skills
2. Singing ability
3. Knowledge of child development
4. Instrumental ability
5. Knowledge of repertoire
6. Principles of education.

A considerable majority (73%) considered it 'useful, but not essential' that a teacher of music in the primary school should be able to play the piano. 23% considered this ability to be very important'.[1]

3. The views of Music Advisers and College Lecturers produced a broad general agreement about the importance of 'enjoyment' in music education from 86 sources. 'For most, 'enjoyment' constituted the over-riding aim of music education, though some stressed that this did not necessarily mean immediate enjoyment, but enjoyment and satisfaction for the future'.[2]

The answers in this category were, as one would have expected, much more precise and positive than those in the first two sections. Nearly all stressed the importance of active participation in music, notably in singing and instrumental playing, and there was frequent

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1. Ibid., p. 8.
2. Ibid., p. 8.

reference to the expressive and creative aspects of music: 'all should be encouraged to express their own ideas, and to use music as a means of expression, both through the re-creation of the musical ideas of others, and through their own thoughts'.[1] Many gave the development of basic musical skills as the chief aim of music education in the primary school, stressing the importance of the early years as the time when both basic skills and favourable attitudes were best established.

The question as to what, specifically, a child should have achieved or experienced musically by the age of 12 mainly produced imprecise answers concentrating on what they considered children should have experienced, rather than achieved, in this period.

The main general criticisms of the present state of music education in this country produced a vigorous response in this section. The attacks came under these headings:

1. General status of music teaching and attitudes towards it.
2. Criticisms of the quality of teaching and teachers.
3. Views on teacher training. (The comments here were particularly scathing.)
4. Lack of aims and systematically planned teaching. The answers here obviously led on from Question 3 - 'no specific aims' - 'not taught with any degree of organisation, of sequence or logical progression' - 'piece-meal . . . inadequate planning' - 'vague national guidance with no direction concerning attainments, standards or methods'.

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1. Schools Council Working Paper, op.cit., p. 17.

5. Organisation of music and content of teaching. The criticisms under this heading were numerous and varied: 'Too much work in large classes' - 'still cases of doubling of classes for music' - 'in recent years a marked tendency to underestimate the capabilities of children' - 'a tendency to cater too much for the gifted'.[1]
6. Facilities and Finance: There were many criticisms of the lack of facilities and financial provision for music: 'too many teachers forced to make do with too few resources, leading to the neglect of a wide variety of approaches'.[2]

The views of Music Advisers, in particular, concerning teacher training in music education, underlined the concern expressed by the members of the Music Advisers' National Association in 1972, over the continuing shortage and variable standards of new entrants to the music teaching profession (see Appendix VI). As a member of the Executive committee of the Association I was involved in the setting up of a Panel to investigate these problems and to produce a report embodying its findings. Questionnaires were sent not only to all Colleges responsible for the training of intending teachers of music, but also to many new entrants to the profession of five years or less experience over the country as a whole.

There was a significant proportion of returns, and the answers were mainly characterized by a marked frankness since it was emphasized

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1. Schools Council Working Paper, op.cit., p. 23.
2. Ibid., p. 23.

at the outset that no names of individuals or colleges would be incorporated in the final report.

The brief of the panel was 'to investigate into the recruitment of students, the curriculum and its effectiveness in institutions where intending teachers of music in schools are trained'.[1]

It was emphasized from the beginning that it was not a report on the work of the colleges, but it was hoped that information would emerge that would be of assistance to Music Advisers, and it was from this point of view that the main recommendations were made.

1. It was obvious from the returns that most colleges would welcome more meetings, talks and discussions with local Music Advisers.

2. It was felt that Music Advisers could be particularly helpful in recommending suitable schools for teaching practice.

3. The panel recommended that Music Advisers should seek active representation on policy-forming bodies, e.g. Area Training Organisation.

4. It was recommended that Music Advisers should encourage closer musical relationships between colleges and schools.

5. So often gifted young musicians, of which there were an increasing number, were encouraged to think that performing was the only

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1. Music Advisers National Association: Report on the Training for Intending Teachers of Music, Introduction, 1974.

respectable outlet for their skills. It was recommended that more should be done to encourage these students from the outset to think in terms of teaching music in schools.

The Association felt that it was not its concern to make recommendations to the Colleges of Education, but that if the results of the survey were made available, the colleges could draw their own conclusions and make adjustments to their courses as they thought appropriate. In the light of the James Report[1] and the indecision concerning the exact role of Colleges of Education, the Association felt that no useful purpose would be served by prolonging the findings of the report or indicating further avenues of investigation with regard to Colleges of Education. When the future of the colleges was better determined, there might be opportunities to develop the work achieved by the survey.

The members of the Executive Committee assisted the Panel in the collection and drafting of the questions submitted by members of the Association. Between 70-80 Music Advisers were invited to send in questions, and though not all of them did so, there was a sufficient number to represent the feelings of an experienced body of music educators whose views were likely to carry considerable weight in the country as a whole, and whose position enabled them to exercise a strong influence upon present and future teachers of music. The M.A.N.A. Report is included as Appendix VI.

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1. The James Report: Education: A Framework for Expansion, London, H.M.S.O., 1972, pp. 16-46.

The Schools Council project, 'Music Education of Young Children', in addition to sending out questions under the five sections already dealt with, sought out information from other sources, and was particularly helped by the formation of two teachers' groups who worked in close contact with the project team throughout the first three years of the project. Through these groups (each of which consisted of about a dozen members) the team was able to keep in close contact with conditions and developments in some twenty schools, representing a fairly wide cross-section of the schools in that area, and seeking information not only from music teachers but from others, particularly head teachers who, it must be remembered, bore the ultimate responsibility for the development of all subjects in the curriculum. The decisions of head teachers, not only with regard to the allocation of money, but also in providing time-allocation, the most suitable teaching area, and the best materials for teaching music are of vital importance. In the primary schools the recent developments of the 'integrated day', 'team teaching', 'blocked time-tables', 'non-, or vertical streaming' and open-plan schools present additional problems to teachers who have been trained to teach in more traditional conditions. The answers from head teachers were in most cases positive, but there were many who seemed to be more interested in criticizing common practice. The following views, entitled 'Criticism of Traditional Methods of Teaching Music', presented by an infant school headmistress to the project team, were fortunately rare, but is worth quoting without comment:

1. 'The class-based approach is contrary to the individual approach now encouraged in Infant Schools.

2. In a 'face-to-face' situation we are presenting music as something which you've got to make them do. Rather, we should be allowing the children to discover the music within them, the teacher passing on techniques when they need them - an intermingling rather than an encounter.

3. By our methods the children learn only to reject their cultural heritage. The approach is not only an assault upon children's minds and imaginations but an insult to a creative art.

4. We should not continually use $\frac{2}{4}\ \frac{3}{4}\ \frac{4}{4}$ as this presents a stereotyped Western form as though it were the correct one, so that children who do not play in such a tidy way are therefore wrong.

5. They should not be expected to play in time. To follow another person's rhythm is the equivalent of doing sums from a sum card. They should be recording their own rhythms (sums) first.

6. The silent beat is a constant difficulty because you can't hear silence. The rest symbol is the equivalent of zero in maths which is difficult to comprehend (empty set).

7. Percussion band (however used) is out. The instruments should be used as an accompaniment.

8. Chart work is incompatible with the individual approach.

9. Double symbolism is wrong.

10. Class approach does not work with vertical groups.

11. 'Richards' charts present series of utterly <u>unrelated</u> concepts.

12. A time-tabled 'music lesson' is contrary to 'interdiscipline studies' approach.' [1]

Many of the contributors to the survey referred to the great difference between 'traditional' and 'modern' approaches to music teaching without being clear as to what they really meant by these terms. The general impression given was that a 'traditional' approach implied a strong emphasis on the teaching of music reading, with a good deal of rather dull 'theory', regular 'drill', particularly using sol-fa exercises, the whole programme being vocally biased with most of the teaching done on a whole-class basis; lessons showed a strong leaning towards the music of the past, with folk-song collections or books of national songs providing the staple diet.

The 'modern' approach, it was implied, emphasized 'creativity', 'experimental' and 'project' work, 'discovery-based' methods, 'child-centred' and 'small group' activities, and a generally more imaginative, freer approach, with more prominence given to instrumental playing and the use of contemporary music and idioms.

One of the unfortunate results of this 'traditional' versus 'modern' distinction is the view that the 'modern' is necessarily 'better' than the 'traditional', with the uncritical promotion of every new idea. Although certain tendencies have developed, or received more publicity in recent years, it is not difficult to show that many 'new approaches' in music education are in fact not new at all. Walford

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1. Schools Council Working Paper, Ibid., p. 74.

Davies, in his broadcasts during the 1920's and '30's, was encouraging children to compose music, and also encouraged the use of the pentatonic scale. Group teaching of strings is often considered to be a modern innovation. In April 1882 the 'Musical Times' carried an advertisement for a 'Scholastic Music-master and Organist for an important school near London, who must also be able to take charge of a Violin Class'.[1]

In 1886 Mrs. Curwen advocated, 'never tell a pupil anything that you can help him to discover for himself'.[2] In 1912 the 'Musical Times' recorded a visit to this country of 'Mr. Dalcroze and six young girl pupils who demonstrated his system in London and the provinces. The system was fairly widely taken up, a London School of Dalcroze Eurythmics being established and English translations of his books on the subject being published'.[3] The Project team felt that the teachers should not think in terms of 'traditional' and 'new' methods but simply of methods, using those which are appropriate and successful and rejecting those which are not. Whether a method is 'traditional' or not is immaterial. As society changes, so there is a need to adapt methods and approaches accordingly, in the light of new aims and objectives. Teachers must move with the times, and be prepared to dispense with out-moded methods and material, and acquaint themselves with new developments. They should feel no obligation to throw out the old, simply because it is old; nor should they feel obliged to

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1. P.A. Scholes: The Mirror of Music, Vol. 1, Novello, 1947, p. 362.
2. P.A. Scholes, Ibid., Vol. 1, p. 17.
3. P.A. Scholes, Ibid., Vol. 1, p. 17.

take up new approaches, simply because they are new, unless they are confident that they have something worthwhile to offer.

'School Music' and the 'other sort'

The Project team was left in no doubt that most children, and many teachers, attached these labels to music. Music educators have long realised that the musical influences upon a child outside school need to be taken into account in the study of musical development; frequently they are far more influential than the musical environment of the school. At its crudest the problem is most clearly seen in a teacher's attitude to popular music, but there are wider issues involved. Music is a fact of life. It exists in every household in some form, and is therefore an important influence in a child's musical development. Reference was made earlier (p. 192) to Dr. Audrey Wisbey's theory concerning the influence of music in the pre-natal stages and in the first six years of life, when the child's sense of hearing is most acute. Outside the home, the world is full of music, or musical sounds, which form part of a child's environment, with commercial interests making it almost impossible to avoid the 'soundscape' in which we live. However unpleasant this may be it is nevertheless a reality to be taken into account. The answers in this section were unanimous in accepting that it is the responsibility of the music teacher to be aware of these influences. They were firmly convinced that in practice the teacher should know something of the television and radio programmes that the children see and hear, the records they play, the songs and jingles they learn and sing outside school, the games they play in the playground, the

chants they chant and the dances they dance. If it were practicable, they felt that they should make it their business to find out what kind of music goes on in the home, and what musical encouragement is given by the parents.

Criticism is often made of school music that it is frequently unrelated to other music heard outside school and to the outside world in general. Some answers indicated that 'an attempt should be made to relate school music to 'other music' and that 'music should come into everything''.[1]

Creative Music

The differences between 'traditional' and 'modern' approaches are most apparent in relation to 'creativity'. Many contributors to the survey implied that the most important feature in a modern approach to music education was its emphasis upon creative activities. There is no doubt that in recent years there has been a considerable increase in the emphasis on 'creativity', and from the 'music corner' with its small array of toy instruments has developed a much freer approach. Technical developments using synthesisers and tape-recorders have provided opportunities for experimenting with sounds in a much less inhibited way than before, and producing occasional results not entirely dissimilar to the music of established 'avant-garde' composers. Whereas in the past, children's efforts at composition in the conventional styles could only

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1. Schools Council Working Paper, p. 120.

be seen as poor imitations of the music of reputable composers, it has now become possible by quite simple means to produce sounds that are original and effective, with a minimum of technical knowledge. The discovery that musical interest of this kind was now available to any child, not just to those with marked musical ability or experience was an important step forward in music education. Many contributors to the survey felt that 'this short-circuiting of the creative process entailed a cheapening of the work of composition and that the results were of doubtful value, being frequently written-off as 'mere sound effects', rather than music. Even the conventions of staff notation were dispensed with in favour of some form of 'graphic notation', which proved a simpler and more effective way of notating this new type of music'.[1] We shall later see how these new approaches have been developed in secondary schools, with particular reference to schools in Germany (chapter 10).

Many of those who were involved in the survey felt that the 'avant-garde' approaches presented a means of opening up to children the expressive use of musical sounds, and saw great scope in such forms of composition, both as an end in themselves and in conjunction with expressive work in other related areas. Others believed that the main value of these new ideas lay in providing a means of helping young children to an understanding of basic musical concepts, e.g. of pitch, loudness, duration and timbre, and consequently this type of 'experimenting with sounds' was more appropriate to the very early years, when

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1. Schools Council Working Paper, p. 121.

children are first introduced to such concepts, then to the middle or later years, when a more disciplined or 'structured' approach is looked for. There were those teachers who felt the need for a more systematic approach to creative work as seen in the 'Orff' method, particularly in the early stages, where a more rigid framework and a melodic vocabulary is systematically built up in gradual steps from the initial 'soh-me' to the pentatonic scale and beyond. It was interesting to read, in the light of what has been said concerning the high standards of skill required in the 'Orff' method, that the project found that 'unfortunately it ('Orff') has all too frequently proved to be a 'dead-end' in the hands of teachers who have lacked the skill to develop it beyond the elementary level'.[1]

A wide range of activities came under the category of 'creative' music, and many of these were not truly 'creative'. However, there was general agreement in the underlying principle that 'creative' work, however modest or limited in scope had something to offer which no other activity could provide, and the evident satisfaction which these activities provided amply justified its inclusion in music education in the primary school.

The Present and Future

The Schools Council Report, while being critical of the present state of music education in the primary schools, was optimistic with

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1. Schools Council Working Paper, p. 122.

regard to the future. 'The overall picture is one of enormous vitality and potential in the primary schools. Evidence of astonishingly high standards in some areas show what can be achieved, given the right encouragement and conditions, and recent developments, particularly in instrumental achievement in primary schools, would have been considered quite impossible twenty or thirty years ago'.[1]

The Schools Council Project team kept within their terms of reference. Their reasons for optimism for the future of music education in primary schools, and reasonable satisfaction for the present state in that area, might have had more validity in the context of primary school music at the beginning of this century (see 'Half our Future', paras.412-420). The end of the 19th century saw music in the elementary schools entirely as choral singing. Class-singing, like every other subject, was seen as a full-class activity, and the concept of 'school music' was a reproduction in miniature of the national institution of the choral society. Reference has already been made to developments in instrumental tuition towards the end of the last century, and also to the first steps in breaking down the barriers between school subjects by Dalcroze's visit to this country in 1912. But this tuition remained in the private sector; such instruction was paid for by parents, and was only available in the studios or front parlours of private teachers. An interesting aspect of music-teaching is seen in the overlapping of the private and school sector, and the breaking down of the large classes into small groups, allowing for group and individual tuition, some of which may often be given by a local music teacher employed by the

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1. Schools Council Working Paper, p. 134.

education authority. The growth of the week-end music schools, again employing local teachers to supplement the over-worked full-time music staff, and usually meeting on school premises, provides extra tuition for children with special talent or interest. Until 1977, the primary schools in the city in which I worked sent more than 200 pupils every Saturday morning to three music centres; because of the tremendous increase of instrumental tuition, and the rapid growth of music centres, a similar pattern can be seen in most cities throughout the country. In most cases the visiting or 'peripatetic' teachers who teach in the primary schools and staff the music schools are drawn from the ranks of teachers who in former days would have been teaching privately, and completely isolated from school music.

The tremendous growth of instrumental tuition in the last twenty or thirty years has not meant that the choral tradition of the old elementary school has been discarded. Many experienced music teachers, including those who have had considerable experience in the use of the new media, remain convinced that music education in the primary school should be based on choral singing. Many feel that some of the old-established class-singing techniques such as those seen in the Kodály method, and stemming from the pioneer work of John Curwen in this country, can still be useful and relevant to present day needs. They value the systems of training in basic musicianship and the creative use of vocal and instrumental training as used in the methods of Ward and Orff.

Reference has been made to the use of 'specialist' and 'non-specialist' teachers of music in primary schools in the Schools Council

Project. The 'methods' just mentioned above, in their systematic building-up of vocal techniques, make it possible for the 'non-specialist' to follow them easily and confidently, and they have a particular appeal to many teachers who have themselves been brought up in the class-singing tradition. In the Project's questions to teachers seeking their opinions relating to objectives in music education, by far the greatest support came for 'singing and the development of singing skills'.[1] The questions directed to Music Advisers and College Lecturers with regard to the place of singing in the curriculum 'received unanimous support for its basic importance and the following answers were typical -

'Vital and more important than anything else at this stage'.
'Fundamental, as the most naturally enjoyed musical activity'.
'Musical concepts are most readily formed via the voice'.
'The heart of all musical experience'.
'Of vital importance; it is the one musical experience in which all can join'.'[2]

The 'non-specialist' teachers play such an important part in the teaching of music in primary schools that their affinity with our choral tradition should be borne in mind in any scheme of professional training, and as the principal medium for musical experience at junior level is obviously the voice, everything possible should be done to enable teachers of young children to use their singing voices naturally and easily and to build up their own repertoire of nursery and folk songs

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1. Schools Council Working Paper, p. 9.
2. Schools Council Working Paper, p. 30.

as a basis of musical communication and creation in the primary schools. Training in the skills of voice production would also help to ease the strain on vocal cords which is the almost inevitable result of teaching music to large classes of juniors. This is a physical side of music teaching which is frequently overlooked, even though there is abundant evidence of its prevalence amongst teachers who use the Ward method, which draws most of its material from pure unaccompanied song in the forms of Gregorian chant and folk song, and imposes considerable strain on a relatively untrained voice that has to communicate almost entirely at 'singing voice' level.

In spite of the wide-spread criticism of the lack of vocal training in professional courses, the central position of singing in the class-room must be taken for granted and should be given a high priority in professional training courses. There was unanimous support for the view that the future development of music in the primary schools depends on the leadership of sympathetic, imaginative, but above all, well-trained teachers. The successes of great music educators have been due, not merely to their training as musicians (in the case of John Curwen, he began by keeping a few steps ahead of his pupils), but in their inherent skills as teachers. Teaching skills cannot be learnt by study or by attending lectures. Just as all children need to be totally involved in musical activities in the class-room, so do their teachers need to be actively engaged, whether performing or creative, in these activities, and only in this way can they become equipped with an understanding of music education and with confidence in sharing it with children.

The purely physical conditions of most primary schools do not lend themselves to the natural and growing demand of young children for any team work which demands discipline from a group of children with an enormous range of individual interest and ability. The allocation of time-table 'blocks' has provided some scope for the extension of 'group', or 'orchestral' activities on a larger scale, and the 'extra-curricula' activities which are a feature of most musically-active schools give scope to the keener and more talented children.

Reference has already been made to music's relationship with movement, and there are obviously many occasions when its relationship can profitably be extended with drama, history, art, language and the theatre. One of the most gratifying developments in the past ten years or so has been the increase in the production of dramatic and concert works which have been written for junior school performance by composers of high standing. These in turn have encouraged music-teachers to write their own works, often in the form of short folk-operas for use within the school, and these frequently bring a freshness and variety to the daily 'Assembly'.

School Music Festivals, often planned on a large scale involving hundreds of vocalists and instrumentalists, also have particular value in helping teachers to know what can be achieved in taste, variety and skill. There is excitement here, with incentives to the keeness not only of those who are taking part, but of the younger children who invariably look forward to their own participation in later productions. There are criticisms which allege that music festivals are designed for

their own sake, with a subordination of educational interests and a desire to impress audiences. These audiences are usually made up of parents and families who are anxious to support the efforts of their children, and in my experience these are the only performances of 'serious music' which many of them are prepared to attend. This harnessing of their interests to the development of their children's musical potential can be of great value to the school and often to their own social awareness. Parental interest and support has too often been interpreted as interference, or a desire to put unnecessary pressure on the school and its teachers in order to further personal interests. Of course parental pride can easily be an embarrassment, but a genuine parental interest in musical activities, whether on a large scale, or produced for the 'parents' evening', is a valuable asset which can be used to benefit the whole life of the school.

Music Education in Middle Schools

The fairly recent creation of schools designed for pupils between the ages of ten to fourteen years has not yet given enough time for an evaluation of its musical results to be made. These 'middle' years span the boys' best vocal period, but the girls' voices in this age range are as yet unformed, and need very careful treatment. In their music education generally, much depends on what they have achieved in their primary schools. Skills in music reading and instrumental playing should by this time be firmly established, providing a sound basis for whatever musical training the middle school has to offer. Those who come to the middle school with no musical skills present a problem. With the 'break' in boys' voices now occurring earlier than in former

years (often between 11-12 years), the scope for vocal development is limited. Instrumental tuition is best started between the ages of 8-9 years, so that a fair standard of skill, or at best enough to give pleasure from practice, has been achieved before entry to the middle school. The emphasis in the first term of middle school could then be firmly directed towards continuity. It would seem that continuity presents the greatest problem in this area - not only with regard to liaison between middle and primary schools, but between middle and upper schools. Some education authorities use 'record cards', with the cards sent on to the new school and providing information as to the musical standards achieved. But these tend to be factual, recording any successes, rather than giving the personal reasons which are so often the cause of failure, and they can in no way be compared with the information that can be passed on in discussion between the teachers.

There is another aspect of middle school teaching that presents difficulties. Some years ago I was invited to conduct the 'Gallery Choir' in a performance of Britten's 'S. Nicolas'; this was an adult performance and the 'gallery choir' was drawn from a middle school. I have rarely had such pleasure. Their assurance and the quality of their performance was such that my presence was almost superfluous. When I complimented their teacher, he was obviously delighted with their work, and their pleasure in participating was also plainly evident. When he told me that this was their last performance before going on to their upper school, he could not hide the fact that the relatively short period when he could bring them to such a high standard of performance was rarely enough compensation for the past three years' work.

I was convinced that the continuity provided in the 11-18 years school could be much more satisfying for teacher and pupils.

Music Education in Secondary Schools

Schools Council Research and Development Project: 'Music in the Secondary School Curriculum'. (University of York)

This project began in 1974, and was planned to cover a period of five years. The University of York was the administrative centre, and Dr. John Paynter directed the project.

Before considering the Project in detail, it may be well to look at the achievements of music education in our State-aid Secondary schools as seen in the official reports published by the Central Advisory Council for Education (England) in 1963. There is so little that is good, that it is best to begin with one of the very few commendations. 'There is a strengthening in bringing together pupils of all ages and abilities who may never work together in lessons; and in teachers getting to know their pupils in a different and more intimate companionship. The gulf which inevitably exists in class between teacher and taught . . . may be bridged when two enthusiasts indulge in their hobby the Brass Band'.[1]

On the debit side, the criticisms are devastating. 'Contrasts (between schools) are striking. There are individual schools where music flourishes, extending beyond the class-room to choirs, orchestras, bands,

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1. Half our Future. Report of the Central Advisory Council for Education (England), H.M.S.O., 1963, p. 140.

concerts and informal musical activities. On the other hand, on the evidence of our survey, music is the subject most frequently dropped from the curriculum in boys' and mixed schools; and it is the only subject in the practical group for which one single period a week is common'.[1] The problems which bedevil the music teacher in the classroom, usually resulting in frustration, disillusionment, and an all too frequent search for greener pastures are outlined. 'Music is frequently the worst equipped and accommodated subject in the curriculum . . . equipment is often inadequate. Whereas with the other 'practical' subjects the equipment is installed before teaching can begin, with music the reverse practice is commonly followed: the teacher has to begin with virtually nothing and build up slowly through the years, with his equipment supplied by small grudging instalments, often of poor quality . . . Less than a quarter of the schools have a proper music room, half have none at all'.[2]

In an educational system that covers 10 years, and in many cases 12 years, with transfers between infant, junior, and secondary schools, the highest priority must be given to the continuity of high standards throughout. It is therefore not surprising that the standards of music education at secondary level are so low in this country when we consider the government's departmental report on Children and their Primary School - the 'Plowden' Report of 1967; a report on the area which should supply the fundamental knowledge and experience which can later be brought to

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1. 'Half our Future', Ibid., p. 140.
2. Ibid., p. 141.

fruition. 'Although the position today is rather better than before the war, and exhibits several promising signs, it cannot be described as satisfactory'.[1] As the comparison is one of some thirty years, it can hardly indicate much advancement. 'The present unsatisfactory position will have to be tackled systematically and resolutely . . . there is a lack of specialist teachers . . . a thorough review of the music equipment of most primary schools is overdue and should result in a drastic 'turn-out' and generous restocking'.[2]

The survey goes on to describe conditions in the music class-room in such a way as to suggest that little progress has been made since the 'monitorial' system of the nineteenth century. 'There is mass instruction in music alone to whole classes or combined classes; little is attempted in groups or by individual methods. The principle of individual progression is seldom consistently and successfully carried into the musical sphere, the achievements expected in music of older pupils as compared with younger ones are ill-defined, and vary enormously from school to school. The secondary school specialist often does not know how to link up with what has been taught'.[3] And finally an indictment of the professional attitude towards the teaching of music. 'The importance of musical literacy is not fully understood. Some teachers believe that learning to read music increases difficulties and diminishes enjoyment, whereas the contrary is true. The planning of a creative subject lags behind work in language and the visual arts and crafts'.[4]

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1. Children and their Primary School, H.M.S.O., 1967, p. 252.
2. Ibid., p. 252.
3. Ibid., p. 253.
4. Ibid., p. 253.

Perhaps the picture is not quite so dark now as it appeared to be in 1963, but at best the Newsom Report made everyone aware of the extremely unsatisfactory state of music in the secondary school curriculum. Not only was it the least rewarding class-room activity, but it had become a subject which many pupils actively disliked. Yet there can be no doubt that young people between the ages of 11 and 18 have a strong desire to participate in some form of music, ranging from the highly skilled and disciplined 'chamber' groups of instrumentalists to the debased musical coinage of the school 'pop' group. This need to express themselves in one form of music or another is at least accepted; the level of compromise between the two extremes has already produced many published works. In the context of this 'need', the University of York project has asked some fundamental questions about the role of music in the curriculum. While this was the principal aim of the project, the 'working committee' did not wish to lose sight of the importance of the traditional aspects of music teaching, and they expressed the hope that music teachers would continue to encourage the ability of pupils who showed musical potential. The committee also expressed their firm belief that one of the fundamental problems of music in secondary education is that what is happening at present in the class-room does little, if anything, to answer the emotional needs of the large majority of children in this age group. There is no evidence of any discussion of these emotional needs, whether they were deeply felt, or purely hedonistic, or whether music, in the class-room or anywhere else was the proper vehicle to cater for these needs.

In his introduction to the project, Dr. Paynter compares the advances that have been made in the fields of art and crafts, dance, drama, and the

teaching of English with that in music. 'For many music teachers it is a question of what they, as individuals, drawing upon their training and personal skills, have to give to their pupils. It is a matter of training rather than education. Clearly there are important skills in any musical activity which demand our attention and which we would be very foolish to ignore. However, we believe that the starting point for this project should be to look searchingly at the role of the music teacher as Educator, rather than as Trainer'.[1]

The organisation of the project was seen as a practical exercise which had its roots in class-room experimental work rather than by collecting answers to questionnaires, as in the Reading University Primary Schools Music project, or by any other means which could be ordered into a statistical report. The emphasis was on 'doing', and it was therefore necessary to make an early start, without wasting time on preliminary discussions of problems which everyone knew already existed. The first objective was to bring together teachers who were considered to be doing 'new and exciting work' all over the country, and to make these teachers the prime movers in the project work. Ten or twelve of these teachers were chosen as representing a reasonable cross-section of musical activities in schools, and they had an early meeting to initiate the project's work. To this group of schools, it was hoped to add pilot schools; the term 'pilot' was used to denote those who would be responsible for 'driving' the work forward. The pilot schools, as initiators of work, would themselves test it in various ways. They would also be responsible for the preparation of

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1. Schools Council Project: Music in the Secondary School Curriculum, 1973, Introduction by Dr. J. Paynter, Director. University of York Press, p. 2.

materials which could be reproduced and tried in a larger number of schools, and in a variety of areas. These additional schools provided a second tier which became known as the 'trial schools'. Another group of schools, called the 'associate schools' was asked to put forward any work which they felt might be of general interest to the project. Project news was disseminated by means of news sheets which were sent to any interested schools or teachers' centres. In addition to the work with individual schools, 'trial' schools, or 'associate' schools, it was hoped to set up area organisations in various parts of the country whose role would be to make use of the ideas arising from the project, extending these in various ways which were considered most suitable for that particular locality, and also to initiate new work based on the principles which the project hoped to define. 'Music is not one thing, but a whole range of possibilities. Some are apparently ephemeral, and all are subject to individual likes and dislikes. Music on my terms may not be music on your terms, or his terms; and a musician who works in education has a responsibility that is wider than his immediate enthusiasms'.[1]

The emotional needs of the 11-18 age group, which presumably continue after school life, are briefly referred to by Dr. Paynter in the same article. 'Music is about feeling, and whatever justifications we may find for including it in the curriculum, high on the list we must surely put music's ability to express the unspeakable realities'.[2]

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1. John Paynter: 'Times Educational Supplement', February, 1973.
2. John Paynter, Ibid.

The project had its roots in earlier projects which the University of York, under the guidance of Professor Wilfrid Mellers, had carried out, and which had been given some prominence in the music department's courses. Professor Mellers, who, I well remember, claiming, in a lecture which he gave to the Music Advisers National Association in 1965, that he had never taught music in the class-room, had pioneered some class-room techniques, particularly in the field of creative music-making. The 1973 project, while using some of these techniques as a basis for its thinking, did not wish to impose them as a clearly defined policy for the pilot schools. The role of these schools has already been referred to as the initiators of new ideas or, as they are described by the assistant Director, 'a 'think-tank', prepared, where necessary, to make radical recommendations about music in secondary education'.[1] In this sense the project was seen as a co-operative venture, starting with the ten or twelve schools chosen as 'pilots' acting as catalysts, who would provide much of the initial impetus. The contribution of these schools would therefore seem to be a vital factor in the development of the project, not only as initiators, but in the radical recommendations about music in secondary education which they were expected to make.

It was obviously necessary to make some organisational plans before any schools were committed to the work of the project. The organisers believed that 'every effort should be made to investigate as many as possible of music's manifestations where they relate to young people in the schools'.[2] The organisational 'guide-lines'

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1. John Paynter: Music in the Secondary School Curriculum, Introduction, p. 2, 1973.

2. John Paynter, Ibid., p. 3.

proposed that these 'manifestations' should be grouped in 'modules', which represented a series of blocks of experimental work. 'We see a module as an 'umbrella' for a series of 'topics', each topic investigating a different aspect of the module theme. For example, one or more schools may agree to investigate the possibilities within a module entitled 'Music and Visual Forms'. Under this umbrella title there could be a series of topics thus: Notation, Scores, Music for a Film, Music and Environment. We do not envisage at this stage that the description of a module should say anything about teaching method . . . the principle aim of the project is to seek ways of involving all the pupils in some experience of what music is essentially about'.[1] It was hoped that, over a period of five years, a large number of modules could be built up to form a large-scale set of curriculum possibilities. The project continued to place all its emphasis on practical work in schools 'because we believe that educational revolutions only take place in the class-room'.[2] Although the project team recognized that there was a great deal of highly successful work going on in secondary schools, its objective was 'to create some kind of spearhead group which is able to demonstrate from a vast amount of class-room experience over a number of years, and over a wide geographical front, that certain activities are perhaps more profitable than others.

The project acknowledged that 'it is very apparent that school music is finding itself in a state of acute crisis compounded of many problems with which teachers will have to contend if we are to avoid

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1. Ibid., p. 3.
2. John Paynter, Ibid., p. 3.

the eventual disappearance of music from the curriculum altogether. Not the least of these problems is the disparity of purpose which we have inherited from a diverse past'.[1]

The project seems to attribute the blame for most of the faults in present-day music education to our 'diverse past'; 'it is this conflict and inconsistency in aims and ideals, means and ends, which plagues music in education in our own time'.[2] The project does not apparently recognize the existence of a 'present diversity', even though its organizational plan covers a wide geographical area and schools of many different types, and its expectations are based on the emotional responses of these often musically illiterate teenagers to a very wide range of musical activities (mostly of their own creation) in performance, improvisation, and composition. Perhaps one of the fundamental problems of the project lies in its creation of diverse meanings of words, and that it is built on the false premise that 'understanding' music can only come from within - that the art forms (or in this case, music in its many forms) are strictly a personal 'experience' requiring little knowledge or skill. 'Analysis may be of great interest to those who are already deeply involved with the art forms concerned, but in the end analysis is unlikely to help us much in the understanding of the artist's work. That is only possible if we are prepared to receive a work of art on its own terms'.[3]

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1. Roy Cooper, Assistant Project Director, Music in the Secondary School Curriculum, Schools Council Project, University of York, 1973, p. 4.
2. Roy Cooper, Ibid., p. 5.
3. John Paynter, Op.cit., p. 2.

One does not wish to get lost in a philosophical maze in any attempt to evaluate the Project's aims; in any case, an attempted evaluation in the project's own terms of a pupil-centred experience could only be a statement of one personal experience after seeing, or hearing some of the work of the pilot schools. Therefore, I can only offer my personal experience of the experiments in sound which I heard in 1976. I had been asked to investigate the causes of some damage which had been done to musical instruments at a school in the area in which I worked; the school was a 'pilot' school in the Secondary schools project, so I welcomed the opportunity of paying them a visit. I found some twenty teenage pupils working in groups in one large room. They were using a wide range of musical instruments, conventional and electronic; but the conventional instruments were not being played in the conventional manner - e.g., the strings of the piano were being struck with small 'beaters' of different kinds, as well as being 'bowed' with 'cello bows. Various other instruments were being made to produce unusual sounds, and a group of children in what was described by their teacher as 'a process of composition which exploited the possibilities of recording different layers of sound on top of each other, using a multi-track tape-recorder - a piece of super-imposition'. All these 'explorations in sound' went on simultaneously, but I was told that this was an accepted practice laid down in the guide-lines for the 'pilot' schools. 'Music is essentially an aural <u>experience</u>. <u>Sound</u> is essential. Necessary noise levels have to be accepted'.[1]

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1. Schools Council Project: <u>Music in the Secondary Schools Curriculum</u>, Working Paper No. 4, p. 7.

As I was not emotionally involved, and I found the noise level totally unacceptable, I left the school without any clear idea of what the groups were trying to achieve, but with a very clear idea of how the instrumental damage had been caused.

Such situations as the one which I have just described may not be typical, but the government surveys quoted at the beginning of this chapter suggest, at least, that they are all too common. How can the more sensitive, or artistic, music-teachers come to terms with these conditions: or to where can they turn when they need help? The 'in-service' courses for teachers, which have become a prominent feature of educational policy since the 'James Report', offer little practical help, conducted as they mostly are in the peripheral calm of a Teachers' Centre, and seldom seeking out the trouble-spots in the class-room. There has of course been a rush of ideas and solutions for the problems, and there are many schemes being worked out in isolation in schools at all levels - creative music-making, steel-bands in the inner-city schools, 'rock' music, or 'pop' groups, as well as the generally more acceptable experiments such as 'Suzuki' and other methods. Different approaches are suggested to cater for differences in environment; the traditional 'subject-centred' approach, where music is taught through the 'academic' or 'classical' medium; the child-centred approach, similar to that of the University of York Project and aiming to bring out the latent musical qualities in children; or the teacher-centred approach, where the musical strengths and enthusiasms of the teacher form the basis of his teaching.

Chapter 12

The Suzuki Investigation in Hertfordshire

For many years, discussions at the annual conferences of the Music Advisers National Association had shown deep concern at the falling standards of music education, particularly at Secondary School level. It was generally agreed in the late 1960's that the Association should, in the first instance, concern itself with any worth-while developments at primary level, which might provide the groundwork that would eventually benefit music education in all types of schools.

The great upsurge of instrumental teaching in schools during the 1960's was considered as an area that could be singled out for the Association's interest and support, and it was during these discussions in 1972 that a new British project in the teaching of violin playing was brought to the notice of the Music Advisers.

The Rural Music Schools Association, with its headquarters at Little Benslow Hills in Hertfordshire, was considering the possibility of organising courses in the Suzuki method of violin teaching. This Association was already supported by the Hertfordshire Education Authority, and preliminary discussions with the Hertfordshire music education staff soon produced a clear plan, defining objectives, the training and use of local teachers, schools, children, willing parents, and suitable equipment. A support grant from the Gulbenkian Foundation and the Leverhulme Trust Fund enabled the project to get under way in July, 1972. The objectives of the plan were in three stages -

'1. To enquire into the details of the (Suzuki) system.

2. To discover whether a method conceived by a Japanese for Japanese children could be transferred to the very different English social and educational conditions.

3. To modify a method used for individual private pupils in Japan to a class method practicable in British State Schools.'[1]

The broad outlines of the project, and its official title - 'The Suzuki Investigation in Hertfordshire' - were agreed, and a small number of Schools in urban and rural areas were invited to take part. The support of the Headteachers of these schools was an extremely important factor in the early stages of planning, providing a vital link between teachers and parents. The Hertfordshire music staff arranged several meetings for all the participants in order to explain the objectives of the Investigation and to underline the importance of their commitment.

Professional assistance and detailed information for the training of teachers for the project was sought from Suzuki centres in Japan and America, and twenty seven Hertfordshire violin teachers were eventually brought together for the first of six courses under the direction of Dr. Alfred Gerson, an American who had studied the method with Suzuki in Japan. 'This short course had to equip them for at least a year's work. In consequence a great deal of ground had to be covered quickly. While this gave the teachers a comprehensive survey of what was entailed, it had the disadvantage of overloading their minds, resulting in some misconception and confusion.'[2]

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1. Rural Schools Music Association: The Suzuki Investigation in Hertfordshire, 1977, p. 8.

2. Ibid., p. 9.

Parental participation began with 'small groups of three and four-year-old children who attended with their mothers who were shown how to speed up the children's physical reactions, improve their concentration and to train movement by means of games as group activities.'[1] This presence of a 'third person' - Suzuki's insistence on close parental involvement - was later to cause some strain on a number of the teachers, to some extent inhibiting their approach and teaching skills, and as stated in the summary of problems quoted below, it created differences of opinion between the mother and the teacher. Other basic principles which Suzuki considered to be vital in the earliest part of the child's tuition were also difficult to achieve - e.g. 'from the very beginning, every step must by all means be thoroughly mastered' (see p. 185). This required a far greater need for repetition than in Western methods of teaching.

Other American teachers who had studied Suzuki's method in Japan directed subsequent courses, and a great fillip was given to teachers, parents and pupils by a group of Japanese children who were visiting this country and giving a series of concerts. The Hertfordshire pupils, parents and teachers joined the Japanese children in London for a 'workshop' which was directed by the Professor of Music at the University of Tennessee, Mr. William Starr. 'Mr. Starr continued to lay great emphasis on the need for ensuring that the children had fully mastered each step before taking the next, even if this meant that progress was slow, in order to avoid the development of bad habits, and to ensure that children got real

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1. Ibid., p. 9.

satisfaction in the long run.' . . . While commending the teachers, children and parents for their progress, 'he felt that the prevalent weakness was to try to move too fast'.[2] This criticism was perfectly reasonable, and to be expected in the light of the 'crash' training course which the Hertfordshire teachers had taken, and the reluctance of the children and parents to adhere strictly to Suzuki's detailed instructions.

The interest in the Hertfordshire experiment continued to spread, and the sixth and final course was followed by the inclusion of the Suzuki method in the long-established teachers' workshops and summer courses for string teachers organized by the Rural Music Schools Association at Little Benslow Hills. The Department of Education and Science also showed interest in the project, and arrangements were made for one of the Hertfordshire violin teachers to visit Japan for a six week course in 1974.

The three stages of the Investigation were completed in a period of four years, ending in the Summer term of 1976, and all participants were brought together in the final course. Some of the pupils had by this time made remarkably good progress which could be measured against the progress of other pupils who had received violin lessons in the traditional British method(s) in the same period of time.

The comments and reactions of all the adult participants were asked for in written form, and the wide range of opinions and comments have now been published in the full Report of the Investigation.

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1. Ibid., p. 10.
2. Ibid., p. 10.

Before we consider a summary of the Report, it would be well to recognise that it was a considerable achievement not only to maintain the impetus of the project over a period of four years, but to overcome the almost inevitable periods of disappointment and disillusionment which many of the participants, pupils and adults, must have experienced during such a long and demanding course. Much favourable comment came from the Music Advisers National Association, although it was generally felt that there were many problems still to overcome before they could advocate the use of the Suzuki method in British schools, particularly those involving personal relationships between teachers and parents, and the continuity of tuition. I discussed the Hertfordshire Investigation with the teaching staff of the San Antonio, Texas, Music Academy during a visit to the U.S.A. in June, 1979. Their opinions concerning similar projects in America were guarded, but they unanimously agreed that social conditions in the western world militated against the success of the Suzuki method, with American mothers in particular, being unable, or even unwilling, to give the required time to the young pupils. It was suggested by one of the female teachers that this obstacle might be overcome if fathers could be persuaded to undertake an equal share of the responsibilities.

A Summary of the Investigation*

'(a)	Heads of schools	(9 reported)
	Enthusiastic	3
	Satisfied	3

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* Information provided by the courtesy of Mr. John Westcombe, Hertfordshire County Music Adviser, before the publication of the full Report.

Non-committal	2
Reservations	1
Unfavourable	2'[1]

This indication of dissatisfaction, although by only a small majority of Headteachers, must have disappointed those who had worked so hard over a long period, and who felt that the marked progress of nearly all the pupils should have made a deeper impression on those whose support would be essential to any further use of the method. There were, however, under this heading 'particularly favourable comments . . . thoroughness of the method and the progress made;
encouragement brought by group sessions;
beneficial influence on the children socially and in self-assurance;
the good effect on the musical armosphere of the school; the value of parental involvement.'[2]

The Headteachers also listed 'the main drawbacks . . .
difficulty in providing accommodation;
visiting teachers cannot have a sufficiently close relationship with a young child, especially at five or six years of age;
problem of continuity of teaching when a child changes schools, or a Suzuki teacher leaves;
too much strain on the child;
difficulties between teacher and pupil during mother's presence at the lesson;
working mothers, or those with babies at home, unable to attend the lessons;

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1. Ibid., p. 12.
2. Ibid., p. 12.

cost and supply of instruments'.[1]

'(b) Teachers (11 reported)

Favourable 9

Unfavourable 2'[2]

The favourable comments were mainly in agreement with those expressed by the Headteachers. It was interesting to read that the teachers regarded the project as 'the first properly thought-out scheme to have been met'.[3] The late introduction of music reading in the Suzuki method was an infavourable comment; (I had heard this in earlier years from teachers in many other parts of the country). There was complete unanimity in the teachers' attitude towards the presence of the mother during the lesson - 'it created a difficult atmosphere in some situations'.[4] Other unfavourable comments were not of great importance, and were only to be expected from teachers who, with relatively little training, had undertaken a difficult task.

Parents and children were also asked to express their views, but the most useful and thoughtful comments came from the County music staff. The following are some of the most interesting -

'Problems: the teachers had not been trained to cope with pre-school-age children;

the involvement of mothers makes heavy demands on the family;

differences can arise between mother and teacher;

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1. Ibid., pp. 12-13.
2. Ibid., p. 13.
3. Ibid., p. 13.
4. Ibid., p. 13.

repetition and rote learning may be thought to run counter to current English educational practice, and to put the teacher in conflict with accepted modern ideas.[1] [This last comment could surely be regarded as highly controversial.]

'Advantages: Enthusiasm generated by a new approach; step-by-step method gave a more solid grounding [hardly in keeping with current English educational practice];
concentration on one thing at a time;
parental involvement of great value - in spite of difficulties already mentioned;
assurance and competence of pupils taught by the method'.[2]

I visited one of the Hertfordshire County Music Centres in November, 1977, and spent much of the first day discussing the investigation into the Suzuki method with the County Music Adviser and members of his teaching staff. By this time they had collated the views and impressions of most of the participants, but Mr. Westcombe made it clear that 'the record of experiences gained by those who took part does not pretend to be a scientific piece of research because the acquisition of data, particularly of a comparative nature, was not possible.'[3]

The conclusions which are published in the report are of interest, not only as the opinions of the experienced music educators and teachers who were concerned in this particular project, but as they might be applied to an evaluation of any of the music methods discussed in this work. The

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1. Ibid., p. 13.
2. Ibid., p. 15.
3. Ibid., p. 15.

following is a summary of the main conclusions.

'1. The Suzuki method is not a method which calls merely for conscientious application, but is a way of thinking which teachers are capable of adapting in varying degrees.

2. The quality of the teachers, as with any method, is all-important: his personality, as well as his capability as a teacher of the violin, is vital.

3. The co-operation of the head of the school is essential.

4. The good-will and active co-operation of parents adds greatly to the success of the method.

5. It is advisable that a child should set out on the Suzuki road with an assurance that some continuity will be provided on the way up the educational ladder.

6. The environment of a local authority's provision; particularly where music centres are provided, can add a number of helpful factors to a method.

7. Most of those involved (in the investigation) believe that the application of the basic principles would be beneficial in schools. The method brings a salutory reminder of the need for thoroughness, an early start, planned steps, self-discipline in the teacher and the child, and the whole-hearted support and co-operation of the parents.'[1] - sentiments which would have received the approbation of John Curwen, Zoltan Kodaly, Carl Orff, and Justine Ward.

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1. For full conclusions see Report, pp. 15-17.

Chapter 13

Conclusion

The systems of music educators, from Rousseau to the twentieth century, have much in common in their principles. Above all, they have a method; a system of teaching a carefully structured programme of music to a successful conclusion. We can even quantify the success of music teaching in the Board schools of this country in the nineteenth century. The money available for the payment of school teachers depended on the standards achieved in singing from notation - from Sol-fa or from Staff-notation - and assessed by the visiting music inspectorate. The criterion was singing, 'with a grant of sixpence for each child who could satisfactorily sing a few songs which had been taught by rote, and one shilling if they could read from notation'.[1] The musical spurs evidently produced good results, for the reports of the Education Department in 1891 (see Chapter 3, p. 60) show that '70per cent of the children in schools in England and Wales gained the higher grant. Out of a total of 2,686,138 children 86per cent had been trained to use the Tonic Sol-fa method, and the remainder sang from staff notation'.[2] Even when we take into account the social conditions and needs of the poorer classes in this period, we must accept these results as a great achievement over the country as a whole.

The standard of achievement in the schools in the large industrial areas were even higher, and in the London Board schools '93% of the child-

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1. P. Scholes: The Mirror of Music, Vol. 2, p. 618.
2. P. Scholes, Ibid., p. 618.

ren could read music sufficiently well to earn the higher grant'.[1]

It will be argued that the exclusive use of vocal music and sight-singing at the end of the last century indicates a very narrow view of music education, but at least it produced positive results which could provide a firm base for a wider range of musical activities, and compares very favourably with criticisms of present-day standards of achievement in our primary schools (Chapter 11). The thousands of children who left Board Schools at the turn of the century had been given enough skill and interest in vocal music to enable them to join choral societies and choirs and to perform not only the 'classical' repertory of Bach, Handel and others, but also Brahms, Elgar, their own contemporaries. If music, or even a limited aspect of music, could be taught successfully then why has it fallen to such an appalling standard now? Why cannot the high standards of music education which have undoubtedly been achieved in some schools be spread at every level throughout the country? Is it, perhaps, because of another factor which is common to the methods that we have investigated in detail? - the hard work that is demanded from teachers and pupils! The success of the twentieth century methods of Suzuki, Kodály, Orff, and Ward is based on the steady application of a structured course with no deviation from the prescribed text. In each of these methods there are clear objectives, and the energies of the teacher and pupils are focused on the achievement of those objectives; in the Kodály method there is even a guarantee of continuity in its teaching. Perhaps too much is expected from our music teachers. The content of their professional training courses is widely criticized by teachers

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1. Ibid., p. 618.

and administrators (see Chapter 11). Successful music teaching requires not only knowledge but skill; but without clear guide-lines as to what should be taught, the inadequate teacher will only be able to work within his restricted limits, or, as happens far too often, 'give up teaching'. Much of the unhappiness within the teaching profession could be removed if young teachers, after three years of mainly practical studies, could be given a series of precise but reasonable musical objectives. Not only would this encourage him to develop his own skills in order to reach these goals, but the present curse of the lack of continuity and progression would also be removed. I have already referred to the almost complete lack of central, or even local control, over what the music teacher will teach and how he will teach it. In addition, he is allowed to undertake the responsibility of directing the music education of all the children in the school in the guise of music educator and educational philosopher.

Suzuki believed in what he called 'the incomparable quality of children at birth (Chapter 7). Dr. Audrey Wisbey confirms this (Chapter 7), and they both underline the short but frequent (daily) sessions, beginning when the child is about two and a half years old. The success of their methods stems from the fact that they have been used with <u>young</u> children, thus giving the pupils systematically organised experiences at an age when music seems so natural a part of everyday life. In this way children can build up a bank of tonal and kinaesthetic memories, and early associations with relevant symbols, and will also have developed powers of perception, habits of attention and concentration, and attitudes towards music which guarantee further

progress. But so often in music we fail to give them any guidance in their pre-school years. On the contrary, in this age of 'instant' music, the infant aural apparatus is too often irreparably damaged by long hours of daily exposure to the commercial noises that have debased our public taste in music, and from which it is almost impossible to escape. Then, when school age comes, they are subjected to a haphazard choice of songs, with a complete disregard for their limited vocal range, or given the alternative of aimlessly 'bonking' musical instruments. Even when one hears of the good work that is being done in relatively few primary schools, one is saddened by thoughts of what might have been achieved by an infinitely greater number if they had been taught in the concepts that would have enabled them to understand the very nature of music itself. It is a staggering fact that so few teachers, even music-specialists, can accept the guidance of any of the great music-teachers whose work we have considered.

Our colleges of education which are responsible for the training of virtually all our teachers, have for some years reduced the content of music in their 'general', or curriculum, courses, and even since the duration of the courses has been increased from two to three years, the total amount of time allotted to music has decreased. The evidence of college lecturers in Chapter 11 and Appendix VI, p. 319, suggests an influx of music students who come to them with negligible musical skills. Surely a three-year course of thorough training in any of the methods which we have considered could not fail to produce a body of teachers that could have a tremendous influence on the emotional, social, and

intellectual development of their pupils. Yet the majority of the eighty six college lecturers and Music Advisers who were questioned in the Schools Council Project were vigorously opposed to the introduction of any recognized method or programme on the grounds that it would be contrary to British traditions, and the freedom of the individual teacher to think out his own approaches would be inevitably inhibited. Many replies suggested that there was a strong case for nationally recommended guide-lines in terms of aims, policy and progression, and even recommended the use of schemes of work, but not the enforcement of a mandatory method. Some of the points of view included - 'the national characteristics of the British do not take kindly to either uniformity or regimentation . . . I prefer to see diversity and full opportunity for experiment and non-conformity'. 'No! But there is a strong case for certain guide-lines to be laid down so that common experience could be assumed. This could be done with no threat to individual liberty, and would strengthen the hands of many teachers at present struggling to help music to keep its place in the curriculum'.[1]

All the evidence points clearly to the fact that in many secondary schools music is in real danger of losing its place if it has not already done so in the curriculum. There is a nation-wide difference of opinion as to what the problems really are because of the wide difference between schools and even between sections of the same school. But opinions are unanimous that problems do exist, and in spite of the good work that

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1. Schools Council Project: 'Music Education in Primary Schools', Questionnaire No. 6.

goes on in some secondary schools, a considerable majority of music-teachers find it increasingly difficult to teach music as their pupils' age-levels take them through the school. In many cases I have personally witnessed complete lack of control by a teacher who has found it impossible to get any useful and continuous work from pupils who regard music in the class-room as entertainment of their own choice. This situation is not confined to the music-room and no-one can deny that there is a general decline in class-room discipline, particularly since the proliferation of large comprehensive schools, where the concept of education as a highly personal experience shared between teacher and pupil has long disappeared. What has happened to the schools with a flourishing musical life that makes them happy and friendly places? (See Chapter 11, p.256). The Schools Council Working Paper No. 35: 'Music and the Young School Leaver; problems and Opportunities for 14-16 year olds' has some suggestions for improving the situation - 'Singing should be retained, but the repertoire widened . . . Class-ensemble playing with single instruments that can be easily handled, and home-made instruments, and combining improvisation and performance in varying proportions . . . extending the range of commercial recordings to include electronic instruments, 'musique concrete', oriental music and works by Charles Ives, Stockhausen and Penderecki, as well as current 'pop' music. 'Singing should be retained?' But to what standard? How can one retain anything that is seldom taught properly in the primary school? Even when it has been well-taught, the overwhelming sub-standards of commercial vocalization are now the sounds that have forced their way into the class-room. 'Playing with simple instruments that can be

easily handled? For 'simple' read 'cheap', and 'easily handled' too often leads to actions that are other than musical. The Working Paper's suggestions offer little practical help.

The school, as it has evolved, has long since moved away from the original concept of an establishment for the cultural development of a small proportion of the community, willing to discipline themselves in their search for intellectual pleasures. Its present success-rate in terms of providing any profound educational experience remains very small, and those who teach can only hope that some small part of the sophistication of its original intentions may rub off on a few more pupils.

The reason and order of the intellectual processes are increasingly neglected, and only when this has been fully realised can anything be done to improve educational standards. The number of 'willing' pupils for almost any subject in the curriculum is rapidly decreasing, and there is such a widespread rejection of school-life by adolescents that only a radical re-appraisal of the curriculum can turn the tide. The introduction of a core curriculum would probably be politically unacceptable, but the removal of such subjects as music, art and drama, which require a higher degree of sensitivity, from 'general' subjects into a peripheral area of the time-table (not extra-curricula), would provide a far better climate for those who have a talent for subjects which offer discipline and pleasant corporate involvement.

This would surely be a big step towards the removal of what is almost certainly the greatest obstacle to progress in music education - the idiosyncratic belief that 'music teachers prefer to see diversity

and full opportunity for experiment and non-conformity'. With its removal, the way would be clear to create 'that musical atmosphere that can affect the whole of school life by spilling out its vitality into all the other aspects of the curriculum'. It is a simple and clear way: the systematic method of 'Ward trained' teachers for infants and juniors would guarantee an endless stream of young pupils who would have 'experienced music from within'; three groups of these young musicians for each secondary school, with 'Kodály' (adapted) for the natural singers, 'Orff' for music and movement, and 'Suzuki' (adapted) for the instrumentalists who would have already reached a high standard by the use of this method in their primary schools. There is abundant evidence that <u>these methods work</u>. Only the British flair for self-destruction can keep them out of music education in our schools.

Appendix I

Curwen's Modulator

Flat Keys		- Key C -	Sharp Keys	
l	r'	soh'	d'	f'
			t	m'
s	d'	fah'		
	t	me'	l	r'
f				
m	l	ray'	s	d'
				t
r	s	doh'	f	
		te	m	l
d	f			
t_1	m	lah	r	s
l_1	r	soh	d	f
			t_1	m
s_1	d	fah		
	t_1	me	l_1	r
f_1				
m_1	l_1	ray	s_1	d
				t_1
r_1	s_1	doh	f_1	
		te_1	m_1	l_1
d_1	f_1			
t_2	m_1	lah_1	r_1	s_1
l_2	r_1	soh_1	d_1	f_1
			t_2	m_1
s_2	d_1	fah_1		

Miss Glover's Sol-fa Syllables[2]

	Doh	
	Te	
(♭7th)Cole		Minor
	Lah	Lah
(♭6th)Gah		Ne
	Sole	
(♯4th)Tu		Bah
	Fah	
	Me	Me
	Ray	
	Doh	

Cheve's Syllables[2]

		sè
	si	
seu		lè
	la	
leu		
		jè
	sol	
jeu		fè
	fa	
feu		
		mè
	mi	
meu		rè
	re	
reu		tè
	ut	
teu		

Hullah's Syllables[2]

♭	♮	♯
	si	
se		le
	la	
lo		sal
	sol	
sul		fe
	fa	
fo		
	mi	
me		ri
	re	
ra		da
	do	
du		

1. P.A. Scholes: The Oxford Companion to Music, 'Tonic Sol-fa', p. 942.
2. W.G. McNaught: 'The History of the Sol-fa Syllables', The Proceedings of the Royal Musical Association, Vol. 19, 1892, pp. 45-49.

Appendix II

Orff 'Schulwerk' Courses in Salzburg* (Short courses between 2-3 weeks)

	1961	1962	1963	1964	1965	1966	1967	1968	1969	1970	
Argentina	1	1									
Australia										2	1
Austria	1	1	2	2	1	2	5	9	9	13	14
Belgium				1		1	1				
Brazil					2	1	1	1	1	2	1
Canada			1	3	1	1	1	1	2	1	3
Ceylon										1	
Chile						1	1				
Columbia					2	1					
Czecho-Slovakia					2	2	2	2	2	2	
Denmark						1		1	1	1	
Egypt											1
Formosa						1			1	1	1
France						1					
Ghana								1			1
Gt. Britain								2	3	1	1
Greece			1				1		2	2	2
India										2	
Iceland							2	2			
Italy										2	
Japan							1	1	1	2	3
Jugoslavia					2	2	2				
Korea (South)					1	1	1			2	2
Luxemburg						1	1		1	2	3
Madagascar											1
Mexico						1					
Netherlands									1		2
Norway					1	1		1	1	1	
Persia			1								
Peru					1		1	1			
Poland								2	2	2	
Portugal			1	1	2	2					2
Sweden					1		1	2	1	1	1
Switzerland						1			1		5
Singapore									1		
Spain					2	3	2				
South Africa								1	3		
Thailand											2
Uruguay				1							
U.S.A.	1		5	4	1	4	4	4	8	9	10
Venezuela										1	
West Germany	4	4	10	7	12	29	29	27	31	26	35

* Information by courtesy of Professor Wilhelm Keller, Mozarteum, Salzburg.

International 'Orff' Courses in Salzburg

Special one-year courses for English-speaking students were started in Salzburg in 1969. The following table shows the number of teachers who attended, their country, and year of attendance.

	1969	1970	1971	Total
Australia		2	1	3
Brazil		1		1
Canada		1	3	4
Ceylon		1		1
Colombia		1		1
Denmark		1		1
Ghana			1	1
Gt. Britain	2	1		3
India		2		2
Italy		1		1
Netherlands	1		1	2
Singapore	1			1
South Africa	2			2
Thailand			1	1
U.S.A.	5	7	9	21
				45

Courses in Basic Training (Grundausbildung) began in Salzburg in 1961. Children between the ages of 4-7 years are taught the basic elements of music, movement and song, according to the principles laid

down by Orff. The following table shows the number of children who attended these classes in the first ten years.

1961/2	62/63	63/64	64/65	65/66	66/67	67/68	68/69	69/70	70/71	71/72
75	106	92	111	179	237	216	240	242	292	346

The special one-year course for English-speaking teachers and students covers the whole range of 'Schulwerk'. It is a teacher training course which is concentrated on the theory and practice of Orff's principles. The movement and body-training classes are strenuous activities, and the participants are accepted only if they are in good physical condition.

Courses for English-speaking Students*	Hours per week
Ensemble: Music and Movement	2
Ensemble: Orff-Instrumentarius	4
Movement Forms	2
Movement Training	2
Recorder Ensemble	1
Percussion Ensemble	1
Movement Improvisation	1
Basic Body Movement	1
Electives in Related Subjects	
Historical Dance	1
Folk Dance	1
Piano Improvisation	1
Conducting	1
Piano Music for Children	1
Observation of Children's Classes	open

A minimum of 6 participants is necessary for an elective to be offered (regular attendance is required).

Description of Courses

Ensemble: Music and Movement - A class session in which all the elements of Orff-Schulwerk are used.

Ensemble: Orff-Instrumentarium - The basic vocabulary of Orff-Schulwerk

* Information by courtesy of Professor Wilhelm Keller, Mozarteum, Salzburg.

with emphasis on instrumental, technique, literature, orchestration as they apply to the ensemble, teaching practices, ear training, and improvisation.

Movement Forms - The working out of simple forms for different age levels, using rhythmic studies, dance and related songs, children's dances, texts, instrumental pieces, dramatic forms, as well as forms without music and studies from visual stimuli; including the use of dance pieces from Orff-Schulwerk. Student compositions may be used as well as examples from the different periods in music history. Elemental choreography.

Movement-Training - This subject is directly connected with Basic Body Movement and is built upon it. Basic dance movements, in connection with space, time, and dynamic variations, are worked out in creative and imitative ways with or without musical accompaniment.

Recorder Ensemble - Participation in an ensemble of equal ability level in which literature for the recorder from the 16th century to the present day is explored, as well as materials from Orff-Schulwerk, including improvisation.

Percussion Ensemble - Participation in an ensemble to develop skills in percussion techniques with orchestral instruments, (bongos, tambourine, xylophone, snare drum, tympani, small percussion) through literature related to Orff-Schulwerk; improvisation.

Movement Improvisation - This subject deals mainly with stimulating the imagination in movement and in developing the ability to create spontaneous activities on different themes. For example, finding

individual ways of building motifs, making variations, using music, texts, and visual stimuli - instruments and objects - endeavouring to arrive at solutions with solo, partner and group activities. This subject is directly related to, and is an enrichment of, material from Movement Training and Movement Forms.

Basic Body Movement - A group lesson in which the basic activities of flexion, extension, and rotation are brought to the individual awareness of each participant. Concentration is on body coordination.

Historical Dance - provides instruction in early dances beginning in the 14th century.

Folk Dance - A survey of international and children's dances. A large group activity in which the forms and steps are practised to recordings from the cultural source of each dance with a view to building a repertoire.

Piano Improvisation - a conceptual approach to the keyboard and its use as a creative instrument with direct relation to Orff-Schulwerk.

Conducting - A course for beginners, practising and learning elementary techniques as they apply to Orff-Schulwerk.

Piano Music for Children - traces the development and studies examples of literature written for children or suitable for them, starting with composers of the 17th century to the present day.

Observation of Children's Classes - Children's classes at the Orff-Institute and in Salzburg schools are open for observation. The teachers are faculty and students from the Orff-Institute. Observers are invited to remain after a class session for discussion.

Appendix III

'Sonor-Orff'* 'Lehrgänge mit dem Orff-Instrumentarium ab 1964' (Courses for Teachers with Orff-Instruments since 1964)

Date		Venue	Attendance
1964	April	Fredeburg	54
	May	Comburg	74
	May	Paderborn	43
	June	Fredeburg	66
	July	Augsburg	61
1965	April	Bayreuth	62
	September	Fredeburg	64
	October	Hamburg	54
	October	Paderborn	40
	October	Radevormald	78
1966	May	Augsburg	29
	June	Comburg	41
	October	Fredeburg (International Course)	68
	October	Radervormald	53
	October	Denmark	79
	November	Vienna	71
1967	March-April	Fredeburg	61
	April	Fredeburg	40
	April	Fredeburg	30
	May	Comburg	68
	September	Augsburg	42
	October	Fredeburg	42
1968	February	Fredeburg	35
	June	Comburg	52
	October	Fredeburg	71
	October	Fredeburg	46
	October	Augsburg	90
1969	June	Augsburg	66
	June	Fredeburg	77
	June	Fredeburg	55
	July	Fredeburg	39
	October	Fredeburg	73
	October	Fredeburg	71

* Information by courtesy of 'Sonor-Orff' Instrumentarium, Bad Berleburg, West Germany.

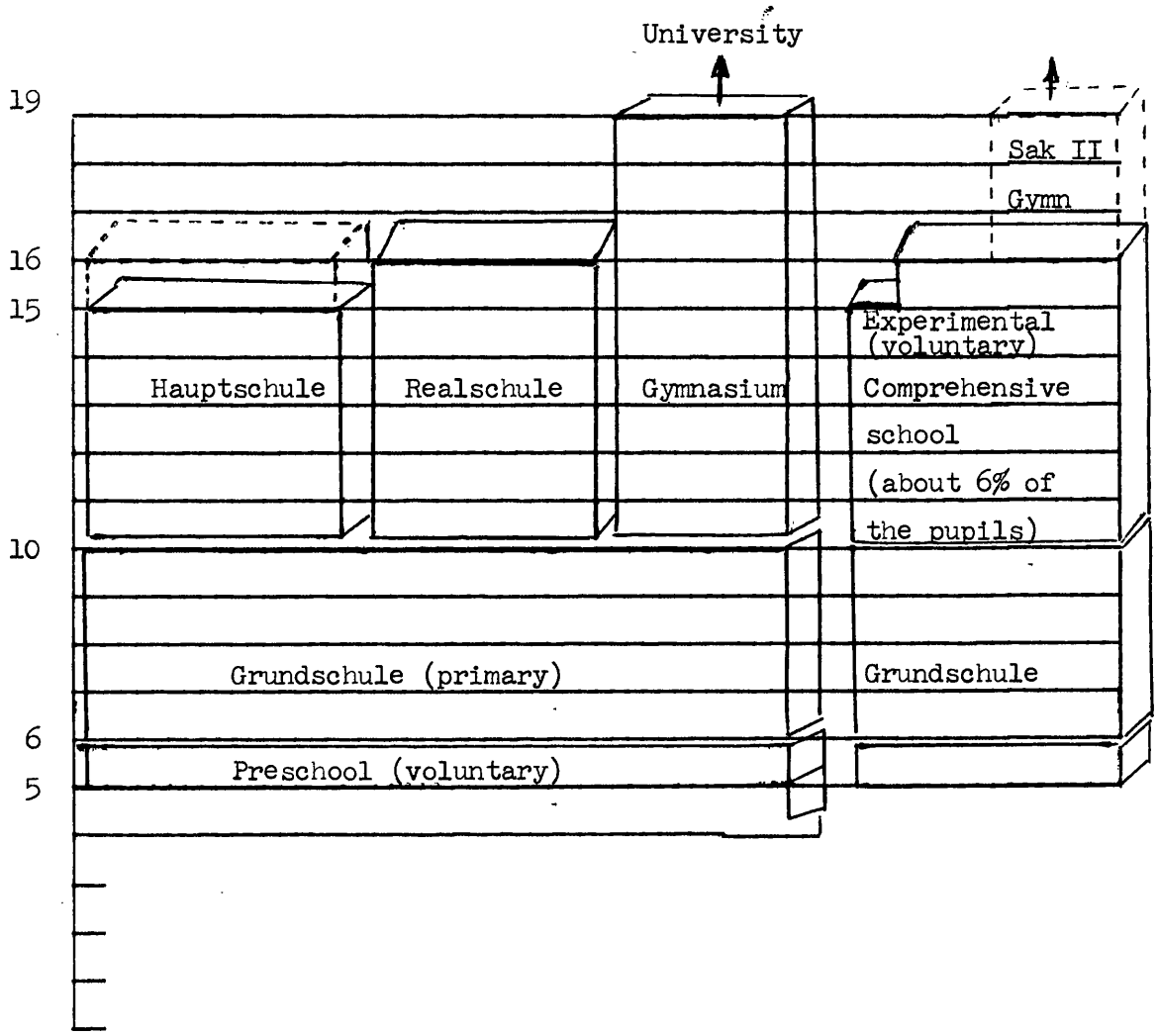
Date		Venue	Attendance
1970	June	Augsburg	65
	June	Fredeburg	70
	October	Goslar	50
	October	Fredeburg	59
	October	Fredeburg	88
1971	October	Augsburg	77
	October	Fredeburg	64
	October	Fredeburg	84
	October	Fredeburg	54
1972	May	Fredeburg	46
	May	Comburg	77
	October	Fredeburg	76
	October	Fredeburg	109
1973	May	Augsburg	83
	June	Fredeburg	44
	June	Comburg	70
	October	Fredeburg	57
	October	Fredeburg	97
1974	April	Fredeburg	91
	April	Fredeburg	58
	May	Fredeburg	84
	May	Fredeburg	34
	June	Fredeburg	80
	October	Fredeburg	87
	October	Fredeburg	95
1975	April	Fredeburg	95
	April	Fredeburg	106
	April	Fredeburg	104
	May	Waldfischbach	91
	May	Fredeburg	116
	May	Augsburg	96
	May	Fredeburg	51
	July	Bodensee (International Course)	27
	October	Fredeburg	51
	October	Fredeburg	67
	October	Fredeburg	102
1976	April	Fredeburg	88
	April	Fredeburg	46
	May	Fredeburg	85
	May	Fredeburg	93
	May	Waldfischbach	36
	May	Fredeburg	36
	June	Fredeburg	53
	June	Fredeburg (Music & Movement only)	18

Date		Venue	Attendance
1976	July	Fredeburg	54
	July	Fredeburg	54
	September	Waldfischbach	62
	September	Fredeburg (Instrumental Music in the Kindergarten)	37
	October	Fredeburg	26
	October	Fredeburg	66
	October	Fredeburg	65
1977	March	Fredeburg	38
	March	Fredeburg	53
	April	Fredeburg	73
	April	Fredeburg	91
	April	Fredeburg	24
	May	Fredeburg	67
	May	Fredeburg	75
	June	Fredeburg	53
	June	Trossingen	32
	August	Fredeburg (English-speaking Students)	49
	September	Fredeburg	57
	September	Fredeburg	43
	October	Fredeburg	70
	October	Fredeburg	53
	November	Trossingen	74
1978	March	Fredeburg	39
	March	Fredeburg	50
	April	Fredeburg	63
	April	Fredeburg	50
	May	Fredeburg	70
	June	Trossingen	31
	June	Fredeburg	78
	August	Fredeburg (Music Therapy - in English)	65

The aspects of music-teaching in these courses cover a wide range - from music in the Kindergarten to professional training for students - and since 1976 has included the therapeutic treatment of handicapped children through the use of specially designed Orff instruments. The duration of the courses varies from 'beginners' courses lasting three or four days to the 'advanced' courses lasting up to two weeks.

Appendix IV

Educational System of the Federal Republic of Germany



School issues are the prerogative of the individual federal states:

Nordrhein-Westfalen	17 Mill.
Bayern	11
Baden-Wurttemberg	9
Niedersachsen	7
Hessen	5.5
Rheinland-Pfalz	3.5
Schleswig-Holstein	2.5
Berlin	2
Hamburg	1.7
Saarland	1
Bremen	0.7

Music Education

Primary-school (age 6-10 years)
1 or 2 hours per week

5th/6th forms (age 10-12 years)
usually 2 hours per week

7th/10th forms (age 13-16 years)
1 hours or study group

11th/13th forms (age 17-19 years)
only by choice

Appendix V

Questionnaire to Music Schools in Krefeld, Moenchengladbach and Duisburg, 1977

	KREFELD	MOENCHENGLADBACH	DUISBURG
KINDERGARTEN Age 4-6 years Fees paid by Parents Waiting list of pupils	No. on ROLL 218 DM 240 per annum 80	316 (1) DM. 200 150	350 DM. 200 100+
MAIN SCHOOL Age 6+ Fees paid by Parents	No. on ROLL 2,832 DM 25/40/50 per month according to tuition (individual or group)	3,818 DM 25/40/50 according to tuition	2,200 DM 25/40/50 according to tuition
Waiting list of pupils	700	600	2,000
Instruments taught	All orchestral and Piano	All orchestral and Piano	Orchestral, Organ, Piano, Vocal
STAFF - Full-time - Part-time	21 43	26 152	20 86
City Grant for Teachers' Salaries, Instruments, (2) Concerts, and general maintenance	DM. 1,478,210 p.a.	DM. 1,437,700	DM. 1,975,000
State Grant	DM. 43,000 p.a.	DM. 37,000	DM. 50,000
Annual Growth 1972-76	1972 -3 (3) -4 -5 -6 (4)	1972 -3 -4 -5 -6	1972 -3 -4 -5 -6
	1128 779 906 2064 2832	3110 (5) 3517 3702 3954 3739	- 1245 1850 2200 2200

See notes overleaf

Notes to Appendix V

1. Moenchengladbach had an additional 'Grundausbildung' (preparatory) year for 1,000 pupils, aged 6-7 years who had not gained full admission.

2. Parents paid for instruments in Krefeld and Moenchengladbach, but not in Duisburg; in the first two cities loans were available.

3. Decrease in numbers due to appointment of a new Director to replace well-established local musicians.

4. Increase due to appointment of a new Director.

5. Decrease due to suddendeath of Director.

3. 4. 5. indicate the influence of the Director in the development of the Music School. It is generally considered to be a highly prestigious and influential office.

Appendix VI

The Training of Music Teachers; Music Advisers National Association Enquiry, 1972

RESULTS AND COMMENTS ON THE QUESTIONNAIRE SENT TO COLLEGES OF EDUCATION OFFERING MUSIC COURSES

	QUESTION	ANSWERS	
1(a)	How many staff are there in your department	Full-time	1-10
		Part-time	0-20
(b)	Please give details of accommodation available for music in your College	Lecture Rooms	1-4
		Practice Rooms	3-25
		Concert Hall	Most have 1
		Music Workshop	1 in 3
		Chapel with Organ	1 in 3
(c)	Please give details of any other facilities available to musicians and not mentioned above	Electronic Workshop	
		Listening Rooms	1 in 3
		Library and Record Library	(only 1 in 4 declared this as an additional facility)

COMMENT: In general it appears that facilities were very adequate. Where they were deficient, more often than not, plans were in hand for improving the situation.

2(a) Please indicate numbers of students from each source.	1st yr.	2nd yr.	3rd yr.	B.Ed.	1 yr. specialist course
Secondary Modern Schools	28	24	21		
Comprehensive Schools	100	71	47		
Selective Grammar Schools	250	191	220	17	1
Public Schools	19	17	9	5	
Colleges of Further Education	14	11	4		10
Colleges of Music	12	8	2		87
University Music Departments	6	4	3		9
Other sources e.g. Mature Students	90	73	63	8	15
TOTAL	519	399	369	30	122

By correlating information from 1(a) and 2(a) we were able to arrive at some idea of the staff/pupil ratio in Colleges

STAFF			
Full-time	Part-time	STUDENTS	RATIO based on number of full-time staff
3	2	17	1:6
3	12	49	1:16
5	10	98	1:20
3	9	15	1:5
2	4	19	1:10
3	9	16	1:5
3	5	31	1:10
4	0	32	1:8
3	12	56	1:19
3	11	24	1:8
2	5	25	1:13
1	0	4	1:4
8	12	99	1:12
4	4	29	1:7
3	9	-	-
2	2	17	1:9
1	5	30	1:30
3	1	20	1:7
4	0	33	1:8
2	6	92	1:46(?)
2	2	29	1:15
3	3	29	1:10
2	7	15	1:8
4	12	36	1:9
3	4	26	1:9
2	4	-	-
3	15	43	1:14
10	20	178	1:18
4	9	90	1:23
3	9	22	1:7
1	6	12	1:12
4	10	30	1:8
4	7	-	-
6	6	-	-
3	4	43	1:14
3	13	16	1:5
1	2	-	-
4	12	30	1:8
3	9	52	1:17
3	3	21	1:7
4	11	20	1:5
4	8	36	1:9
3	2	-	-
6	8	90	1:15
6	11	44	1:7
3	20	31	1:10
1	5	28	1:28

2(b) Please indicate below numbers in the course to be followed.

	MAIN COURSE			SUBSIDIARY COURSE	
	Class teaching	Instrumental teaching	TOTAL	Class teaching	Instrumental teaching
1st year	454	54	508	261	-
2nd year	361	43	404	281	-
3rd year	344	45	389	121	-
B. Ed.	46	-	46	-	-
Specialist Course	102	24	126	-	-

2(c) Please indicate below in which type of school your students intend to teach.

	Infant	Junior	Middle	Secondary	F.E.	TOTAL
1st year	95	130	72	116	2	415
2nd year	81	124	85	83	-	373
3rd year	98	149	74	83	2	406
B. Ed.	-	5	2	14	-	21
Specialist Course	-	15	-	73	-	88

COMMENT:

Not all Colleges answered every section. This accounts for the discrepancy in the total figures. However, the general trend seems to indicate that more students are entering Colleges of Education with the intention of teaching music. We feel this to be a direct result of the increase in practical music taking place in schools.

At the same time it would appear that too many units are uneconomic. They show a lamentable waste of large teaching resources and also prevent students from performing orchestral and choral works as is possible with bigger Departments.

3(a) In accepting students what importance is placed on the following qualifications.

MAIN MUSIC	Considerable	Moderate	Minimal
'O' level Music	12	20	13
'A' level Music	9	25	10
Music Diploma	4	15	12
Principal practical study	31	20	2

SUBSIDIARY MUSIC	Considerable	Moderate	Minimal
'O' level Music	0	7	16
'A' level Music	0	5	16
Principal Practical study	6	7	9

		YES	NO
(b)	Do you accept a lower standard of entry for Subsidiary Music e.g. just an interest in music, basic piano or guitar only.	23	5
(c)	In accepting students does an outstanding personality ever override the lack of what you would usually consider to be minimal qualifications.	29	15
(d)	Are you satisfied with the level of attainment of candidates presenting themselves for addmission. PLEASE COMMENT.	12	14

COMMENT:

Answers to this section were obviously subjective and probably were interpreted in many different ways. However, the general opinion of the Colleges seem to be that there are enormous differences in the standards of applicants and that the 'O' and 'A' level Music syllabus (almost universally condemned) has too narrow a foundation. They place far more importance on the practical ability of the applicant. Nevertheless, we suspect that rather low standards are having to be accepted of the Subsidiary Music student.

(e) Are there any areas where schools can give added assistance either in assessing the calibre of prospective candidates or in the training for intending teachers of music.

The following points cover all the suggestions and comments made:

1. Increase the opportunity for Choral, Ensemble and Orchestral work possibly by playing for morning assembly, folk dancing etc.

2. More work on vocal training in the choir and in the class together with aural sight reading.

3. If the schools could give more time to musical pupils it should be spent on widening musical knowledge and experience.

4. A wide range of practical activities would be helpful (keyboard skills, guitar) and the opportunity to use them.

5. Sympathetic Headteachers coupled with the provision of facilities, stimulating experiences and the acceptance of music as a 'normal' subject with special difficulties.

6. Preliminary courses in General VI form could ensure all students came to College with (a) music literacy (b) ability to play a simple melodic instrument like a recorder (c) ability to sing a simple song. There should also be a 2 year recreational course for VI formers to deepen interest.

7. A good 'A' level candidate usually has a strong recommendation from school but is not necessarily geared to a teaching course.

8. There should be more exchange of ideas and experience between schools (especially younger staff and senior pupils) and students.

9. School music teachers should be more aware of the aims of a College and more information needs to be given at VIth form level about courses at Colleges of Education.

10. Successful teachers should come into the Colleges, take part in courses and talk about their work and experience.

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4. Where possible indicate whether your answer refers to a Main (M) or Subsidiary Course (S) or both (MS).

N.B. From the answers supplied it was found impossible to distinguish between Main and Subsidiary Courses so this distinction was ignored.

(a) How much importance do you attach to the teaching of the following:

	Considerable	Moderate	Minimal	Please indicate if these items are already included in your course
Keyboard facility	39	9		45
Sight-singing	37	11		44
Aural training	32	12		46
Harmony and counterpoint	18	21	10	41
Recorder	19	28	2	44
Choir and vocal training	30	18		44
Personal practical skills	45	7		45
Teaching techniques	38	8		44
Conducting	20	20	6	41
Arranging and composing	35	19	1	44
Practical knowledge of orchestral instruments	22	21	6	41

(b) Do you study the following:

	In depth	Only slightly	Not at all
Orff method	31	16	0
Kodaly method	18	26	3
Use of BBC broadcasts	21	23	4
Contemporary music	33	12	1
Creative music making	40	6	1
Electronic music	7	24	15
Problems of mixed ability groups	17	25	3
Problems of puberty	8	26	12
Handling of audio/visual aids	25	19	3
Brass band	10	12	22
Wind band	12	13	12

COMMENT:

There are two areas, the problems of mixed ability groups and the problems of puberty which, in our opinion, ought to receive more attention. In addition, the time devoted to brass and wind bands is substantially less than we would expect in view of the interest at both Junior and Secondary level.

		YES	NO
(c) Do you encourage (i)	folk-guitar playing	43	3
(ii)	other forms of popular music-making	40	6

(d) Are there facilities available for tuition in

	YES	NO
Piano	46	1
Organ	38	9
Strings	41	6
Woodwind	41	7
Brass	39	8
Percussion	30	17
Guitar	44	3
Singing	45	2
Recorder	46	1

The only instrument which was mentioned as not receiving adequate coverage was the bassoon.

(e) Are there any subjects or aspects of musical education not mentioned above but which you think are important to your curriculum.

1. Recital work
2. Chamber music.
3. Choral and orchestral work including
   (a) Tuning of instruments
   (b) Orchestration and arranging
   (c) All students must attend orchestra however lowly their playing.
4. Students organising activities.
5. Keyboard improvisation and score-reading.
6. Making instruments.
7. Percussion work.
8. Integrated studies and work with Drama and Visual Arts.
9. Team teaching/Group work. Project work including music along with other disciplines.
10. Weekly work in schools.
11. Composing for children.
12. Classroom repertoire.
13. Psychology of musical ability.
14. Concise history of music.
15. The study of representative works of important periods and other cultures.
16. Considerable knowledge of literature.
17. Methods of encouraging intelligent listening.

		YES	NO
(f)	Are there any links or possibilities of integration with other Departments in tour College either through the students or the staff. If the answer is YES please give details.	45	1

COMMENT:

A wide variety of links were mentioned besides the more obvious ones of Drama and English. The following two replies are worthy of reproducing.

(1) "Possibilities, but rarely done. Strong opposition by Head of Department".

(2) "I do not rule out integration with other Departments but constant integration (as I have met in other Colleges) leads to a waste of time and music suffers".

		YES	NO
(g)	Is there any movement between courses during training. If the answer is YES please give details.	30	16

COMMENTS FROM COLLEGES:

(1) Special arrangements are made to integrate.

(2) There is some flexibility. This is due to accurate and flexible initial interview.

(3) Composite course for intending infant teachers (art, drama, science, music).

COMMENT FROM PANEL:

What movement there is appears to take place at the end of the first year. There would also appear to be some change within departments from Main to Subsidiary and vice versa.

		YES	NO
(h)	Do you arrange in-service training for qualified teachers of music	30	16

COMMENT:

An interesting answer in the light of the James' Report.

(i) Do you have any regular link with a College of Music or University Music Department. If so please give details.

Only one college answered yes although no details were given. Answers to the next question, however, indicate that there a number of links with the Universities at least.

(j) Please give details of any regular links you may have with other Colleges or educational establishments for the purpose of making music or giving concerts.

1. Choir and orchestra.
2. Use of electronic music equipment.
3. Colleges within an institute occasionally combining
   (a) for Choral/Orchestral performances.
   (b) Annual lecture by distinguished music educationist to which colleges send students followed by seminars of mixed groups.
   (c) Combined Choral Day when University acts as host and the Professor conducts combined choir and orchestra.
   (d) Inter-College Music Conference within the Institute of Education.
4. Schools combining for public percormance.
5. Assistance with local Choral Societies and orchestras, city schools.
6. Instrumental students coaching sections of Youth Orchestras and giving concerts to schools.
7. Orchestral courses, joint recitals and lectures with other colleges in the area.

5(a) How much teaching practice does each student receive.

	1st year	2nd year	3rd year
Infant	3-8	3-8	4-10
Junior	3-6	4-7	4-10
Middle	4-6	4-6	4-10
Secondary	4-6	4-7	4-10

COMMENT:

As no measurement of time was given the question was rather vague and probably deserved the vague answers it received. However, whether the interpretation was in hours or weeks, generally there would still appear to be not enough teaching practice.

	YES	NO
(b) Is the opportunity given for students to experience all four types of education mentioned above.	18	27

COMMENT:

Time may be the governing factor here but the Panel thought it important that students are given the opportunity of experiencing all types of education.

(c) How are schools selected in placing students for teaching practice:

Methods seem to differ from College to College and thus extremes were apparent in the answers.

1. Music Lecturer requests certain types of school to suit student. Students are then allocated by Education Department. Thus good facilities or traditions are not taken into account.
2. Music considerations only taken into account in third school.
3. Limited number of schools available and most schools "over used".
4. Usually 1 school, 1 student but in certain cases e.g. weak students, they are carefully placed and given special supervision.
5. Geography has a bearing, especially for mature students. Students then select from schools available.
6. Schools allocated by the University or on a zoned basis. Attempts are then made to match the student to a school.
7. By personal knowledge.
8. To give students variety of experience e.g. age range, village/town, specialisation.

(d) To what extent are local Education Offices and Music Advisers consulted in placing students for teaching practices.

The only consultation that seems to occur is in the placing of Peripatetic students. Otherwise there is virtually no consultation.

	YES	NO
(e) Are the music staff responsible for the supervision and critical lessons of music students during their teaching practices.	29	16

COMMENT:

In many cases this would seem to be placing considerable responsibility on the qualified teacher rather than on the lecturer, who is sometimes not a member of the College Music Department.

	YES	NO
(f) Are you able to ensure that music students receive sufficient help from the school staff during the teaching practice.	24	20

COMMENT:

This points to a lack of liaison between the schools and the colleges.

(g) On average how many critical lessons does each student receive. 2

(h) As a result of your personal assessment and the student's teaching practice are you able to dismiss students as being unsuitable for teaching.

YES	NO
34	11

If so, at what stage does this normally happen and how often do you use this prerogative.

Most dismissals occur at the end of the first year. It would seem that it is a rare occurrence.

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6. Are there any further points you would like to bring to the notice of the panel.

(a) The conflict that exists between the student's personal musical development and his development as a teacher.

(b) B. Ed. is not relevant to making a better teacher.

(c) Pressure of time on the student (e.g. essays for Education Studies) does not allow enough music practice.

(d) The need for a one year course for general subject teachers to give them some knowledge of Primary school music - 2 hours a week on class repertoire, basic piano, recorder, guitar.

(e) More able students choose Colleges of Music rather than Colleges of Education.

(f) Limit of time available, even to Main Course students is the main factor in inadequate training. Pressure of heavy assignments in other subjects, particularly Education (some value for class teacher, very little for the music class teacher).

(g) Majority of really successful music teachers have done a course at a College of Music where they have mixed with fully trained musicians and worked in a thoroughly musical environment.

(h) Strongly urge the return of the responsibility for training music teachers to the Colleges of Music.

(i) Need for closer relationships between colleges and schools.

(j) Very much regret the poor standard of vocal technique and experience as shown in the candidates for our courses over the past ten years. Outside the Main Course many students seem never to have sung at all, certainly not since Primary school.

(k) Recommend a concurrent blended course incorporating musical skills and professional elements.

(l) Deplore the lack of expert guidance during teaching practice.

(m) A revaluation is needed of skills, knowledge, and attitudes appropriate to admission and certification.

(n) The need for closer links with LEA.

(o) With the upsurge of school music activities, why are there no more or better candidates for music teaching.

(p) This is the first questionnaire which contains sensible questions!!!!

RESULTS AND COMMENTS ON THE QUESTIONNAIRE SENT TO RECENTLY QUALIFIED TEACHERS OF NOT MORE THAN FIVE YEARS EXPERIENCE

1(a) How many years have you been teaching.

(b) In which type of school are you teaching at the moment.	Infant	11
	Junior	44
	Middle	15
	Secondary	116
(c) Please give details of the type of school in which you held any previous appointments	Infant	6
	Junior	14
	Middle	2
	Secondary	32
	F.E.	1

COMMENT:

These figures are of little significance in themselves except that despite the difficulty sometimes experienced in appointing specialist staff at Secondary level, there seems a considerable number of students trained for secondary teaching. Where are they all?

2(a) Please indicate in which type of educational establishment you received your training.	Technical College	5
	College of Education	151
	Polytechnic	-
	College of Music	47
	University Department of Education	23
	University Department of Music	18
(b) Please indicate which type of Music Course you followed	Main	120
	Subsidiary	11
	Performers	11
	Class Teacher	34
	Peripatetic	7
	One-year Specialist Course	34

3(a) Was your course biased towards one of the following	Infant	10
	Junior	48
	Middle	14
	Secondary	103
	F.E.	1

(b) How much music tuition did you receive per week in terms of hours.

	Main Hours	Subsidiary Hours
Lectures	1 to 12	1 and 2
Practical work	0 to 10	0 and 1
Individual tuition	0 to 5	0 and 1

Break-down of Main Music Courses

	Over 4 hrs.	4 hrs. or under	Over 3 hrs.	3 hrs. or under	Over 1 hr.	1 hr. or under
Lectures	54	98				
Practical Work			40	98		
Individual Tuition					77	63

COMMENT:

The first point that becomes obvious is that there is considerable variance between Music Departments. Secondly, if music, as a subsidiary subject, is treated in such a peremptory fashion, poor results are inevitable.

(c) What facilities were available for improving individual skills. Please indicate (i) actual studies followed (ii) opportunities offered but not necessarily taken (iii) the approximate standard achieved by yourself in any particular area (Elementary, Intermediate, Advanced, Grade, Examining Board, Diploma).

(d) Was professional tuition provided for the above on a group lesson basis or individually. Please give details.

Standard Achieved

	Individual	Group	Elementary	Intermediate	Advanced	VII+	Diploma
Singing	59	37	17	19	11	8	12
Piano	126	3	8	16	22	41	29
Organ	32	2?	2	6	4	6	8
Guitar	19	35	25	11	1	1	-
Recorder	18	76	27	29	9	-	-
Percussion	4	41	15	7	3	-	-
Orchestral Instrument	122	21	26	23	35	22	16
Brass Band Instrument	18	3	3	3	7	3	1

COMMENT:

(1) Whilst individual technique is obviously important, the panel wondered whether this aspect was being dwelt upon to the exclusion of helpful advice regarding the teaching of instruments in class conditions.

(2) The small amount of percussion work was regretted.

(3) Whilst orchestral instruments are well represented, the lack of work with Brass instruments indicates a failure to recognise the important place that this combination and the Wind Band has in schools today.

		YES	NO
(e)	Were you encouraged to take any external practical examinations.	80	107

			College	Department
(f)	Were you involved in any of the following. Please tick accordingly.	A choir	154	48
		An orchestra	102	31
		A band	41	13

COMMENT:

These results corroborate the findings from the college survey. Many departments are too small to provide the additional activities that should be expected of a Music Department.

			YES	NO
(g)	Please indicate by a tick whether you received training in any of the following.	Tonic sol-fa	114	76
		Sight singing	159	30
		Repertoire - vocal	123	59
		- instrumental	112	68
		Orchestration and arranging	132	52
		Problems of classroom management	111	75
		Conducting	122	62
		The use of audio/visual aids	112	73
		Keyboard skills	168	19
		Tuned/untuned percussion	135	50
		General Music knowledge	171	16

COMMENT:

These figures are self-explanatory, but it would seem that there are some alarming gaps in essential training if the figures are to be believed. It is also interesting to make a comparison with 4(a) of the college questionnaire.

4(a) How many lessons did you give in the presence of a College Music Lecturer.

None	1 or 2	3 or more
42	37	94

COMMENT:

All too often it appears that potential music teachers are not being supervised by Music Lecturers. In such a specialist area this seems unwise and to be regretted.

(b) How many teaching practices did you have in your entire course.

1 or 2	3 or more
73	104

(c) How much did this amount to in terms of weeks

1 - 12	13 or more
73	106

(d) Did you feel your college prepared you well enough to give a lesson in school during your teaching practice. If not please indicate forms which such preparation should have taken

YES	NO
114	92

COMMENT:

It is rather alarming to find that 44% of those who replied felt that they were ill-prepared for teaching practice. Comments are brought together under Question 5.

(e) How many demonstration lessons did you attend in schools given by (i) college staff (ii) school staff.

College Staff	None	1 or 2	3 or more
	148	22	12

School Staff	None	1 - 5	6 or more
	58	48	68

COMMENT:

Far too often students are looked upon as an extra teacher and these figures indicate that a great deal of responsibility for students is put on the shoulders of school staff.

(f) Do you consider the school(s) chosen for your teaching practice suitable for your particular needs and subject.

YES	NO
150	56

COMMENT:

With 27% of students unhappy about the schools chosen for teaching practice it seems necessary for the Education Departments to have closer liaison with students and that more care should be taken in selecting schools for specialised areas.

5(a) Please itemise any aspects of teaching music for which you feel you were not sufficiently prepared by your college.

As many comments were made under questions 4(a), 4(f), 5(a), 5(b), they have been collated together below.

(b) Any further comments.

INADEQUACIES IN TRAINING

Arranging and composition.
Practical problems and class management.
Up-to-date repertoire.
Methods of teaching singing and singing repertoire.
Practical instrumental work in the classroom.
Popular music.
Folk guitar.
A syllabus from which to work.
Problems of slow learners.
Aims and standards to be expected of varying age groups.
Conducting - rehearsal techniques.
Extra-curricula activities and their organisation.
Observation of good lessons.

COMMENTS ABOUT TRAINING

1. Theoretical preparation based on ideal situations.
2. Work did not relate to the amateur music scene or to the activities that children might see happening outside school.
3. Course out of touch with reality.
4. Three-year graduates of Colleges and Universities felt that their actual professional training was more than adequate for the one-year course and resented the colleges' attempts to improve their status as musicians. The one-year course was only acceptable insofar as it dealt with pedagogic methods to which hardly enough attention was given.
5. Students developed as musicians and not as teachers. On the other hand, with too much theoretical non-school work, there is a constant pull between ones own musicianship and training as a teacher.
6. Infant music is sold short.
7. Not enough visits to schools and discussions with qualified teachers.

TEACHING PRACTICE

1. More needed!!
2. Never had a lesson criticised or discussed a prepared lesson with a tutor.
3. Lecturers out of touch and no demonstrations given.
4. Choice of school bad because either (a) poor equipment or (b) non-existence of a department.
5. False security from teaching in a really good school.
6. General lack of constructive criticism.
7. Some commented that the Education Departments were choosing the schools for teaching practice without reference to the suitability of this school as a good show place for music. Others

felt that the choice was made purely on the grounds of geography and often were glad of a short journey, although they were aware of local schools where good music was being taught and to which they were not allocated. They wished advice had been taken from the Music Adviser as to suitable schools.

8. Lack of useful teaching material.

Appendix VII

Film Presentation: Music Education in Germany - the "avant garde" approach in Secondary schools.

Graphic signs - Experimentation and Realisation

1. Free experiment
   - a large range of instruments in the classroom (conventional and non-conventional)
   - graphic signs on the blackboard
   - each pupil takes an instrument and tries to realise one of the signs from the blackboard.

2. Reflection and discussion of the results from the experiments. One pupil realises a certain sign from the blackboard, the other pupils compare the results with the sign and make suggestions for improving it.

3. Game: Four pupils in front of the class. Each of them takes an instrument and plays a certain sign from the blackboard. If anybody finds out which sign one of the four pupils is playing, he takes his place.

4. Group-work: Four pupils in each group. They put very simple signs on a sheet of paper (dots, lines) and try to create from these more complex signs. They get instruments and play the signs which they have developed.

5. Realisation: Some pupils perform their signs.

(Willi Gundlach)

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Abstract

The Subjective elements of music became a philosophical football which was kicked about by amateurs and professionals alike towards the end of the nineteenth century. Much time and mental energy was spent in fruitless attempts to evaluate the affectiveness of music. Was music 'a language of emotion'? How a subjective experience can be expressed, or embodied in an objective art form is still debated. Fortunately, the affectiveness of music in the class-room is relatively uncomplicated, seldom arousing real emotion, but those of a tertiary order. Theorists have readily invented numerous scientific tests to evaluate children's responses to music.

Historically, music education can be traced to the ecclesiastical schools of the Middle Ages, but for centuries it remained in a peripheral area, dependent upon the personal interest of the Headmaster, though often recognised as having ethical and recreational value. Educational thought in England slowly accepted its rightful place in education, but the support of religious, philanthropic, and social reformers was necessary before sight-singing was introduced in the National schools in 1870, but not as an integral part of the curriculum. The nation-wide success of simple sight-singing won official approval but did nothing to formulate a systematic method of tuition. This was eventually achieved by Curwen, whose Tonic Sol-fa became the accepted medium for teaching music in schools, giving them, and thousands of uneducated adults, 'an experience from within'.

Other countries have successfully implemented the music methods of Kodály, Orff, Ward and Suzuki in their schools; these have largely been ignored in Britain. In official reports, the criticisms of music in our schools, particularly in secondary schools, are devastating. The quantified success of objective thought, reason, clear objectives and continued application is conveniently forgotten in order that the English tradition of non-direction in music education may be preserved.