

THE SIGNIFICANCE
OF
INNOVATORY IDEAS AND ENDURING VALUES
IN
MUSIC EDUCATION

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Without the unreasonable patience and forbearance of my family, and in particular my husband Ted, I should not have been able to undertake this research. I thank them very much.

DECLARATION

Material included in the chapters concerned with the work of Pestalozzi and of Froebel first appeared in The Harmony of Human Life: An exploration of the ideas of Pestalozzi and Froebel in relation to music education, in The British Journal of Music Education Volume 3 Number 1, March 1986 (Cambridge University Press).

The chapter dealing with the work of John Paynter is included in reluctant defiance of his recommendation. A composite chapter, such as he suggests, to consider the work of a group of modern composer-educators, has proved unsatisfactory for the following reasons: it is in itself unbalanced by the unavoidable preponderance of evidence derived from Professor Paynter's work; and it is out of character with the approach adopted throughout the thesis, which is to look at the work of specific innovators whose influence has extended significantly beyond the country and context of origin.

The responsibility for including the chapter, as well as for its short-comings, is entirely mine; to omit it would, in my view, seriously weaken the coherence of the thesis, as I hope will be apparent to the reader.

ABSTRACT

The thesis draws on the work of a number of music educators and general educators whose innovatory ideas have influenced educational thought and practice well beyond their countries and contexts of origin; and on related insights from genetic epistemology, philosophy, psychology, history, economics and physics.

It seeks to establish factors which are of enduring value in visionary ideas in education, and to consider what significant indications these imply.

It presents evidence that perception of a need for change provokes visionary ideas, and that universal principles inform the culture-relative innovatory procedures which are developed to translate these ideas into practice.

It argues that the most valuable resource of education is the potential powers of human beings; that education is concerned with human values and with the intrinsic values of the educative medium; that the significance of innovatory ideas in education exists in enduring principles; that these principles concern the nature of human beings, of knowledge, of learning and - in the case of music education - of musical experience; and that these principles are consistent with principles inherent in the nature of the universe itself.

It suggests that if education is to promote human and social well-being, it must derive its values not from the reflection of transient social conventions and opinions, which hinder the development of human potential, but from the enduring principles which define reality and enable the realisation of that potential. It suggests further that the basic resources which children need in order to function fully as individuals and as members of society are values and attitudes, as well as technical communication skills.

It proposes that education in schools should give first priority to the cultivation of these sustainable personal resources in pupils; and that music education should make a distinctively valuable contribution to this end.

INTRODUCTION

Lifetimes could be spent investigating innovatory ideas in education without encompassing every aspect and occurrence which could be considered relevant. The possibilities are endless. They are also relatively unresearched except in particularities. Some particular ideas judged to be significant to education excite a volume of critical interest, and attract disciples who devote themselves with varying degrees of dedication to the propagation or/and practice of the idea. Such ideas tend to be regarded in relative isolation, as means or ends in themselves rather than as stages or linkages in a larger concept of education.

The impossibility of covering the ground adequately in a comprehensive sense is one factor which hinders consideration of innovatory ideas in a wider context. On the one hand it seems temerarious to make the attempt. On the other, to neglect to make a partial map of a fascinating region just because it is impossible to include all of it seems unnecessarily defeatist. In any case, a partial map provides a beginning from which the same or other cartographers may make further expeditions. The tendency to seek absolute conclusions to inquiries if they are to be academically respectable is also a hindrance. Since the area is too large to cover, such conclusions are inherently impossible. Even if the validity of a partial study is acknowledged, its findings have to be regarded as

indicative rather than conclusive, provisional upon findings which may or would accrue from further investigations.

The present study is undertaken and presented, therefore, as a venture in which the integrity of the search is paramount, and validity is sought in qualitative terms in relation to the development of human beings, rather than on a statistical basis. It does not claim to be comprehensive, nor conclusive, nor for that matter exclusive. It is provoked by a genuine bafflement at the extent to which the generality of education at various levels in England and Wales, despite the wealth of inspiration available in the work of innovatory educators down the ages, seems to remain petrified* by the prosaic*.

The intention is to examine the ideas of a number of music educators, and a number of general educators, and to attempt to identify underlying principles which have enduring relevance to education; to see whether common factors emerge, and if so to consider the implications of these for music education, and for education as a whole. This study is not a critique, an appraisal, of the work of these educators. It is an exploration in search of the liveliness which originally gave their work significance, and a consideration of what elements

*Defined specifically: 'petrified: make or become dull, unresponsive, insensitive etc: deaden'; 'prosaic: lacking imagination'. (Collins 1981)

in this are of fundamental value.

The evidence which accrues from these considerations gives rise to the following propositions:

1. That the enduring value of innovatory ideas in education consists in the fundamental principles in which they are grounded, and not in the methods and procedures to which they originally give rise;
2. That these fundamental principles concern the nature of human beings, of knowledge, of learning, and thus of education;
3. That there are certain principles which are not only fundamental to the nature of human beings and to education; but are inherent in the structures of satisfactory human society, of the planet on which it exists, and of the universe itself as far as we are yet aware of it;
4. That the universal operation of these principles suggests a concept of reality very different from the notions of 'reality' to which contemporary western society subscribes and on which contemporary western education is largely based; therefore, what is considered 'basic' to education needs to be radically redefined.

No devious motives should be attributed to the selection of innovators who are included. A fully judicious selection could only be made consequent upon far more comprehensive research than is possible, granted the scope of the matter. Selection has therefore been

to some extent random, given only that examples have been sought which range over a period of three centuries in order to give credibility to the concept of 'enduring value'; and that the ideas of the innovators considered have had, or/and are having, a perceptible impact on developments in educational practice and philosophy. It is implicit in the undertaking that the work of each must be characterised by ideas which go beyond what had already been established before the time in which s/he was or is working.

In focusing upon ideas which emerge from the work of a particular person it may well happen - indeed, I am sure it must happen - that some aspects of the work will be neglected or underrepresented. This is regrettable but I believe unavoidable. This study disclaims comprehensiveness, but it also strives to avoid distortion. Should readers feel that misrepresentation or distortion has occurred, I apologise and should be interested to learn of their views.

In Part I, before proceeding to the work of innovatory music educators, a short excursion is made through attitudes down the ages to music and the arts in education. Examination of the ideas of individual music educators is followed by discussion of matters of musical significance which have arisen.

Part II considers the ideas of several innovatory educators, followed by a chapter dealing with the educational significance of the ideas of the genetic epistemologist

Jean Piaget.

In Part III the significance of innovatory ideas and enduring values in education is discussed in the light of evidence accumulated in Parts I and II.

In the interests of clarity, some chapters are subdivided. Others, for example the chapter on Pestalozzi, proceed uninterrupted because the life, work and ideas are so closely interwoven that sub-divisions would seem to be an artificial distraction.

Quotations characteristic of an educator's whole outlook are sometimes used as headings to chapters. Sources of these quotations accompany their reappearance later in the relevant chapter.

Source material is quoted where I judge it to communicate in a way which cannot be improved upon or clarified by paraphrase. Re-presentation often obscures the directness of the original; however deft the paraphrase, an effort to reproduce an argument second-hand seldom carries the force of conviction which lights up the original.

I realise, nevertheless, that it is customary to reduce quoted material to a minimum, not only in the interests of economy of expression but also - (let us not prevaricate!) - sometimes in order to give the impression of a greater degree of originality than in fact exists. My decision is to quote source material where it serves the purpose I am pursuing, rather than to ration it out on a percentage basis. This means that where original sources are

themselves obscure I avoid direct quotation; and where they are succinct, or significantly idiosyncratic, I employ them freely. In the case of James Mursell, the source materials are all out of print and rarely available in libraries; I have therefore quoted extensively from them in order to give the reader access to the original, rather than officiously inserting my own *précis* and referring the reader to books which s/he is unlikely to be able to obtain.

The English language conspicuously lacks a personal pronoun which is not gender-related. The general use of 'he' and 'she' should therefore be taken as denoting a person.

PART I

SUNDRY VIEWS
OF THE PLACE OF MUSIC AND THE ARTS
IN EDUCATION

'Such sweet compulsion doth in music lie'
(John Milton, Arcades, l. 68)

Few of the people whose attitudes are reflected in this chapter are exclusively arts teachers by profession. The considerations which shape teachers' attitudes to the place in education of their specialist 'subject' are more specific than those of people less closely involved; but there are influences which affect the attitude of specialist and outsider alike, and which may provide a useful basis for later inquiries into the attitudes of those professionally concerned. The examples cited are selected not principally on account of the era in which the author lived, nor on account of his or her occupation, but simply because they are accessible.

Concepts of the function of music itself in the whole scheme of human life determine to some extent the purposes it is thought to serve in education, and this is the first area which will be considered. 'Against this background attitudes to music in education are revealed in the kinds of influence music is believed capable of exerting in the lives and behaviour of human beings, and in the educational roles that are considered appropriate for music.

Perceptions of Music

Mathematical

In the sixth century before Christ the Greek philosopher and mathematician Pythagoras and his followers propounded theories relating to the function of music in the universe, and its purpose within human life, which directly influenced Plato and Aristotle in the fourth century B.C., the Roman philosopher Boethius in the sixth century A.D., and through them the attitudes to music and its place in education in Western Europe ever since. Pythagoras believed music to be an integral part of the harmony of the physical universe, and that there exist

'... harmonious relationships among the planets governed by their proportionate speeds of revolution and by their fixed distance from earth.'
(Sadie 1988, 511)

'Seeing ... that the properties and ratios of the musical consonances were expressible in numbers, they' (Pythagoreans) 'took numbers to be the whole of reality ... and the whole heaven to be a musical scale and a number.'
(Aristotle's Metaphysics, quoted in Robinson 1968, 69)

The view of music as primarily a mathematical phenomenon was perpetuated and reinforced by Boethius, whose book De institutione musica libri quinque remained the standard text for advanced studies for centuries. Gottfried Leibniz (1646-1715)

'... described music as a manifestation of the universal rhythm whose very essence consists of number and relation.' (Portnoy 1954, 148)

'"Music" said Leibniz, "is the pleasure the human soul experiences from counting without being aware that it is counting"' (Ellis 1926, 123)

The musician Rameau in 1722 wrote:

'Music is a science which ought to have certain rules; these rules ought to be derived from a self-evident

principle; and this principle can scarcely be known to us without the help of mathematics.'
(Beardsley 1966, 156)

Even in the twentieth century a mathematical emphasis may be found, though interestingly in this quotation from Michael Polanyi (physical chemist and social scientist) the elements of joy, expressive capacity, and human feeling are also recognised:

'Music is a complex pattern of sounds constructed for the joy of understanding it. Music, like mathematics, dimly echoes past experience, but has no definite bearing on experience. It develops the joy of its understanding into an extensive gamut of feelings ... mathematics is conceptual music - music is sensuous mathematics.' (Polanyi 1959, 39)

Ethical

As well as asserting the importance of mathematics in music the Pythagoreans were interested in the ethical purposes of

'... strengthening, and when necessary restoring, the "harmony" of the individual soul.'
(Beardsley 1966, 28)

The theory that music is a force in character-building, a part of moral education, is strongly developed by Plato.

'Plato will not entertain the idea of "art for art's sake"; the only criterion he will recognise is the ethical.' (Rusk 1962, 16)

This caused him to recommend censorship of the sorts of music to which the young should be exposed, allowing only such modes and forms as he considered would contribute to the development of virtue. In the Protagoras he wrote:

' ... teachers of the lyre take ... care that their young disciple is temperate and gets into no mischief; and when they have taught him the use of the lyre, they introduce him to the poems of other excellent poets ... and these they set to music, and make their harmonies and rhythms quite familiar to the children's souls, in

order that they may learn to be more gentle and harmonious, and rhythmical, and so more fitted for speech and action; for the life of man in every part has need of harmony and rhythm.'
(Quoted in Rusk 1962, 8)

Plato was convinced that in the education of the young (a matter of great importance to him) music has a central and unique function, which should be fulfilled in a carefully structured sequence of educative experiences.

In the Republic he states:

'"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace ..."' (ibid. 17)

Aristotle, himself a pupil of Plato, continued the emphasis on the moral function of music but was less afraid of its emotional power. In his Politics Book 8 he gives reasons for including active participation in music in the education of the young. These are on three levels: the sensuous -

'"The pleasure it gives them is one of the reasons why children ought to be educated in music";

the emotional -

'"... at which music can become an influence tending towards goodness, by making children accustomed to feel pleasure in an emotionally healthy way ...";

and the ethical, which contributes

'"to the cultivation of the mind and the growth of moral wisdom"'.
(Quoted in Horton 1968, 60)

Where Plato feared the emotions as dangerous, Aristotle accepted them and allowed for their dispersal, if not their positive development:

'The pipes are not an instrument of ethical but rather of orgiastic effect, so their use should be confined to

those occasions on which the effect desired is not intellectual but a way of working off the emotions ...' (Howie 1968, 174)

An amusing remark made by Bertrand Russell in a letter to Gilbert Murray in 1941 illustrates how even after two thousand two hundred years Plato's views are still associated with censorship of musical diet:

'I disapprove of Plato because he wanted to prohibit all music except Rule Britannia and the British Grenadiers.' (Russell 1968, 49)

Oddly enough - since it is unlikely that he and Pythagoras knew of one another's theories - the views of the Chinese philosopher Confucius (551-479 B.C.) largely accord with those of the Greeks:

'Confucius assigned an important place to music in the service of a well-ordered universe ... music, he thought, reveals character through the six emotions it can portray: sorrow, satisfaction, joy, anger, piety, love ... great music is in harmony with the universe, restoring order to the physical world through that harmony. Music, as a true mirror of character, makes pretence or deception impossible.' (Encyclopaedia Britannica 1974, Vol. 12, p. 662)

Down the centuries attitudes to the place of music in education have continued to reflect ethical considerations.

In the second half of the sixteenth century Richard Mulcaster waxed enthusiastic on the subject:

'As to the value of Music, there can be no room for doubt; I cannot forbear to place it among the most valuable means in the upbringing of the young ... it is so ancient, so honourable, so universal, so highly valued in all times and places ... such a calmer of passion, such a powerful influence on the mind ...' (Oliphant 1903, 39)

While acknowledging the power of music to influence human thoughts and feelings, Mulcaster did not agree with Plato that certain sorts of music may be held responsible for

human degeneracy; he respects music for its intrinsic worth, and does not dismiss parts of it as a scapegoat for human frailties:

'Music will not harm thee if thy behaviour be good and thy intention honest ... nor canst thou clear thyself of the blame that belongs to thy character by casting it on Music.' (Oliphant 1903, 41)

The French theologian Fénelon, in the seventeenth century, held more traditional views; he warns that

'... an effeminate type of music ... enervates men and renders them soft and given to pleasure ... For this reason the magistrates at Sparta used to break all instruments whose music was too attractive, and this was one of their most important duties.'
(Barnard 1966, 88)

Nevertheless,

'Poetry and music ... can be very usefully employed to excite in the mind lively and lofty sentiments leading to virtue.' (ibid. 87)

The reference to the vandalistic (by our standards) activities of the Spartan magistrates is interesting; in Mulcaster's day Calvin had arranged for organs to be smashed in order to prevent the corruption of his flock by the improper emotions he assumed organ music to arouse.

Robert Owen, in the late eighteenth and early nineteenth centuries, supports the view that music is ethically useful in education; in his New Lanark school

'... the children are instructed in music and dancing, which are found essentially to contribute towards moral refinement, and improvement.' (Silver 1969, 162)

His idea of moral refinement, however, is no repressive censor-ridden state, for he continues:

' ... each of these acquirements' (music and dancing) 'becomes a pure and natural source of enjoyment - it is a well authenticated fact, that the best method of making a people virtuous, is to begin by rendering their situation comfortable and happy.'

The view that music makes a significant contribution to moral education has been widely, but not universally, accepted. In the twentieth century, for example, Sir Karl Popper (who claims that 'music has been a dominant theme in my life' [Schillp 1974, 41]) regards

'... the view that music can cause people to be brave, cowardly, disciplined, anarchic etc ... as "superstitious ... backward and silly"' (Popper 1966, 229)

Adolphe Meyer, in describing Aristotle's attitude to music education, reveals also his own scepticism on this score:

'One of the philosopher's pet themes concerned the immeasurable value of the tonal art in the making of an upstanding citizen ... Like so many Hellenes, the Stagerite subscribed to the curious delusion that music bore powerfully on the formation of good character ...' (Meyer 1975, 38)

In the history of the Christian Church the ethical significance of music education has persisted, although ethical, educational, social and ecclesiastical considerations are sometimes impossible to disentangle. Lutheran reform, according to Kenneth Clark, 'prohibited many of the arts that civilise our impulses' but 'encouraged church music.' (Clark 1971, 226)

Luther asserted that

'"Music ... is a fair, noble gift of God, next to theology ... Youths should be trained in this art, for it makes fine, clever people ..."' (Meyer 1975, 90)

However, Meyer comments that

'Luther's proposed elementary schooling was intended primarily to inculcate the faith ... all other instruction - except gymnastics - was related to it, from music to the fabulous apologues of Brother Aesop.' (ibid.)

Tolstoy, in the nineteenth century, indulged in musical selectivity in the name of religion:

'The severity with which he decided which music is suitable to establish the Kingdom of God on earth turned

him from a master of literature into a musical fool.'
(Portnoy 1954, 239)

Liturgical

The object of much of the music taught under the auspices of the Church was to train singers for the proper performance of the liturgy, as in the medieval church choir schools in which music was the principal subject studied. The educational feeder-system for church services continues today (usually in a liberalised form) in the cathedral choir schools whose *raison d'être* is to train choristers. In the Church the most prevalent attitude to music education has been to regard it as the servant of the Church rather than of intrinsically musical values, of society, the individual scholar, or moral development. In the nineteenth century when the first provision was made for teaching music in some British public schools, its purpose was to provide a chapel choir and to enable participation in sung services by the rest of the boys. Gradually the practice was adopted by most public schools, some grammar schools, and today some comprehensive schools; corporate singing at assembly may be intended as a religious exercise, but as Bertrand Russell pointed out, it has an ambivalent potential:

'Indirect propaganda consists in arousing emotions, in themselves unconnected with the object, in circumstances which establish an association with the object. This is the function of Church music, and of all music which is used in connection with some social group ... emotional propaganda has several dangers ... it is just as easily used in a bad cause as in a good one ...'
(Russell 1932, 221)

The Puritans sought to extinguish any dissident spark of pleasure in music; but as Geoffrey Brace reminds us,

'... religion and ritual were once a joyful thing - they still are in some Mediterranean and Far Eastern countries. Protestantism tends to despise exuberance and play. This solemnity was passed on to the new religion of Aestheticism of the late 19th century. Music still suffers from this - and particularly in the schools.'
(Brace 1970, 9)

Educational

Apart from the pervasive concept of music as a means to moral rectitude or development, what have people assumed it to be capable of achieving in the education of the young? Music has been variously regarded as a valuable means of educating the feelings and emotions, as an intellectual training, and as part of a 'proper' cultural education. It is regarded also as an education of the imaginative capacities, encouraging creativity; as improving the quality of life, and providing scope for individual fulfilment. It has been valued for its social, ceremonial, ritual function; as an appropriate preparation for the positive use of leisure; as a professional training for performers; and also for the sheer pleasure it can provide. Let us look at some of the evidence for these perspectives on what education in music can do for people, and then go on to consider some of the roles which music is assumed to fill within the education system.

Those who regard music primarily as mathematical and scientific take its potential for educating the intellect for granted; in Plato's Republic the final stage of the lengthy education leading to the study of dialectic is concerned with the mathematical concepts of music. Some who regard music primarily as an art form recognise the

intellectual demands it makes; Dewey refers to the
'... necessary role of intelligence in the production
of art works ...' (Dewey 1934, 39)

and insists that

'... to think effectively in terms of relations of
qualities is as severe a demand upon thought as to
think in terms of symbols, verbal and mathematical.'
(ibid.)

Others see music as an art form which is 'peculiarly the
expression of passion' (John Stuart Mill, quoted in
Robson and Stillinger 1981, 350). Froebel considered
that in the education of the child

'... music is especially important, since the sounds he
produces in singing or by striking bells or glass or
metal serve to give creative expression to feelings
and ideas.' (Lilley 1967, 113)

Galilei, as a mathematician and scientist in the late
sixteenth century, condemned his contemporaries for their
non-intellectual approach to music:

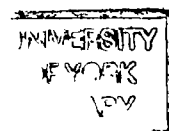
'They aim at nothing but the delight of the ear ...
they have not a book among them for their use and
convenience that speaks of how to express the concept-
ions of the mind.' (Beardsley 1966, 133)

The conviction that music fulfils intellectual and
emotional functions for human beings has been expressed
by, among others, Aristotle (as has already been noted),
John Curwen (late in the nineteenth century), and Malcolm
Ross (in 1978). Curwen states:

'It is vitally important for us that our children should
feel rightly as well as think correctly, that they should
love truly as well as reason deeply.'
(Winn and Jacks 1967, 92)

Malcolm Ross takes the same attitude, and expands its
rationale:

'We do not have to choose between logical meanings and
emotional meanings - all human beings use their reason
and their feelings, their minds and their bodies. So
it should be in education: we should train children to



make sense of their experience both rationally and emotionally so as fully to understand the world they live in and themselves as individual personalities with a place in that world.' (Ross 1978, 62)

In the 'proper' education of a 'gentleman' considerations of the intellectual or emotional merits of music are scarcely thought to be relevant. In the Middle Ages some musical skill was considered

'... a vital ingredient of the aristocratic experience. Although Chaucer maintained neither the academic view that music was properly part of the Quadrivium nor the Lollard view that it was a primary cause of corruption, his writing strongly conveys the traditional concept of music as being necessary for well-placed men and women.' (Iain Fenlon, in New Grove 1980, 7)

In the seventeenth century John Locke allowed that a gentleman's education should include dancing and music, but only as 'accomplishments', not part of the serious stuff of education;

'Toward music he entertained a rather sniffish attitude. Not only was the learning of the tonal art not worth the time it took, but ... "men of parts and business do not commend it"'. (Meyer 1975, 131)

Aubrey, (author of Brief Lives), writing around 1669, also takes the view that 'music is a great thief of time' and regards its indulgence as inimical to serious thought:

'Upon times of relaxation, I would have those young gentlemen that have musical inclination to enjoy their fancy. (The statutes of some colleges do prohibit musica instrumenta because noise disturbs the fancy and frights away notions).' (Stephens 1972, 114 and 32)

If concern with the niceties of gentlemanly education is largely a thing of the past, concern with the education of the imagination has become prominent only in recent years. John Locke, as it is easy to believe, 'treats the imagination as a source of mischief, and has little use

for music and poetry.' (Jeffreys 1967, 52)

There are of course enlightened exceptions - respect for the value of imagination was unequivocally stated by a late nineteenth century statesman and financier, Viscount Goschen, in a speech to Liverpool business men; he told them that

'... the cultivation of the imagination amongst all classes whom such an education can reach is not only important to the young themselves as increasing their happiness, but important to the nation as qualifying them to become better citizens and fitting them to take a useful and noble part in our national duties.'
(Passmore 1980, 145)

The philosopher Mary Warnock wrote in 1976:

'I have come very strongly to believe that it is the cultivation of imagination which should be the chief aim of education ...' (Warnock 1976, 9)

Dewey considered that

'Imagination supplements and deepens observation; only when it turns into the fanciful does it become a substitute for observation and lose logical force.'
(Passmore 1980, 150)

Herbert Read, writing in the 1950s, endorses the statements in the Spens Report that

'... the activities which are the richest in the creative element have the strongest claim for a place in the curriculum' and that 'a more prominent and established place in the ordinary curricula of schools both for boys and girls should be assigned to aesthetic subjects including music ...' (Read 1958, 218/219)

In 1981 Victor Heyfron claimed that

'... the aesthetic engagement confirms our existence as free, creative and imaginative beings.' (Ross 1981, 145)

Children who become such 'free, creative and imaginative beings' are likely to be able to assert the value of individuality, in defiance of what Marcuse calls 'the super-imposed, administered unification' which he considers the bane of contemporary society. (Quoted in Ross 1981,1)

The idea that music in education can contribute to the quality of life of the individual and the group is widespread. Malcolm Ross writes that

'... the arts spring from the human desire to create and cherish the beautiful.' (Ross 1981, 156)

and the gratification of this desire is surely part of the purpose of education in the arts. Lord Bridges, in 1958, remarked that

'... the arts can give to all of us ... much of what is best in human life and enjoyment ...' (Baldry 1981, 3)

The belief that every person has the right to develop his or her inherent powers is common to Pestalozzi and Froebel, the latter writing (of instruction in art) that

' ... its intention will not be to make each pupil an artist in some one or all of the arts, but to secure to each human being full and all-sided development'
(Rusk 1962, 255)

Herbert Read, somewhat abstrusely but I think accurately, states that

'...music ... finds its normal and its most profound mode of development in the expression of the introverted intuitive mode of consciousness ...';
(Read 1958, 103)

and in a book published in 1982, John Paynter suggests that

'... the true "value" of art or music lies not in its capacity to entertain us, or to add that "little something", a cultural gloss, to our lives, but rather in the way in which, through active involvement with it, we gain insight into what Langer has called "the central facts of our sentient existence"'.
(Paynter 1982, 135)

Ritual and Ceremonial

Not only is music in education considered to enhance the quality of life of the individual, but at some times and in some places it has been, and is, regarded as a necessary

preparation for participation in ceremonial and ritual which contribute to social cohesion. In the Greece of the sixth century B.C.

'... the one approximation to education in a modern sense was the training of choruses for the many religious festivals ...'

(Warren Anderson in New Grove 1980, 2)

Dewey suggests that the fundamental importance of music in the social life of man goes back much further than that: music was originally, he believes,

'... part of the significant life of an organised community ... Music and song were intimate parts of rites and ceremonies in which the meaning of group life was consummated.' (Dewey 1934, 7)

Perhaps today in this country when ritual and ceremony arguably exert only a minor influence over people's lives, the emphasis in some schools on singing in assembly is an attempt to achieve significance through ritual in an organised community. The case for the importance of music in the education of the young for life in the community is much stronger in more primitive societies, where

'...the chief function of music is to involve people in shared experiences within the framework of their cultural experience ...' (Blacking 1976, 48)

This involvement is basic to community life:

'Many songs of initiation are more important as markers of stages in ritual or as reinforcements of mnemonics of lessons than as musical experiences; work songs co-ordinate and ease labor; and a special group of beer songs can be used to voice complaints and make requests when parties of women take gifts of beer to the homes of their in-laws. As in women's pounding songs, certain children's songs, and songs of protest, a musical framework can ritualize communication.' (ibid. 50)

Sea-shanties, spinning and weaving songs, work songs of all kinds in western cultures have something in common

with this; the great difference is in the size of the community - a small tribe such as the Venda of whom John Blacking writes need, and educate their children to perpetuate, a uniformity of social life which is impossible and inappropriate in much larger societies with their inevitably differentiated ways of living.

Recreational

In tribal societies the concepts of 'work' and 'leisure' are not always distinct. Most activities serve a practical need, such as the processing of materials gathered or hunted so that they may be eaten, or used to construct shelters or artefacts. In western society today 'work' is thought of as something which provides income and self-esteem; 'leisure', as what workers experience outside working hours; and 'unemployment' as the inferior experience of those who cannot obtain work. 'Preparing children for greater leisure has become one of the 'in-phrases' of the 1980s, and the word 'leisure' in modern times has come to be used in a rather negative sense, emphasising the criterion of not having to work.

'The priorities implanted in our minds by the industrial revolution are so deeply ingrained ... that they have tended to determine the public attitude towards non-work activities, including the arts ...'
(Baldry 1981, 39)

Baldry puts a more positive perspective on 'leisure':

'By derivation the word "leisure" has nothing to do with emptiness or idleness. It goes back ultimately to the Latin "licet" (it may be done, not it must or should be done); and from the fourteenth century it was used in the sense of opportunity, or time to do what you want ... it is a positive, not a negative word; it is concerned with doing, not with not-doing. To describe a society as having mass leisure would imply its possession of a

potential for activity and initiative very different from the slough of despond which mass unemployment can become.' (Baldry 1981, 42)

Politicians and Trades Unionists alike have voiced support for the arts in education because they see artistic involvement as a weapon against the disaffection fostered by idleness. The Conservative Party paper The arts - the way forward published in 1978 states:

'We are moving towards a leisure society in which the arts will have a vital contribution to make to the quality of life and the promotion of happiness.'

The writers did not, apparently, recognise the 'vital contribution' the arts can make to almost any society; and on the evidence of DES attitudes to the arts - and particularly music - in education today, these were empty phrases. Resolution 42 passed by the Trades Union Congress in 1960 included these words:

'Congress recognises the importance of the arts in the life of the community, especially now when many unions are securing a shorter working week and greater leisure for their members.'

Jennie Lee's White Paper A policy for the Arts: the first steps in 1965 took a more positive attitude:

'In an age of increasing automation bringing more leisure to more people than ever before, both young and old will increasingly need the stimulus and refreshment that the arts can bring ... an enlightened Government has a duty to respond to these needs.'

Such an enlightened Government has yet to appear.

Robert Rusk writes that

'... education was with the Greeks a training for leisure, not for livelihood. In the Protagoras, for example, it is asked: "Why may you not learn of him in the same way that you learned the arts of the grammarian or musician or trainer, not with the view of making any of them a profession, but only as a part of education ...' (Rusk 1962, 3)

The Greeks, it needs to be noted, regarded the profession of performing musician, whose music consisted in sounds, as a lowly estate, whereas the musical education of those destined to be rulers and administrators dealt intellectually with music as a mathematical concept. Aristotle wrote in Politics Book 8:

'We reject then as education a training in musical performance which is professional and competitive ... we do not regard it as a proper occupation for a gentleman - it is rather that of a paid employee.'
(Quoted in Howie 1968, 175)

Today education for a profession in the arts is regarded as almost exclusively the province of specialist academies, and a few specialist schools which cater for the musical and general educational needs of children especially gifted in music. The aim in British maintained schools, according to the Hadow Report in 1926, should not be to produce professional musicians; but

'... the aim of music teaching should be rather the cultivation of a taste than the acquirement of a proficiency.' (Hadow 1926, 238)

Bertrand Russell, however, thought that

'... musical ability is such a rare and distinct talent that a child who possesses it should be allowed to develop this talent by centring almost all his interest and effort upon music, probably in a separate school.'
(Park 1964, 131)

Enjoyable

The way in which music is seen to contribute to human life which I have left until last, is the sheer pleasure it occasions. It is such a self-evident and universally possible contribution that it seems a happy item with which to close this section. Aristotle recognised it:

'"The pleasure it gives them is one of the reasons why children ought to be educated in music "';
(Quoted in Horton 1968, 60)

So did Robert Owen:

'Almost all the children show more or less taste for music - although ... this appears in one child spontaneously, while in another it requires considerable cultivation.' (Silver 1969, 163)

John Stuart Mill, not surprisingly as a Utilitarian, pronounced that

'The art of music is good, for the reason, among others, that it produces pleasure ...' (Mill 1962, 255)

Froebel thought that the child

'... is glad to find phrases, especially in song, which give expression to emotions such as his joy in spring time or his sense of power, which he is not yet old or experienced enough to put into words.'
(Lilley 1967, 131)

Music has been variously regarded, then, as part of the fundamental harmony of the universe, as part of mathematics, as a science, and as an art form. It has been valued in education for its power to influence character, its usefulness to the Church, its influence on the intellect and emotions, and as a means to the development of imagination and creativity; it has been seen as contributing to the quality of individual and communal life, as a training for professional musicians, and as a source of human joy and pleasure.

Attitudes to the role of music in education

Views on the role which music should play in education are diverse. Controversies occur over whether it should be regarded as basic, or peripheral, to a balanced education; should it be for all children, or for certain categories of children only? If it should not be for everyone, is the division to be on the basis of age, or gender, or ability, or what? There are some who take the attitude that music has no justifiable place in education at all - Desiderius Erasmus for one, whose

' ... Erasmian course of study (in the early sixteenth century) ... is almost totally linguistic ... all other subjects played second fiddle ... Nor was there even a tiny spot for the art of tone.'
(Meyer 1975, 80. His metaphor is a little unfortunate in the context!)

The psychologist Jung in the early twentieth century

' ... generally seems indifferent to the evidence provided by the art of music ...' (Read 1958, 104)

which suggests that he would not consider it worthy of inclusion in the process of education.

The ancient Greek philosophers considered music to be an integral part of education, as we have seen. Quintilian (c. A.D. 35) was equally emphatic, although his purpose was to educate rhetoricians:

'If tomorrow's rhetorician is bidden to surrender some of his precious time to the pursuit of the tonal art, it is not to transmute him into an accomplished tune-master, but rather to make him privy to his vocal resources, to help him develop and refine his voice, to cultivate in him a sense of tone and cadence, and finally to lift up his sagging spirits when his humors and megrims pester him unduly.'
(Meyer 1975, 50)

In the fifteenth century the humanist Alberti declared:

'If I had children of my own, I would have them learn not only languages and history but singing and instrumental music, together with a full course of geography and mathematics.'
(Quoted by Denis Arnold in New Grove 1980, 18)

Pestalozzi's scheme of education, which he intended to be suitable for all children, included the arts because he felt that they demanded the involvement of the whole person:

'The basis of all art is partly internal, partly external; partly mental, partly physical. Artistic skill comprises the effort to embody the products of the human mind, to give expression to the impulses of the human heart, to exercise the dexterities required in domestic and social life.' (Rusk 1962, 204)

In the nineteenth century Thomas Huxley thought music

'... one of the most civilising and enlightening influences which a child can be brought under ...'
(Bibby 1971, 24)

and he pressed for the inclusion of Music, as separate from General Arts, in the programme for the Federation of General Education Institutions.

Immediately after the Revolution in 1917 Lenin

'... declared that the principal aim of his new educational policies was ... education that would be available to all.' (Paul Michel, in New Grove 1980, 46)

and the following year a Music Division was included in the new People's commissariat. A most ambitious statement concerning music as an essential component in education was made in the 35th All Russian Conference on Pre-School Education, which adopted the following resolution:

'Music should penetrate completely the life of the child. There should be music during work, music during play, and music during holidays. The teacher should take into consideration the personal creativeness of the child and by organizing an orchestra and collective singing should provide the necessary musical experiences.'
(Russell 1932, 185)

(Russell remarks: 'I think it was as Russians rather than

as Marxists that the ... Conference ... adopted the resolution.') (ibid.)

If we look at opinions nearer home, in 1981 Harold Baldry wrote:

'Educational theorists have long agreed that if a child is to grow into a complete human being capable of realising his full potential, his upbringing must include the arts. The prospect ahead gives urgency to the need for putting theory into practice by making the arts a fourth 'R'. (Baldry 1981, 49. Meyer is not the only author to make unfortunate puns.)

Statements of support previously given to these theories in political circles in the 1970s now seem tinged with prophetic irony:

'The Maud Report (1976) declared that "a revolution in educational policy over the next ten years which brought the arts nearer to the heart of the curriculum in British schools ... would affect the quality of our future as nothing else could do;" but in his recommendations Lord Redcliff-Maud gave the arts to a Cabinet Minister responsible for arts, sport and leisure.' (Baldry 1981, 46)

Twelve years have passed, and the arts are no closer to the heart of the curriculum.

In 1978 the Conservative party paper The way forward announced that

'... there can be no more vital link than that between education and the arts ... In any core of subjects laid down by central government the arts should have a guaranteed place.' (Quoted in Baldry 1981, 46)

In his Maxims for Revolutionists in Man and Superman (1903, 228), George Bernard Shaw remarked that

'Democracy substitutes election by the incompetent many for appointment by the corrupt few.'

The discontinuity of policy for the arts which is characteristic of our system of government means that the elected, even if competent, are seldom in power long enough to carry out a coherent policy; and this disability runs right through the administrative structures such as the Arts' Council, L.E.A. Committees, and so on.

That the converse attitude to the arts in education - one which regards them as peripheral - is widely held, appears to be the case, although I have not found statements by specific individuals who are prepared to admit to such an opinion. Baldry maintains that in real terms the political attitude which prevails is that

'... the arts are at best a frill, a luxury to be patronised if there is money to spare; if not, one of the first things to be cut ...' (Baldry 1981, 40)

He believes that

'... with a few exceptions education administrators and headmasters have continued to regard the arts as fringe subjects less central than English language or mathematics or chemistry.' (ibid. 48)

Attitudes to the question of who should receive education in music are very much tied up with the question of its central or peripheral significance in a balanced education. The practical case of who can receive music education depends in the first place on who actually receives formal education anyway. Plato and Aristotle were dealing only with the education of the élite:

'Although the education of the soldier and that of the ruler or philosopher are treated at considerable length, no mention is made in the Republic of the education of the industrial class.' (Rusk 1962, 12)

In compulsory formal education in this country the problem of who should receive music education is a real one, and is complicated by the fact that the kind of education in music which is offered largely determines the proportion of children for whom it is appropriate. Harry Réé, formerly Professor of Education at the University of York, considers music should be part of the education of all children, but he sees great obstacles to this:

'The enemy are not just gathered at the gates, they're inside the citadel ... inspectors, advisers, teacher trainers, examiners, all of whom pride themselves on producing within and outside schools selected examples of musical excellence, and to hell with the hoi-polloi...'
(Harry Réé: Education and the Arts: Are Schools the Enemy? in Ross 1981, 97)

These observations are echoed by John Paynter:

'Even where attempts have been made to expand the scope of music in the curriculum, the influence of skills and accomplishments ultimately the province of the minority has generally prevailed, so that the ideals of majority participation have had to give way to the interests of the few.' (Paynter 1982, 8)

Elitism is perpetuated by the very nature of the criteria involved in music education. A lengthy quotation from John Blacking is justified here, for his experiences with the African Venda tribe are illuminating:

'If English music were as elementary as Venda music, then of course the English would seem to be as universally musical as the Venda! ... being a passive audience is the price that some must pay for membership of a superior society whose superiority is sustained by the exceptional ability of a chosen few. The technical level of what is defined as musicality is therefore raised, and some people must be branded as unmusical. It is on such assumptions that musical ability is fostered or anaesthetised in many modern industrial societies. These assumptions are diametrically opposed to the Venda idea that all normal human beings are capable of musical performance.'
'Blacking 1976, 34)

In our 'superior society'

'... the assumption is generally accepted that the arts can only be the concern of a small minority of the population, while they are regarded with indifference or even hostility by the rest ... they do not really matter, as jobs matter or as making money matters.'
(Baldry 1981, 40)

There have been political voices raised in this country from time to time in support of the arts for all, even though they may prove to have been crying in the wilderness.

'In any civilised community the arts must occupy a central place. Their enjoyment should not be regarded as something remote from everyday life ... Beginning in the schools and reaching out into every corner of the nation's life ... there is an immense amount that could be done to improve the quality of contemporary life.'
(Jennie Lee in White Paper 1965, quoted in Baldry, 111)

'We must present the arts in settings where the barricades ... are at least scaled down. The arts should not be a fortress but an open city.'
(Norman St. John-Stevas, 1977, quoted in Baldry 1981, 111)

We take it for granted now that girls are entitled to as comprehensive an education as boys, and a little light relief from contemporary problems may be found in some of the attitudes to music education for the fair sex in former times. In the seventeenth century Fénelon, crafty as ever in the pursuit of probity, found plausible reasons why a girl should be taught the right kinds of music:

'If she can sing and appreciate the beauties of music do not hope to keep her for ever ignorant of them. Prohibition will only increase her enthusiasm for them. It is much better to give an orderly course to this torrent than to try to stop it.'
(Barnard 1966, 88)

Benjamin Rush a century later combined his interests as doctor and philosopher to recommend that

'... every American woman should know how to sing ... to soothe the cares of domestic life ... to join in ... public worship ... and to exercise the organs of her breast.'
(Meyer 1975, 189)

Attitudes to the question of the age at which children should receive music education are more definite about the age at which it should begin than about how long it should continue. In Plato's Laws boys and girls received the same education but in different schools, and

'... at first the chief part will be played by dancing and singing ...' (Guthrie 1962, 346)

(Actually Plato is very specific about the stages of music education, which continues until the age of thirty-five in various forms, apart from a three year gap between ten to thirteen years when other things take precedence.)

Richard Mulcaster wrote in the sixteenth century that

'The cultivation of the voice, and the practice of an instrument ... should be begun early, while the voice and the muscles are still pliable to training.'
(Oliphant 1903, 39)

A hundred years later the Bohemian Comenius

'... recommended exposure to music from the first year of life ...' (Alexander Ringer, in New Grove 1980, 13)

as indeed Kodály and Suzuki have done in the twentieth century. A contemporary of Comenius named Aubrey advised that

'... when children are about four years old, I would have their nurses teach them to sing pleasant short songs. This may seem frivolous but it is not to be despised for that it will exercise their tender young memories with delight and will give them an habit of speaking plain and clear ...' (Stephens 1972, 51)

The Russian Revolution referred to earlier as 'ambitious' was concerned with pre-school children! Owen, Froebel and Pestalozzi all favoured an early start in music education. At the other extreme George Bernard Shaw claimed that his musical education had not ceased in his ninety-second year; but then he made a virtue of necessity, and favoured self-education. (Simon 1958, 34)

Observations

It is hardly surprising that attitudes towards the arts, and particularly music, in education, should appear so diverse. The arts defy precise definition, which leaves everyone free to choose his own perspective.

'Plato did not seek to define art, for the simple reason that the Greeks, despite all their artistic achievements, had no word for art ... It is a word variously used by different generations to describe constantly changing phenomena.' (Baldry 1981, 55)

In the experience of Debussy,

'La musique y commence là où la parole est impuissante à exprimer ...' (Quoted by Dennis Collins in Debussy 1972, a composite publication by Hachette, Paris)

Michael Tippett remarked:

'It is easier to say in words what art does than what it is.' (Tippett 1980, 19)

We may incline towards the view of Henry Morris (around 1940-50) that

'We are in the presence of a vast cultural breakdown ... We live without complaint in a wasteland of un-art.' (Quoted in Ross 1981, 92);

or towards Dewey's vision of the arts in education: (literature, music, drawing, painting) ... 'are not only intrinsically and directly enjoyable, but they serve a purpose beyond themselves ... in fixing taste, in forming standards for the worth of later experiences ... They reveal a depth and range of meaning in experiences which otherwise might be mediocre and trivial. They supply, that is, organs of vision ... They are not luxuries of education, but emphatic expressions of that which makes any education worth while.' (Dewey 1934, 238)

Suzanne Langer maintains that

'The forms of human feeling are much more congruent with musical forms than with the forms of language; music can reveal the nature of feelings with a detail and truth that language cannot approach.' (Langer 1941, 235)

Attitudes vary, prospects fluctuate; but there is a

reassuring certainty in the words of Kierkegaard:

'Music finds its way where the rays of the sun cannot
penetrate ...' (Bretall 1946, 35)

and Nietzsche:

'Without music, life would be a mistake.'
(Durant 1947, 351)

EMILE JAQUES-DALCROZE

1865 - 1950

'Rhythm is ... an energy, an agent ...
to unite all the vital forces of the individual'

Emile Jaques-Dalcroze was a Swiss national, born in Vienna, who studied music at the Conservatoire in Geneva at the age of eight, and subsequently in Paris (under Délibes), and in Vienna (under Bruckner and Fuchs). Between periods of study he worked as musical director of a theatre in Algiers for a short while, and became fascinated by the rhythms of popular Arab music. He settled in Geneva as a teacher, writer and composer, and in 1892 became Professor of Harmony at Geneva Conservatoire.

The state of music education

It was this teaching experience which crystallised his previously vague misgivings about the nature of contemporary music education. He found

' ... clear evidence of what had before only been suspected, namely, that the education of future professional musicians was in many ways radically wrong, in that the training of individual faculties was made the chief object, without consideration of whether or no these faculties stood in any close relation to the inner consciousness of the student ... the aim of the training was to form means of expression, without consideration of what was to be expressed, to produce a highly trained instrument, without thought of the art whose servant it was to be, to take as primary object a thing of secondary importance, indeed only of importance at all when consequent on something which the usual training entirely neglected. The students were taught to play instruments, to sing songs, but without any thought of such work becoming a means of self-expression, and so it

was found that pupils, technically far advanced, after many years of study were unable to deal with the simplest problems in rhythm and that their sense for pitch, relative or absolute, was most defective; that, while able to read accurately or to play pieces memorized, they had not the slightest power of giving musical expression to their simplest thoughts or feelings, in fact were like people who possess the vocabulary of a language and are able to read what others have written, yet are unable to put their own simple thoughts and impressions into words.' (Percy Ingham, in Jaques-Dalcroze 1917, 35/36)

Teaching at the Conservatoire Dalcroze noticed that while

'... with older students acoustic sensations were hindered by futile intellectual preconceptions, children appreciated them quite spontaneously, proceeding in due course quite naturally to their analysis.'
(Jaques-Dalcroze 1921, 5)

His criticisms of the musical education offered by schools and conservatoires alike were scathing:

'... music lessons of the schools and the "conservatorial studies ... at present pull in opposite directions, without the slightest attempt at a rapprochement - though, indeed, as things are, this would be somewhat in the nature of an alliance between the blind and the paralysed.'
(Jaques-Dalcroze 1921, 19)

He asserted that music education should be available to all children in the first two or three years of schooling, and that

'... music lessons should be organized in such a way as to make children musical - that is to say, to bring out their temperament and hearing faculties ...'
(Jaques-Dalcroze 1921, 18)

Nevertheless, he was uncompromising on the selection and rejection of children for further musical education after those two or three years:

'Every child would at the end of two or three years be put to the test: those who showed talent being enabled to continue their studies to the point of attaining the maximum development of their faculties, the remainder, those devoid of all musical taste, being relieved from the burden of lessons of no value to them, and thereby conferring an almost equal benefit on the art, in being debarred from meddling with it, and clogging its progress by ridiculous pretensions.'
(Jaques-Dalcroze 1921, 8)

Dalcroze was aware that it is easy to condemn what is already being done, and remarkably difficult to bring about significant changes.

'People will have nothing to do with new ideas so long as the old contribute to their self-satisfaction, and once they have acquired the habit of accepting them at their face value.' (Jaques-Dalcroze 1921, 5)

He lamented the absence of musicians from public bodies responsible for the organisation of education, concluding that the neglect of music by such bodies was 'the result merely of taking no interest in the question, and of never suspecting its importance' (ibid. 13). His assessment of the general attitude to music at the turn of the century is interesting; it reflects a situation existing in times and places far beyond those to which he referred:

'Music, outside of genuine artistic circles, is held in very light repute not only by our educational authorities, but even by painters, sculptors, and men of letters; and it is by no means unusual to find journalists, otherwise full of zeal for the artistic development of their country, treating music as a negligible quantity, and greeting musical events, either with the smiling indulgence of the condescending patron, or with an equally insufferable affectation of superiority, explicable only in the light of their abysmal ignorance of the art.' (ibid. 13)

This misapprehension of the nature of the art of music was a goad to Dalcroze, spurring him on to devise means to provide, in music education, an integrity of musical experience which would counterbalance and finally overcome it.

'Most young people who devote themselves nowadays to solo playing have the gifts neither of hearing nor of expression, are content to imitate the composer's expression without the power of feeling it, and have no other sensibility than that of the fingers, no other motor faculty than an automatism painfully acquired. Solo playing of the present day has specialized in a finger technique which takes no account of the faculty

of mental expression. It is no longer a means, it has become an end.' (Jaques-Dalcroze 1921, 14)

Dalcroze regarded instrumental techniques as means to the attainment of a harmonious relationship between the mind (engendering ideas), and the body (giving appropriate expression to those ideas). The distinction is similar to that between the recitation of mathematical tables, and the mastery of them as the means to pursuing further mathematical concepts; the fundamental value lies not in the technical achievement, but in the possibilities of development which that achievement opens up.

'Rhythms which inspire ...'

Dalcroze did not confine his educational concern to the development of children's musical faculties and capacities; he regarded music as part of the arts as an integrated whole:

'One of the most marked tendencies of modern aesthetic theory is to break down the barriers that convention has erected between the various arts. The truth is coming to be realized that the essential factor of poetry, painting, sculpture, architecture and music is really of the same quality, and that one art does not differ from another in anything but the method of its expression and the conditions connected with that method. This common basis to the arts is more easily admitted than defined, but one important element in it - perhaps the only element that can be given a name - is rhythm.'
(Jaques-Dalcroze 1917, 61)

Dalcroze perceived rhythm as fundamental to human well-being, which is an idea extending back at least as far as Plato:

'Plato ... has said that the whole of a man's life stands in need of a right rhythm: and it is natural to see some kinship between this Platonic attitude and the claim of Dalcroze that his discovery is not a mere refinement

of dancing, nor an improved method of music-teaching, but a principle that must have effect upon every part of life.' (J. W. Harvey in Jaques-Dalcroze 1917, Preface)

He therefore saw musical development in the wider context of the realisation of the potential of the whole person, taking the goal of education to be the enabling of a child to become what he has the possibility to become in every aspect of his being.

'Rhythm is a force analogous to electricity and the great chemical and physical elements - an energy, an agent ... conducing to self-knowledge and to a consciousness not only of our powers, but of those of others, of humanity itself. It directs us to the unplumbed depths of our being ... Thus it seems to me to be destined ... to create more intimate relations between mental and nervous processes, and to unite all the vital forces of the individual.' (Jaques-Dalcroze 1921, 63/64)

And again:

'The power of understanding ourselves certainly gives us a sense of freedom, for it opens a rapid correspondence, not only between imagination and power of performance, between apperception and feelings, but also between the various kinds of feelings which dwell in us.'
(Jaques-Dalcroze 1917, 33)

The beneficial influence of music education in schools extends, therefore, into all aspects of school life; it is of importance in the musical, aesthetic and total development of children, significant beyond the specifically musical areas of the curriculum:

'... the effect of rhythmic training on the time-table and life of a school is like that of a hot water heating system which spreads an equal warmth through all parts of a building. Teachers of other subjects will find that such training provides them with pupils more responsive, more elastic and of more character than they otherwise would be. Therefore, the study of rhythm, as well as education by means of rhythm, ought to be most closely connected with school life.' (ibid. 29/30)

The attitude in which Dalcroze approached education was one which might nowadays be termed 'child-centred'; and it was

fully 'music-centred' at the same time. The fallacy that music (or any art or discipline) and the total needs of the person to be educated in and by means of that art or discipline, are in competition with one another has exercised a pernicious influence on education. Pursuit of this fallacy separates the two essential elements in any educative process, devaluing one in a futile attempt to elevate the other, and preventing the fusion which is necessary to significant educative experience. Dalcroze pursued instead the relationships between the nature and needs of the child and of music:

'All modern educationists are agreed that the first step in a child's education should be to teach him to know himself, to accustom him to life and to awaken in him sensations, feelings and emotions, before giving the power of describing them ... in modern methods of teaching to draw, the pupil is taught to see objects before painting them. In music, unfortunately, the same rule does not hold. Young people are taught to play the compositions of Bach, Mozart, Beethoven, Chopin and Liszt, before their minds and ears can grasp these works, before they have developed the faculty of being moved by them.'
(Jaques-Dalcroze 1917, 13/14)

The fact that the works of these great composers, in conjunction with the young people who played them, did not result in significant educative experiences is not, according to Dalcroze, the fault of the music nor of the young people - it is the fault of the teachers:

'If children generally show but little pleasure and interest in their first music lessons, the fault does not lie with them but with our wrong method of making the elements clear to them. As a matter of fact we generally do not make the latter clear to them, and fail in the most important duty of the educator and teacher, namely, that of making the child really experience what he is to learn.'
(Jaques-Dalcroze 1917, 48)

Again and again Dalcroze emphasises the primary importance of the power to feel and think in terms of music:

'It is not enough that, thanks to special exercises, students of music should have corrected their faults and be no longer in danger of spoiling their musical interpretations by their lack of physical skill and harmonious movements; it is necessary in addition that the music which lives within them - artists will understand me - should obtain free and complete development, and that the rhythms which inspire their personality should enter into intimate communion with those which animate the works to be interpreted.'
(Jaques-Dalcroze 1917, 18)

The problem to which Dalcroze set out to find a solution was that of how this 'free and complete development' might be achieved. He believed that

' ... it is of the first importance that the musical education in primary schools - as well as in the higher schools - should be in the hands of musicians. On the musical talents of the master depends the whole progress of the pupils ...' (Jaques-Dalcroze 1921, 20)

The necessary attributes of a music teacher outlined by Dalcroze are formidable by late twentieth century standards:

'He must necessarily possess a normal sense of hearing, be a practical musician, and understand the laws of vocal emission. He must be versed in singing and in the principles that regulate breathing and articulation, possessing a special knowledge of the vocal registers of children ... He should be ... an artist of taste and talent, and a man of tact and authority, fond of children and knowing how to handle them ... He should be able to illustrate his precepts with examples from the great masters, and to demonstrate how and by whom art has been developed down to the present day, and in what respects it is capable of further development.' (ibid. 21/22)

As a first step towards establishing effective music education in schools, therefore, Dalcroze states bluntly that

'A wholesale dismissal of the present staffs will have to be made, to considerable heart-burning, and a clamour of protests. But, indeed, the number of music teachers in primary schools, utterly unfitted for their work, is simply appalling.' (ibid. 19)

He believed that improvisation was a skill basic to the teacher of music,

'... absolutely necessary to the successful teacher of eurhythmics, who must be able to express, on some instrument ... whatever rhythms ... he may wish to use in the training of his pupils.'
(Jaques-Dalcroze 1917, 43)

'The attempt to give life and reality
to music education ...'

Given that competent teachers are available, how does Dalcroze suggest they should proceed to bring music as a first-hand experience to children in schools?

'Jaques-Dalcroze took the view that technique should be nothing but a means to art, that the aim of musical education should be, not the production of pianists, violinists, singers, but of musically developed human beings, and that therefore the student should not begin by specializing on any instrument, but by developing his musical faculties, thus producing a basis for specialized study. This training could only be obtained by awakening the sense, natural though often latent, for the ultimate bases of music, namely tone and rhythm.'
(Percy Ingham, in Jaques-Dalcroze 1917, 37)

The first step is

'... to create by the help of rhythm a rapid and regular current of communication between brain and body ...' by means of '... physical exercises ... conceived in the form which can most quickly establish in the brain the image of the movement studied.'
(Jaques-Dalcroze 1917, 16)

The demands on the pupils, as well as on the teachers, are considerable:

'His teaching requires from the pupils a sustained and careful attention. It is a severe, though not exhausting, intellectual exercise ... it trains the sense of form and rhythm, the capacity of analysing musical structure, and the practice of expressing rhythm through harmonious movement.'
(ibid. 10)

The physical exercises which Dalcroze taught were detailed in form, and intended to provide children with the means in due course to give expression to their own free responses to music, through movement.

'In the system of exercises upon which the method is based time is shown by movements of the arms, and time-values, i.e., note-duration, by movements of the feet and body. In the early stages of the training this principle is clearly observed, later it may be varied in many ingenious ways, for instance in what is known as plastic counterpoint, where the actual notes played are represented by movements of the arms, while the counterpoint in crotchets, quavers or semiquavers, is given by the feet.' (Jaques-Dalcroze 1917, 43)

The method was intended simultaneously to train the musical faculties and to enable the child to achieve a personal equilibrium, through the united exercise of all his powers:

'Unsteady time when singing or playing, confusion in playing, inability to follow when accompanying, accentuating too roughly or with lack of precision, all these faults have their origin in the child's muscular and nervous control, in lack of co-ordination between the mind which conceives, the brain which orders, the nerve which transmits and the muscle which executes ... the power of phrasing and shading music with feeling depends equally upon the training of the nerve centres, upon the coordination of the muscular system, upon rapid communication between brain and limbs - in a word, upon the health of the whole organism; and it is by trying to discover the individual cause of each musical defect, and to find a means of correcting, that I have gradually built up my method of eurhythmics.' (ibid. 15)

Dalcroze worked to enable association and dissociation; that is, to enable the fluent and simultaneous response of certain faculties and physical organisms, and the selective response in which certain muscles (for example) dissociate themselves from the response without protest. As Percy Ingham wrote:

'Exercises ... give the practice of rapid muscular innervation and inhibition ...' (ibid. 45)

which enabled the children to change quite easily from one time to another in their movements; exercises such as singing fortissimo while moving pianissimo emphasised the ability to use different faculties independently.

The method was based not only on training in rhythmic movement, but also on ear-training (using solfège) and improvisation (mainly on the piano), these three combining to provide the means for children to understand, analyse, and express their own ideas and those of others, in music.

'A compound rhythm may be realized by the arms taking one rhythm, the feet another; or the rhythms of a three part canon may be expressed by simultaneously singing, beating with the arms and marching. These exercises correspond in the sphere of physical expression to the technical exercises of instrumental work, for they teach the pupil to express simultaneously impressions of the most varying nature.' (Jaques-Dalcroze 1917, 52)

'The same training of thinking to time occurs in every lesson, in improvisation and in solfège, as well as in the rhythmic gymnastic lessons, and thus the invaluable habits of concentrated thinking, of quick and definite action, and of control of mind over body, become established.' (ibid. 55)

The rigorous nature of the 'code' of movements which Dalcroze taught may seem, when one first considers it, to be in conflict with his strictures on imitative processes; his 'vocabulary' of movements to correspond with particulars in the music was very precise:

'By means of various accentuations with the foot, I teach the different time measures. Pauses (of varying lengths) in the marching teach children to distinguish durations of sound; movements to time with the arms and the head preserve order in the succession of the time measures and analyse the bars and pauses.' (Jaques-Dalcroze 1917, 47)

His intention in this was to provide children with a vocabulary over which they gained increasing control, until it became a language in which they could freely and effectively express themselves.

'The pupil learns to realize ("express by movement of the body") a rhythm played on the piano or indicated by the movements of another person. This is something quite apart from mere imitation; trained by previous exercises,

the pupil first forms clear thought-images of the movements corresponding to the rhythm in question and then gives physical expression to those images. In other words, he does not reproduce until he has understood ... in the same way, an individual cannot easily remember and repeat a succession of words which he does not understand, but can repeat without difficulty a long series of words of which he understands the sense.'

(Jaques-Dalcroze 1917, 47)

Dalcroze valued the joy of his pupils in learning and in using what they had learned:

'We are too apt to appeal to the child's instinct for imitation to the detriment of his sense of analysis and his inventive faculties ... once he has learned the primary rules of shading ... you will only have to say "Now sing that with expression!" and his eyes will gleam, his face light up with joy.' (Jaques-Dalcroze 1921,34/35)

Ethel Ingham noted how Dalcroze himself combined the set formulae and imaginative development in his teaching:

'Every day he has new ideas, consisting of new movements, or of new uses for old ones, so that there is never a dull moment. It must be understood, however, that the alphabet and grammar of the movements remain the same, it is the combinations of them that are limitless. The music is, of course, always improvised.'

(Jaques-Dalcroze 1917, 55)

According to Percy Ingham, Dalcroze did indeed evolve a means to the 'free and complete development' which he sought for children; Mr. Ingham wrote:

'... the method had its origin in the attempt to give life and reality to musical education, to give a foundational development on which specialized music study could be based, and ... it had grown naturally and gradually as a result of observation and experiment. Now it began to be apparent that something still greater than the original aim had been achieved, that the system evolved was one which, properly used, might be of enormous value in the education of children ...' (ibid. 38)

Observations

During his lifetime extravagant claims were made for the efficacy of Dalcroze's methods, and not without justification, for he had ample opportunity to practise

and prove them, despite the intervention of World War I. Percy Ingham implies that the Dalcroze method would be complete when Dalcroze himself ceased to teach:

'The Dalcroze Method is in process of development; indeed, so long as its discoverer is engaged in active teaching, it cannot be said to have reached its final form.'
(Jaques-Dalcroze 1917, 53)

If we accept that the principles on which a method is based are the enduring element in the work of innovators, it would seem that so long as those principles are reinterpreted in active teaching by anyone at all, the Dalcroze method will still be 'in process of development'; that there never can be, in fact, a definitive 'final form'. Dalcroze remarked with rueful wisdom that

'All these principles sound extremely simple, and it is probably owing to that simplicity that they are nowhere practised ... music is regarded as a fortress that has to be assailed on all sides at once. Those in possession extol its magnificence, splendour, and immensity; they insist on the number of wings and annexes that belong to it, and then are surprised to find people fight shy of it, though they themselves have pronounced it accessible only to a highly select few. And yet it is open to everyone, provided the proper equipment is secured in advance.'
(Jaques-Dalcroze 1921, 45/46)

The 'equipment' to which he refers is, of course, to be 'secured' in the pupils themselves, not in the expensive items stacked on the shelves of cupboards in the music room. Dalcroze sought to achieve in children

'... the desire for beauty, the consciousness of self, the will to act, the power to construct.'
(Dalcroze 1923, 4)

The passage of time leaves some ideas unscathed, others it renders 'dated' as more accurate concepts or information become available. The developments in musical composition since Dalcroze died do indeed make his views on rhythmic

form out of date:

'It is quite certain that, if since Beethoven's time harmony has developed, if each generation has created fresh groupings of sounds, it is not the same regarding rhythmic forms, which remain much as they were.'
(Jaques-Dalcroze 1917,19)

On the other hand when he asserted that

'... the best method of teaching is that which, from the start, offers the pupil a problem which neither his memory nor his instinct for imitation can help to solve ...' (Jaques-Dalcroze 1921, 27)

he was stating a principle which is still considered advanced educational thinking today. His method of interpreting this principle, appropriate in the context in which he was teaching, might not be appropriate in the context of a British Primary School today:

'After a year of preliminaries, of rhythmic exercises, which at once appease the child's need for movement and recreation, and inaugurate his physical and mental development - after a course of training for the lips and tongue, provided by the study of vowels and consonants - singing lessons proper may safely be embarked upon.'
(Jaques-Dalcroze 1921, 27)

When Dalcroze dismissed as useless the

'... school syllabus, according to which music lessons comprise making children hear what they do not understand, read what they cannot understand, and write down what they have never learnt or felt ...' (ibid. 97)

he might equally be referring to the syllabus followed in some present day schools. His assertion that

'... musical rhythm can only be appreciated in relation to silence and immobility ...' (ibid. 83)

expresses a timeless truth.

'Study the conditions of silence' he continued, 'and you at once create the necessity - from the human as from the aesthetic point of view - of furnishing it with its natural counterpoise - sound - which, in breaking it, sets in relief its enormous recuperative, and consequently, emotional capacities.' (ibid.)

This is not a principle which is naturally evident to children:

'... only by the application of thought will they come to recognise the point where sound supersedes noise. Their thought should therefore be stimulated and given a direction.' (Jaques-Dalcroze 1921, 28)

The fittest homage which can be paid to the memory of Emile Jaques-Dalcroze is thus the lively re-interpretation of the enduring principles upon which he based his method. The circumstances of his own life and the times in which he lived provoked his search for a means of true education through music, and true musical education, for all young people. Such circumstances rightly influence the methods of all music educators, and the ways in which they interpret and re-interpret the principles which they believe to be valuable. In this way contemporary teachers inherit from the past materials with which, shaped by their critical vision, to build new structures for the future.

ZOLTAN KODÁLY

1882 - 1967

'To sink roots in the Hungarian soil
and not to toss with feelings of not belonging ...'

The following makes no attempt to describe Kodály's concept of music education as it appears in practice. That would be impossible without substantial experience and study at first hand in Hungarian schools. In any case, respected Hungarian music educators have written on this subject, and their books and articles are available in English. These include translations of Erzsébet Szönyi's works, and adaptations of the 'method' by Cecilia Vajda for British users, as well as by Lois Choksy for teachers in the United States of America. Erzsébet Szönyi herself protests that

'... the term "Kodály Method" ... did not originate here in Hungary. Musicologists and pedagogues abroad observed that the basic ideas of our musical education derive from Kodály ...' (Szönyi 1973, 7)

Kodály undoubtedly revolutionised music education in Hungary. What were the 'basic ideas' to which Szönyi refers? How did the need for reform arise? What did Kodály perceive as his task, and by what means did he try to accomplish it? How far was he able to achieve the ends he saw as desirable?

The full extent of his influence can only emerge with the passage of time, but that he is a cultural figure of great significance in his own country, and arguably

beyond, is demonstrably true. What can we discover of the philosophy - of man, of music, of teaching - which motivated Kodály in his long and active life? How, in effect, did Kodály's life and work give rise to what we, outside Hungary, know as 'the Kodály Method', or 'the Choral Method'?

Historical and Personal Background

Hungary has suffered greatly from being in the sort of strategically covetable position which is outside the experience of most people living in Britain. It has existed within the gaze, and often the grasp, of powerful predators. It was subject to the Turks from 1526 until, in 1699, it was traded in at the Peace of Carlowitz and became part of the Austrian Empire. Cultural and educational matters in Hungary were thus in the hands of foreigners, and confined to a small elite of wealthy and aristocratic people. The only true Hungarian musical culture which persisted under these conditions was the folk music of the peasants. This was disdained by the cultural elite as of no significance. As Kodály grew up, in the last two decades of the nineteenth century, he encountered music in three general categories: first was the folk-singing and playing of peasants in Galánta, the village which Percy Young describes as 'a rather dreary place on the main line from Budapest to Bratislava' (Young 1964, 24), but where, nevertheless, Kodály spent 'the best seven years of my childhood' (Eősze 1962,12);

then there was chamber music at home, for his father (a stationmaster) played the violin, his mother sang and played the piano, and friends joined them with other instruments; finally, there was German music, taught by German professors in the Budapest Academy of Music where the influence of Brahms and Wagner prevailed to a claustrophobic extent, excluding the music of Debussy, of the Russian 'Five', and even of contemporary Czech and Polish composers. As late as 1945 Kodály wrote:

' ... until very recently the training of professional musicians was in the hands of foreigners ... having no connection whatever with Hungarian life and culture.'
(Kodály 1974, 154)

Kodaly attended the primary school in Galanta, then the grammar school at Nagyszombat (now Trnava, in Czechoslovakia), where he was an apt pupil, particularly interested in the Hungarian and German languages, and in history. Nagyszombat was a historic town in decline, owing its fine buildings to the settlement of church dignitaries and noble families who fled from the Turks in the sixteenth and seventeenth centuries. Between 1619 and 1777 it boasted a university.

Kodály played the violin, the piano, and taught himself to play the cello as well; and he took part in both school and cathedral orchestras, and in the cathedral choir. His first orchestral composition to be given a public performance was an overture composed during his last year at school. His further education was highly concentrated; he followed two courses simultaneously, studying Hungarian and German language and literature at

the Pazmány University in Budapest, and Composition at the Academy of Music. He further attended Eötvös College, which provided specialist courses for exceptionally able teachers; he studied English and French as well as German, and developed his interest in the music of language. He emerged, therefore, as a qualified linguist, historian, composer and teacher.

This broad and disciplined educational background enabled Kodály to be - effectively - an ethnomusicologist, composer, educationist, and philologist. As Cynthia Jolly remarks:

'It is perilously easy to talk of "Kodály the composer", "Kodály the educator", or "Kodály the scholar", as if they were conflicting elements: in fact each nourished the other.' (Jolly 1967, 21)

All Kodály's attributes, beliefs, interests and aspirations were united in his profound sense of patriotism. This was not patriotism of the prescribed and arrogant brand which is often associated with nationalist movements. It was a confidence in the worth of the essentially Hungarian elements of the past; and a determination to build on these a Hungarian culture capable of enriching every future Hungarian, and contributing distinctively to the European and world culture of which it would be a part. Kodály believed that every person, before he can be influential for good, needs an identity, to be identified with something admirable beyond himself; and this he considered should grow from the appropriate national awareness, from experience and early training in Hungarian traditions, Hungarian music, Hungarian language.

He wrote:

'It is of vital importance chiefly for the middle class to absorb folk traditions and to establish closer links with the ancient culture of the Magyars. To sink roots in the Hungarian soil and not to toss with feelings of not belonging anywhere!'
(Kodály 1974, 147)

Believing this, he found himself at odds with the situation existing in Hungary. He was acutely aware of the vacuum in Hungarian cultural life; the cloying prevalence of German influence, the pseudo-folk character of the popular 'verbunkos' music (originally soldiers' recruiting songs), and the apparently declining vigour of genuine folk music. In most other European countries folk music had provided the seedbed from which national traditions of art music had grown over the centuries. In the changing political misfortunes of Hungary this process had been stifled. Kodály turned his attention to the only truly indigenous Hungarian music available: the folk music perpetuated orally in the villages. He set out to collect, study and classify folk songs, eventually from many areas of Hungary. In these enterprises he collaborated for some time with Bartók, who was equally committed to rejecting the Germanic status quo and to pioneering new and truly Hungarian paths in music. After two collecting tours Kodály spent six months studying in Berlin and Paris (in 1907), returning elated with the scores of most of Debussy's music. In the same year he began to teach musical theory at the Academy of Music in Budapest, and in 1908 he also taught composition to first year students. . Kodály's and Bartók's own compositions did not interest those in the

upper echelons of musical society in Hungary, and in 1910 they themselves organized a concert of their own works. The critical response was generally unfavourable, they were accused of 'holding both thought and melody in contempt' (Eősze 1962, 18). One serious critic, however, dared to approve, remarking

'... the great formal ingenuity, interesting harmonies, exuberant tonality and melodic originality, all imbued with a feeling that is profoundly Hungarian ...' (ibid.)

Their music was performed in Paris and Zürich during the same year, where opinions on its merits were violently divided. In 1911 Kodály went to Rome to attend the International Congress of Musicians. In addition to teaching, composing, and collecting and analysing folk songs, Kodály was actively involved in various efforts to promote new music in Hungary, hindered always by conservative opposition from official circles. During the lean years of the first world war he started to write as a music critic, and

'... his incisive, tersely written reviews succeeded in dispelling a number of long-standing ambiguities, and opened up a whole new approach to the understanding of music.' (ibid. 21)

At the end of the war a new and hopeful situation obtained in Hungary, which alas proved to be short-lived. For once Hungary was in the hands of Hungarians! Béla Reinitz, who from the time of the October Revolution of 1918 was responsible for the administration of music, appointed Dohnányi as Director of the National Academy of Music, Kodály as Deputy Director, and Bartók as the third member of the Music Council. A well-known violinist, Hubay, was

overlooked and emigrated in protest; he had only to wait until August 1919 for capitalism to be restored in Hungary, at which point he returned to take over from Reinitz, who had to leave the country. Kodály was suspended and subjected to a lengthy official enquiry set up by the Ministry of Education. There was in fact a purge, a witch-hunt, to which Kodály reacted with characteristic firmness of purpose and resisted Hubay's efforts to prevent his return to the Academy. After two years he was able to resume his teaching of composition. His own compositions were increasingly heard and appreciated abroad, and in 1923 he finally made his mark indelibly in his own country with the first performance of the Psalmus Hungaricus.

It was the quality of sound of the boys' choir rehearsing for this performance which moved Kodály to write for them Straw Guy and See the Gypsy, short pieces which gained immediate popularity. This experience, together with an encounter in the Buda hills (when he heard girls from a teacher training college singing, and was appalled by the quality of the songs), caused him to focus his attention on the state of music education in schools.

The need for reform of Hungarian musical education

Kodály, with a clear vision of the value of a consciously Hungarian musical culture, found himself surrounded by the belief that 'culture could only come from above and from outside.' (Kodály 1974, 132). The indiscriminate

respect accorded things foreign, and particularly things German, resulted in the disintegration and neglect of genuinely Hungarian culture, not only in music but also in language:

' ... the legacy of the foreign governess was nothing but inexterminable, faulty usages. And today this madness is no longer restricted to wealthy classes; in the foreign-language nursery schools which are springing up like mushrooms it has become available for people with modest incomes as well.' (Kodály 1974, 131)

For years he had observed and deplored the concepts of musicianship and the training methods in vogue at the Academy, at the level of the education of professional musicians. He believed that

'... the characteristics of a good musician can be summarised as follows: a well-trained ear, a well-trained intelligence, a well-trained heart, a well-trained hand.' (ibid. 197)

Laszlo Eöszé comments that

' ...the official view was a combination of strict attention to purely formal questions with considerable laxity in respect of their musical training.' (Eöszé 1962, 67)

Kodály was concerned with music and musicians, not with ostentation and pretensions, and he considered it lamentable that

' ... Brilliant pianists are unable to write down or sing faultlessly a simple one-part tune after hearing it fifteen or twenty times. How do they expect to imagine an intricate piece of several parts if their internal ear is so undeveloped? They only play with their fingers and not with their heads and hearts. They are not musicians but machine operators. It cannot be the aim of the Academy or even of special music schools to train genteel misses to strum on the piano. They used to play "The Virgins' Prayer", today they may play the Allegro Barbaro, but in neither case do they have anything to do with music.' (Kodály 1974, 196)

Kodály felt that the Academy

' ... cheated its students by issuing diplomas which implied qualifications far surpassing their knowledge.

There were more and more qualified music teachers who were unable to read even a simple folksong faultlessly.' (Kodály 1974, 194)

Kodály was equally dissatisfied with the state of private music tuition, which was confined to the well-to-do and undertaken mostly by mediocre German or Czech teachers who had failed to make a living in their own countries:

'Their aim was to train the young ladies and gentlemen entrusted to their care in the art of musical pyrotechnics - usually in as short a time as possible.' (ibid. 194)

To describe the misconception of music prevailing in educated Hungarian society Kodály quotes Wagner's remarks (which referred originally to the typical German conductor):

'"For him music exists as some peculiar abstract thing, floating between grammar, arithmetic and gymnastics"' (ibid. 202)

Kodály was aware - painfully and personally aware - that even when Hungarian music such as he and Bartók wrote was available to the public, there was an absence of audience capable of appreciating what they heard. Audiences were conditioned to German music, or verbunkos music. Art music and folk music which derived from genuinely Hungarian sources were equally incomprehensible to a population which was

' ... not nearly Hungarian enough - neither sufficiently unsophisticated nor sufficiently well-educated ... for these songs to find their way straight to our hearts.' (Kodály in the Preface to Hungarian Folk Songs, 1906)

If music education for the professional, the teacher, and the socially privileged was misguided and inadequate, what of music education for the mass of the people who

came into none of these categories? It was not until after the second world war that all Hungarian children were able, or obliged, to go to school. In 1953 Kodály affirmed that

'... the people have every right to expect that the State schools, which are run on their money, should lead their children to a full development of their capacities by training their mental powers and physical skills.' (Eősze 62, 74)

Much earlier in his life he had come to believe that the lack of musical interest observable in the general public was due not to incapacity but to lack of suitable musical material, and the use of sub-standard material in schools. In 1929 he wrote:

'... millions are condemned to musical illiteracy, falling prey to the poorest of music.' (Kodály 74, 119)

And in 1945:

"For the great bulk of ordinary people, school has been a deterrent to the enjoyment of art, and in later life nothing has been done to encourage such enjoyment." (Kodály, quoted in Eősze 62, 71)

He maintained that

'Pure enthusiasm and naive instinct - rare gifts with grown-up artists - are to be found in every healthy child. With a few years' technical preparation children can achieve results measurable by the most exacting of absolute artistic standards.' (Kodály 1974, 122)

He found the common view among teachers, with regard to the nature of music and the capabilities of children, wholly inadequate.

'Let us stop the teachers' superstition according to which only some diluted art-substitute is suitable for teaching purposes. A child is the most susceptible and the most enthusiastic audience for pure art; for in every great artist the child is alive - and this is something felt by youth's congenial spirit.' (ibid.)

He is particularly critical of the songs imported from

Froebel kindergarten sources* because:

- '1. They exclude tradition ...
2. By their alien elements they disturb the creation of pure musical concepts and lead to a foreign musicality.
3. By their numerous rubbishy melodies they do not lead to good music but to cheap trash.
4. They do not develop the power of musical comprehension to the highest possible degree.' (Kodály 1974, 146)

Kodály refers to 'the inanity of the texts' (ibid. 133), and more constructively comments that

'The rationalism, the educational, moralising or politically patriotic inclination of most of the texts is completely alien to the emotional world and way of thinking of children in the three to six age group. The texts do not start from the soul of the child and his view of the world but impose upon him the author's own "self", and this self is not a poetic individuality ... but ... a pedagogue, with the dusty conventions of the school with its empty truisms and papery feelings. They view the child from without, describe what the child is doing and make him sing it while performing it.'** (ibid. 142)

It appears that Kodály could find no comfort from the state of musical culture at any level of Hungarian society;

* Froebel only set up the Kindergarten movement during the later years of his life, and although this movement is widely associated with his name, in my view his earlier work is of much greater significance. Despite his rejection of 'songs and poems coming wholly from without, neither arousing life nor representing it' (Froebel 1826, 271), the songs he produced to replace these could not stand the test either of time, nor of standards of musical and traditional authenticity such as those of Kodály. Even Jessie White, herself a former Vice-Principal of the Home and Colonial Kindergarten Training College, observed: 'To me the unnatural behaviour of some of the Froebelian teachers I have seen has always been unattractive. I hate to see them singing their silly little rhymes and looking foolish over gestures which the children ape, not with the natural imitateness of childhood, but with the imitateness of command.' (White 1914, 182)

** This, I think, accurately describes the substance of some BBC Radio movement and music programmes, and some television programmes devised to 'entertain' small children.

cultural integrity was conspicuous by its absence. He concluded that

' ... the greatest deficiency in our culture is that it is built from above. To change the order of evolution is impossible. We put up the fancy spires first. When we saw that the whole edifice was shaky, we set to building the walls. We have still to make a cellar.'
(Kodály 1974, 127)

Laszlo Eősze's diagnosis suggests that Kodály was in fact very much the man for such a moment:

'Men were needed ... in whom professional knowledge was combined with an almost prophetic sense of vocation, and whose love and understanding of the Hungarian peasantry was coupled with a European intellectual horizon.' (Eősze 1962, 8)

A man, moreover, whose 'own creative work ... remained the pivot around which his other many-sided activities revolved.' (ibid. 21). Percy Young comments on Kodály's capacity to unify disparate elements, (a capacity which found valuable employment in many areas besides his compositions):

'Kodály's music is an admixture of folk-music, other traditional music, and some that is original. That in the first two categories defines the common people, that in the last is courtly, but the antitheses are resolved in Kodály's personal idiom ...'
(Young 1964, 85)

Kodály himself provides a graphic illustration of how his early life and his vision of the future attained synthesis; he recalls, in the stillness of the cathedral at Nagyszombat,

" ... picking up a broken bassoon that had been left there, and wondering how you would produce music from such an instrument and how it might once have sounded. For me that broken bassoon became a symbol of how, if musical culture was to be recreated in Hungary, one would have to build it with fragments of its past."
(Quoted in Eősze 1962, 13)

The means of reform

The most valuable 'fragments' recoverable from Hungary's musical past were the folk-songs still surviving in some areas of the countryside. Kodály and Bartók, individually and together, made many expeditions in search of these, and recorded and analysed the material they gathered, in great detail. For a long time they received scant encouragement; musical mandarins and publishers alike responded with disdain and scepticism. Today Kodály's extensive published researches are recognized as a remarkable and valuable contribution to ethnomusicology. This, then, was the foundation from which Kodály resolved to build; to build not from the 'fancy spires' downwards, but upwards and outwards from folk music, from foundations which had withstood the batterings of centuries of political upheaval. In the long term Kodály aimed to build a comprehensive Hungarian musical culture; a Hungarian public musically literate and musically active, able to support and enjoy music of many kinds; Hungarian composers and teachers whose unimpeachable musicianship would provide material, guidance and training for the mass of the population, and whose work would contribute beyond Hungary to enrich international musical culture. To achieve this, long years of preparation and much hard work were needed. Again Kodály judged it right to begin at the beginning, with the youngest children, so that generations could grow up unhampered by the conditioning influence of poor music and poor teaching. He maintained that

'Anyone whose taste is still undefiled will undoubtedly be pleased by the good. And if he once gets to know the good and comes to like it, what is bad will have difficulty in ingratiating itself with him ... it is self-evident that this protective inoculation must be given as early as possible ... education to good music must be started in the school or indeed in the kindergarten ... We have to establish already in school-children the belief that music belongs to everyone and is, with a little effort, available to everyone.'
(Kodály 1974, 37)

If the reform of music education was to begin in nursery school and spread upwards,

'... a sufficiency of teachers, of material and of time ...' (Kodály 1974, 71)

was needed. Kodály stresses the crucial importance of well-trained teachers:

'It is much more important who the singing master at Kisvarda' (primary school) 'is than who the director of the Opera House is, because a poor director will fail. (Often even a good one.) But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils.' (ibid. 124)

'Kindergarten teachers must be enlightened as to their enormous responsibility, and the extent to which they harm the child in his human and Hungarian character if they nurture him on poor songs ... Continuous post-graduate teaching of every kindergarten teacher should be institutionally ensured and kept up until it naturally becomes constant self-education.' (ibid. 147)

'No musical culture can be created with deaf-and-dumb musicians. It is only after directing the training of ... professionals into the right course that we can think about really bringing music nearer to the people.' (ibid. 204)

If teachers were to be trained to educate the young, then also public opinion had to be educated to realise the necessity for good teachers and the value of music in schools.

'Hungarian public opinion does not take schools seriously enough. It believes that school and life are different things. But school, and even the

kindergarten, stands for real, full-blooded life ... a three-year-old human being is nonetheless a human being. The earlier we enclose him in an imaginary world the more difficult will it be for him to find his bearings in the real one later on.'
(Kodály 1974, 148)

Kodály asserted that a complete shift of emphasis was needed to modernise music teaching, but he was a realistic idealist who recognised the scale of his undertaking; he was not deterred by the obstacles he encountered, nor by the slow pace at which progress had to be made.

It was not until his appointment as President of the Arts Council in 1945 that he was in a position to put a coherent plan for musical education into effect. Earlier he had had to be content to teach his principles to his own classes at the Academy; official opposition had prevented them from being generally adopted. In the postscript to the Hungarian edition of Pentatonic Music he wrote:

'While pondering on the music of the Kindergarten, I decided that mere criticism would not bring about any real improvement ... we have very few pentatonic folk-songs of sufficiently limited *compass and rhythm* ...'
(*ibid.* 147)

So he wrote the Pentatonic Songs 'in order to make some small contribution to replacing the awful marching and walking songs then customary in such classes.'
(*ibid.*)
Kodály considered pentatonic melodies suitable for young children because

'... it is through them that children can achieve correct intonation soonest, for they do not have to bother with semitones.'
(*ibid.*)

The success or failure of music education hinges, he believed, not only on the quality of teaching but on the quality of the musical material available.

'If we had given them food of the same quality as the songs we teach them, they would have perished long ago.' (Kodály 1974, 148)

He wrote a great deal more music for schools, all of it with specific aims in view, Hungarian in character and musically valid in its own right.

' ... to replace ...
the mechanical playing of instruments
with music from the soul and based on singing'

If children were to have coherent musical education from an early age, with the object of developing their musicianship (in Kodály's terms, see p.64), how was this to be achieved? In the preface to the Hungarian edition of Fifty Five Two-part Exercises (1954) Kodály stated:

'We can produce better musicians only if we can bring about a thorough reorganisation in our methods of teaching music ... There must be a strenuous attempt to replace music that comes from the fingers and the mechanical playing of instruments with music from the soul and based on singing.' (Kodály 1974, 223)

(This explains why Kodály's 'method' is often referred to as 'the choral concept'.)

For children to achieve sound musicianship through singing Kodály adopted and developed the solfeggio system; he used it not only in schools but in the Academy, and in such a manner that it enabled the reading and writing of music eventually in staff notation, and a progressive awareness of tonal relationships. This system is central to Kodály's educational achievements and requires closer scrutiny, even in a context which does not set out to deal with method in detail.

The use of solfeggio in teaching singing goes back a long way, at least as far as the eleventh century monk Guido d'Arezzo, and possibly even further. Kodály notes the more recent work of Bertolotti who

' ... in about 1750 ... was teaching in the ordinary schools in Bologna his Solfeggi - a work which has become established only in the past fifty years as a set item in the special music schools of Northern Europe.' (Kodály 1974, 203)

In various forms sol-fa was used in the nineteenth century by Chev  in France, Rudolf Weber in Switzerland, and John Curwen in England (see Sz nyi 1973, 20 ff.) Kodály believed that the development of musicianship depends on the ability to imagine sounds:

'Music-teaching in Latin countries starts with singing and therefore their instrumental playing also has the nature of singing. It is based on the teaching of sol-fa, which has several centuries of tradition behind it and is improving all the time. Only by practising this for a long time does the musician develop his ability to transform the notes seen into sounds and the sounds heard into written notes.' (Kodály 1974, 193)

Ersz bet Sz nyi summarises the essentials:

'The essence of this method is that the tonic or keynote of every major scale is called doh, regardless of its placing on the five line stave ... So, in addition to the reading of music itself, ... it also enables us to recognize immediately characteristics of keys, and to understand such internal features as the harmonic structure underlying the melody of a piece of music - not only the names of the notes, but their function. These two qualities explain why solfa is equally beneficial at all levels of music training.' (Sz nyi 1974, 10)

From this it is apparent that a vast and yawning chasm exists between the impression sometimes obtaining in England (that 'doh re mi' represents a facile and rather 'childish' approach to music), and the musical possibilities of sol-fa used in such ways as Kodály suggests.

John Moutrie makes his position on the subject clear:

'... my reason for advocating the continuance, or if need be the re-introduction of tonic sol-fa teaching derives from what I take to be the "deep structure" of the subject (Jerome Bruner's term). Unless my analysis is faulty, I do not need another. The antiquity of solmisation, of which tonic solfa is the latest manifestation, and its recurrent reformulation and rejuvenation at the hands of a remarkable series of musicians and teachers proves its inherent vitality. Teaching ideas of this quality do not come in every generation; or in every century, for that matter.'

(Moutrie 1981, 37)

Kodály pursued the growth of musical literacy and good musicianship through solmisation, initially through singing, and this could be seen as his central technical strategy. He did not see technical strategy in teaching as an end in itself, but as the means to sound and full development of human beings, in which he was convinced of the vital function of music:

'Powerful sources of spiritual enrichment spring from music. We must spare no effort to have them opened for as many people as possible. What is to be done? Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instil a thirst for finer music in him, a thirst that will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition. If the child is not filled at least once by the lifegiving stream of music during the most susceptible period - between his sixth and sixteenth years - it will hardly be of any use to him later on ... This experience cannot be left to chance, it is the duty of the school to provide it.'

(Kodály 1974, 120)

Kodály was concerned not only with what people learn, and the method of teaching employed, but also with the human processes which enable or hinder the effectiveness of learning.

'Every lesson should be built in such a way that at its end the child should feel his strength increased rather

than any sense of tiredness; moreover he should look forward to the next.' (Kodály 1974, 204)

Kodály discouraged the use of the piano in connection with singing in schools because he found that it impeded clear intonation and sensitive listening; also, pianos are seldom, if ever, in tune.

Building musicianship from the basis of singing and sol-fa, Kodály encouraged the subsequent study of an instrument. He recognised that expense was a barrier to many children playing instruments. He felt instrumental study should follow early training in singing and sol-fa, because if children could hear in their heads what they were trying to play on their instruments the results would be musical rather than mechanical, and progress would be more rapid. He further encouraged as full participation as possible in a wide range of musical activities, particularly chamber groups and choirs.

Reorganisation of music education in schools

When at last, in 1945, Kodály was appointed to organise general reform of the structure of music education in Hungary, he laid down a standardised progressive plan for the teaching of music in schools. For example, ordinary primary schools all included two half-hour periods of singing each week; special music primary schools had six periods each week, and in the secondary schools the amount of time given to music in the curriculum was laid down for each year level. The syllabus to be followed in all schools was also specified. At the Academy of Music

in Budapest

'... reconstruction from the physical and spiritual ruins of the institution began: silently, without any grand words and, as far as possible, independently of the topical personal squabbles of the times.'
(Kodály 1974, 194)

The term 'standardised' is enough to raise the hackles of many British teachers, proud protagonists of traditions of 'freedom'. Standardisation does not necessarily preclude spontaneity and originality. May not standardisation prescribe training in skills which actually stimulate spontaneity and originality, by equipping children with the means to be creative? The creative impulses of children are sometimes thwarted by the absence of the means, the power, to give them form and life.

Prescription with the ultimate intention of limiting, and freedom without the means and understanding to use it purposefully, are equally unprofitable; but standardisation is not necessarily an evil, any more than freedom is necessarily a blessing. Possibly they need to be seen as potential allies, working together, rather than as in opposition to each other. In any case, it is unwise to judge Kodály's standardisation too hastily without considering the advantages or disadvantages which accrued from it.

In the first place, while the material and the order in which it was to be used, and the time spent in school on music, were intended to be consistently adhered to, individual teachers were expected to use the syllabus in a lively and imaginative manner, and to decide what further material and activities to provide. Kodály was planning

for a relatively small population, innovating in an area of education which was so undeveloped that he did not have any strong traditions of teaching to overcome; he was also in a position to plan coherently for the whole period of the years of formal music education, from nursery to teacher and professional level; and, perhaps the most significant of all these factors, he was himself a musician of international stature, a man of benevolence and vision, a Hungarian who had lived through several decades of turbulent history, including war, and Nazi occupation, uniquely qualified to diagnose and prescribe wisely in his particular situation. Cynthia Jolly affirms that

'His vision was of the wholeness and harmony of things, and his aim was to be a complete man and to help others to be so.' (Jolly 1967, 21)

What so horrifies us about standardisation is the awareness of how catastrophically harmful it can be to teachers and students alike if it is implemented by the wrong people for the wrong reasons: give a bureaucratically-minded official, or an ignorant idealist, the power to impose standardisation on well-trained, independent teachers, and education is forced, struggling, into a strait-jacket which prevents it from making an active, beneficial contribution to society. If we allow that standardisation may in certain circumstances be justifiable, one such circumstance is surely a situation in which the standardisation is planned and implemented in the realisation of a benevolent and practical vision?

Kodály's vision was of

'A hundred year plan. The aim: Hungarian musical

culture. The means: making the reading and writing of music general, through the schools. At the same time the awakening of a Hungarian musical approach in the training of both artist and audience. The raising of Hungarian public taste in music and a continual progress towards what is better and more Hungarian ... To make the masterpieces of world literature public property, to convey them to people of every kind and rank. The total of all these will yield the Hungarian musical culture which is glimmering before us in the distant future.' (Kodály 1974, 160)

The most necessary commodity in this enterprise was not (as it is fashionable to assume today) finance.

Perhaps things were not so different for Kodály, for he disputes

'... that the economic crisis is the cause of everything? Everything will be set right as soon as the economy is in order? I do not think so. Penury may hamper development but wealth does not always promote it either. Money does not produce ideas.' (ibid. 126)

Achievements of reform

So, even at the rather superficial level of judgement which a limited study permits, how far did Kodály achieve his aims?

He established a system of music education which rests on

'... the importance of a centralised plan, applicable to every school in the country. All teachers employ the same method and text-books, and give the same number of lessons per week. The plan, devised by experts, is discussed at national level and decisions are made by a central committee ... Within this general framework, the syllabus and method may be varied according to the teacher. This has secured a consistency of music instruction throughout the country from the nursery to high-school level and is the only sure means to obtain consolidated and successful work.' (Szönyi 1973, 38)

Thus all children were participating in singing lessons, developing their musicianship through sol-fa training, and having further opportunities for musical development

according to the arrangements made by individual teachers. In Music Primary Schools singing is always taken by a qualified music teacher. These special primary schools grew from the first in Kecskemet in 1950 to more than one hundred by 1960 (Eősze 1962, 79) and over one hundred and thirty in 1974 (Choksy 1974, 10). In them Kodály's aim, to make children not just better musicians but more widely and happily educated Hungarians, achieved considerable success:

'One reason Kodály and Marta Nemesszeghy' (who pioneered the Singing Primary School at Kecskemet) 'were able to convince the Ministry of Education to continue and even to expand the Singing Primary Schools was an unusual side-effect of such music instruction on learning in other subject areas ... a marked improvement of achievement in other academic areas ... The difference in achievement between the *experimental music* groups and the matching control groups was enough to be statistically significant ...' (Choksy 1974, 10)

Kodály had to struggle and survive many disappointments in his efforts to bring sound training for teachers into being, for here he was up against a conservative 'establishment' which guarded its customs and powers jealously. At the Academy the need for systematic sol-fa training was frustrated by opposition from other officials for some time, and in 1954 Kodály felt the state of education there to be most unsatisfactory. He remarked that students 'did not work systematically' (Kodály 1974, 199) and were 'overburdened with their studies' (ibid. 200); they had to travel long distances, face the 'thousand trials of the capital - time-consuming, distracting, sometimes amusing' (ibid.); they had financial worries, and

'... because of all this, a music student of the capital, even if born good-natured, turns into an egocentric hermit. He rushes home from his lessons to do his homework; he doesn't care about his fellow-students, in fact he hardly knows them; finally, for lack of social life he becomes an anti-social being. He is aware only of the disadvantages of the capital, and enjoys none of its advantages: he doesn't find time to go to the theatre, to the art-gallery, or even to do some serious reading. He does not take advantage of the opportunities offered by the school for increasing his awareness of his own field: he hardly visits the library, and usually only a couple of dozen students attend the Academy concerts, although the programmes often contain important works that are rarely heard.' (Kodály 1974, 200)

The standard of training for teaching has changed dramatically since then. Szönyi writes that

'After five years, the students graduate by taking a State Examination. A jury will supervise their practical teaching in their fifth and last year. The examination is concluded by the candidate conducting the teachers' training faculty's choir at a public concert.'
(Szönyi 1973, 67)

This, of course, involves a great deal of wide-ranging musical activity and the study of sol-fa to a high degree of excellence.

With regard to the general population, the large number of well-filled concert halls, the thriving choral groups, the lively and numerous music festivals, now existing in Hungary, demonstrate the arousal of musical interest and activity which has taken place; and this renewal of musical participation must surely involve a greater awareness of Hungarian identity which Kodaly sought to achieve?

In the international field Hungarian music and musicians have certainly made, and are making, a distinctive contribution. In ethnomusicology Kodaly's researches over the years now receive the respect and attention which they

merit and which were for so long withheld. Kodály himself received many academic and civic honours, in Hungary and elsewhere, which (while they were not personal achievements that he deliberately sought) have enhanced the influence of his work by drawing attention to the cultural stature of the man. As a composer he succeeded in providing a progressive body of music for use in schools, and of his major works the Háry Janós Suite and the Psalmus Hungaricus have lodged firmly in the affections of international audiences.

While other educators may find the centralised nature of the Hungarian system of music education alien to their own principles, they are amazed and full of admiration for the results which undeniably present themselves. Tibor Kozma, Professor of Musicology in Bloomington University, Indiana, wrote in 1962:

'The point is not that ten-year-old children sing, often sight-reading, Palestrina, Schutz and Kodály choruses of complicated harmonic and contrapuntal problems with the utmost clarity, precision and correctness ... The point is that this is done as part of a general school curriculum, with "average" children without exceptional musical gifts ... They would no more think of "sight-reading" a page of music than of "sight-reading" a newspaper. They simply READ it ... While traditional musical pedagogy the world over is laboriously bringing up a crop of outstandingly competent instrumentalists and singers of a highly specialised training for whom there may never be an outlet as their fellow citizens seem to be more interested in high-fidelity phonographs than in music, Kodály's life-work converts a whole nation into connoisseurs of music, into an audience of which artists have vainly dreamt for generations. What we see here in the making is ... an entirely fresh departure, a completely new beginning in the history of music. It contains the promise of a truly democratic musical culture in which quantity and quality may at last be reconciled.' (Quoted in Young 1964, 134)

Significance

What can we learn from Kodály? Much will be self-evident to any discerning reader, and I draw conclusions at the risk of stating the obvious. In particular matters, Kodály's concept of musicianship requires that ear, intelligence, heart and hand shall all be 'well-trained'; he is also on record (the authority is Pal Kadosa, a Professor at the Budapest Academy of Music, born in 1903) as 'demanding of his pupils that they should work and think absolutely independently.' (Eöszé 1962, 69)

Kodály explodes the common fallacy that technical dexterity (the 'well-trained hand') can alone constitute musicianship. John Ruskin illustrated the point rather elegantly:

'You think you can get everything by grinding - music, literature, and painting ... you can get nothing but dust by mere grinding. Even to have the barley meal out of it, you must have the barley first; and that comes by growth, not grinding.' (Ruskin 1898)

The principle holds good at all levels. Training the ear, intelligence, heart and hand in music does not assume one particular method. When Brian Loane* insists to children composing in primary and comprehensive schools 'Listen, and decide!' he is training them in all four aspects; and none of the aspects is self-sufficient, each depends on others for its attainment. Kodály used singing and sol-fa training as the central means to developing musicianship. It is a training which 'involves the pupils actively in group music making by means of the simplest of all instruments - the voice.' (Szonyi 1974, 9)

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It requires a large quantity of good quality songs, suitable to the needs of children at progressive stages, and appropriately-trained and motivated teachers:

'The finest curricula and the wisest regulations issued from above are of no value if there is nobody to put them into practice with conviction and enthusiasm.'
(Kodály 1974, 147)

Given these two conditions, it is a method which is indifferent to impediments such as lack of instruments, and lack of space beyond one classroom. Geoffrey Winters acknowledges the merits of Kodály's system:

'... to my knowledge there is no equivalent English-based method which is so systematic, well thought-out and musically alive. There is a very great deal we can profit from and enjoy ... If we remain alert to the need to supplement the material copiously from our own musical heritage ... Kodály's work can greatly help us to enliven and enrich the lives of our children with both the understanding and the joy of music.'
(Winters 1970, 19)

Cynthia Jolly recalls singing a cappella music at Kodály's house:

'While I could easily hold my own in sheer reading, I could not hope to share their conscious grasp of the whole harmonic texture in all its interrelationship ...'
(Jolly 1967, 66)

This suggestion that the relative sol-fa system develops, perhaps uniquely, musical understanding to a degree which is to us remarkable and enviable, is reiterated in John Moutrie's view (referring back to Curwen's work with sol-fa:

'We have discarded the only teaching device which systematically develops mastery of pitch relationships, consequently a faint air of incompetence affects everything we do.'
(Moutrie 1981, 38)

(Moutrie refers, presumably, only to music which features precise pitch relationships; there is, of course, a great deal of music which does not depend on pitch in this way.

The perceptive ear developed through Kodály's methods would surely adapt itself readily to different kinds of music, given the desire to do so on the part of the musician.)

In all contexts Kodály maintained integrity of criteria. He sought to develop musicianship in children through their active participation in high-quality music, and assumed that

'It is equally important in our education that the child be taken as seriously as the music and singing themselves ... ' (Szönyi 1973, 74)

'Seriously' does not, of course, mean regarding the child with a long face and relentless scrutiny, but being sensitive to what is of importance to the child himself:

'A small child will often hum senseless words (senseless, that is, for us), and enjoy the purely musical kaleidoscope, as if it were a handful of coloured pebbles.'
(Kodály 1974, 142)

It also means discovering, and having confidence in, the extent to which children are capable of achieving a great deal more than is commonly assumed. Are there still teachers who 'view the child from without' (Kodály 1974, 142), as a puppet whose strings must be pulled to produce the required actions?

Kodály regarded the training of teachers as a serious professional undertaking fundamental to the success of music education. How does our system of teacher-qualification compare with that which Kodály regretted at the Budapest Academy? (see Kodály 1974, 194, on p.63/64 above) or with the description given by Szönyi (1973,67 on p.80 above)? How completely has the "teachers'

superstition, according to which only some diluted art-substitute is suitable for teaching purposes," (Kodály 1974, 122, on p. 66 above) been exorcised?

It is worth noting that Kodály considered positively what could be done; he did not blame individuals or groups for being to some extent the victims of circumstances:

'The lack of basic training in youth takes its revenge later on. This is why we have so many musicians at odds with themselves and with the world.'
(Kodály 1974, 195)

Kodály himself proceeded through music to education. Because of his own lively interests he became well grounded in both disciplines, through experience and through formal training. He was constantly student and practitioner. He responded to what he perceived as the need for reform by calculating very carefully how best reform might be achieved. He supplied the songs and the guide to progression and the central technique (sol-fa). His system was a centralised, standardised national system. The Hungarian national situation was unique; and Kodály's solution to the problems presented in Hungary was tailor-made. It cannot be arbitrarily transplanted to other situations as a convenient panacea. It is, however, perhaps worth asking ourselves whether there are circumstances in which a degree of standardisation can be preferable to 'freedom' to teach as we choose: if, for example, teachers are insufficiently equipped to make wise, informed decisions on how to proceed independently? In a sense the Hungarians could not have it both ways (centralisation and independence for teachers). We, on

the other hand, frequently have it neither way; no central system on which to rely, and insufficient training and experience to work effectively without such a system. The Hungarian system does focus children's concentration, which leads to joy in achievement. They follow a prescribed diet which is undeniably healthy and promotes growth and development (Choksy 1974, 10, 17). In the opposite case children's capacity to taste is dispersed over assorted platefuls of tasty morsels. Is it possible that misguided efforts to develop catholic tastes in children may deprive them of the opportunity to become deeply involved in anything at all? Thereby also leaving them unaware of their own capacities. (This, of course, can be avoided by the policy of the individual teacher and does not imply centralisation as its antidote).

It is important to bear in mind the nature of Kodály's vision, and the function of the music education system in the realisation of that vision. Through the building of a lively Hungarian musical culture he worked to frustrate the conclusion that

'Our age of mechanisation leads along a road ending with man himself as a machine ...' (Kodály 1974, 206)

Kodály was a pragmatic idealist, which is a rare combination at any time. In 1963, at the age of eighty-one, his optimism was undiminished:

'I have no doubt but that beyond this explosive phase of mankind's evolution there lies a more harmonious one when each human voice will have something special and important to say, when each hand will not only wield either sceptre or shovel but will express its owner's personality, his feelings and thoughts. For that day and on trust we must preserve and restore every value

and every art which brings dignity, nobility, and serenity to the human being.' (Kodály, quoted in Young 1964, 202)

Percy Young believes that 'Kodály is undervalued by critics who mistake his simplicity for naiveté' (Young 1964, 50). This is likely to be the fate of any public figure who sees that

'The most valuable things cannot be bought with money. The greatest trouble is not the emptiness of the purse but the emptiness of the soul. And of this we have got more than our share.' (Kodály 1974, 12)

'At the centre of Kodály's music, as of his other activities, is a striving for greater synthesis ... (it) ... unites the greatest achievements of several centuries and of two dissimilar cultures. It is his great achievement to have fused into a living unity elements that, if not irreconcilable, are at least extremely heterogeneous.' (Eöszé 1962, 88)

Kodály's instinct was always to relate and to unify.

As President of the General Assembly of the Academy of Sciences in Budapest

'... he expressed the view that his one qualification for the position was "the esteem in which I hold both the main departments of the Academy (the humanities and the sciences) which today sometimes find themselves in opposition. If I should succeed in producing harmony by instilling both departments with a true respect for the other, I should be satisfied that I had fulfilled my task."' (Eöszé 1962, 42)

He retained the 'vision of a unity in human relationships, of which music could be at once the catalyst and the outward symbol' (Young 1964, 91) and this vision permeates his life work. In a letter to Pablo Casals in 1960 he wrote:

'Your playing was not playing but life. An endless living song. The harmony of universal order could be heard in it.' (Kodály 1974, 81)

There is an almost mystical passage in Kodály's writing

which has a remarkable affinity with another written in 1975 by the physicist Fritjof Capra. Kodály's perception of the constant interaction of unity and diversity, of decay and regeneration, is expressed through

' ... the eternal secret of folk poetry: a miraculous swarming of atomized entities and of heterogeneous elements clinging together to form new entities. This ever seething furnace, in which new syntheses are born and old units disintegrate at the same time, in which what is new is born and what is old dies - though at the same time what is abiding in it is reborn - is a much more faithful mirror of the teeming quality of life than the art of poetry and composed music with their fixed and unchangeable forms ...' (Kodály 1974, 47)

Twenty four years later Dr. Capra wrote:

'The exploration of the subatomic world in the twentieth century has revealed the intrinsically dynamic nature of matter. It has shown that the constituents of atoms, the subatomic particles, are dynamic patterns which do not exist as isolated entities, but as integral parts of an inseparable network of interactions ... a dynamic interplay in which particles are created and destroyed without end in a continual variation of energy patterns. The particle interactions give rise to the stable structures which build up the material world, which again do not remain static, but oscillate in rhythmic movements. The whole universe is thus engaged in endless motion and activity; in a continual cosmic dance of energy.' (Capra 1975, 249)

Kodály's 'teeming quality of life' and Capra's 'cosmic dance of energy' reflect the many-faceted unity which each sensed to be inherent in all life.

People from all over the world travel to Hungary to see for themselves how the now-famous Hungarian music education in schools happens, and to learn from eminent Hungarian teachers. Fame in any sphere is often accompanied by over-simplification and idolatry. We hear and read of 'the Kodály Method', we marvel (appropriately) at the musical achievements of Hungarian children and teachers,

and our perception of the significance of what has happened and is happening in Hungarian music education too easily becomes petrified into a national monument, a Hungarian shrine to which we are drawn as a place of pilgrimage. This certainly is not what Kodály sought. Hungarian musical culture blossoms because of the vision and many years of hard work and determination that Kodály and other Hungarians have invested in it. It is not something which can be manufactured for export, to satisfy the demands of importunate foreign buyers. Kodály was not a revolutionary looking for something to reform, in the manner of a rebel without a cause. He was a lover of Hungary, and of music; a believer in the capacity of man to build a better life, no matter how derelict the site on which it had to be built. If we would learn from Kodály, we have to ask ourselves: What is our vision of the future? How can we best work to achieve it?

JAMES MURSELL

1893 - 1963

'What educates us is significant experience.'

Background

In a letter to Music Educators Journal (April/May 1963) Karl Gehrkins, Professor Emeritus at Oberlin Conservatory of Music, Ohio, referred to James Mursell as

' ... one of America's most original music educators ...'
(Gehrkins 1963, 16)

A tribute by Harry R. Wilson, Chairman of the Department of Music at Teachers College, Columbia University in New York, reads:

'It can genuinely be said that he freed music education. Before his advent upon the musical scene, the teaching of music in the schools was buried in a morass of futile and aimless discussion of abstract techniques. Then his controversial books ... appeared on the educational horizon and opened the eyes of the musical world.'
(Wilson 1963, 116)

It is a little unexpected, therefore, to learn that Mursell was an Englishman, born in Derby in 1893, whose family subsequently emigrated to Australia. There he studied psychology and philosophy at the University of Queensland, obtaining his B.A. degree in 1915. In the same year he moved to America, where his doctoral thesis Descarte's Theory of Space was accepted by Harvard University in 1918. From 1921-1923 he taught psychology at Lake Erie College; and at Lawrence College in Appleton, Wisconsin, from 1923-1935. He then joined the staff of Teachers College, Columbia University, New York, as associate

professor of education. In 1939 he became professor of education; and from 1940-1958 he was head of the Department of Music and Music Education.

He was not, therefore, a music educator by training, but by inclination. Mursell believed aesthetic experience to be of profound significance to human beings; and his view of the aesthetic extended well beyond the recognized artistic disciplines, to include (for example) physical education and mathematics. He himself was a skilled woodworker who made most of the furniture for his own house. He was also a student of literature, particularly devoted to the works of Milton, and according to his wife he knew Paradise Lost virtually by heart. (Gehrkins 1963, 18) Always a keen and able performer on the piano and organ, he was apparently

'... an accomplished musician on several instruments. At the same time he is a psychologist who has given particular attention to the development of educational method based on modern experimental psychology. It would be rare to find any one who is so well equipped as is Professor Mursell to treat the problems of musical education so as to achieve the objectives which teachers of music should keep in view - the awakening of musical appreciation, the development of musical intelligence and feeling, and the cultivation of technical skills.' (M. V. O'Shea, in the Editor's Foreward to Principles of Music Education, Mursell 1927)

Mursell learned a great deal about music education from Mabelle Glenn, Director of Music in the Kansas City Public Schools. Miss Glenn was

'... well known as a progressive educator ...'
(Gehrkins 1963, 16)

and he spent some weeks in Kansas City studying her work. They collaborated to write The Psychology of School Music Teaching, which was published in 1931.

His attitude to music education

James Mursell argues the case for music education in schools in a remarkably comprehensive manner. He expounds a compelling philosophy of the human values of music education, and plays devil's advocate to himself, examining in detail points of view contrary to his own. He asserts that music has the intrinsic potential to be used as a constructive force in human life; not a magical or an automatic force, but a force dependent for its release on the active inter-relationship of man and music. In the process of this activating relationship, musical values (which are distinct in musical qualities) and human values naturally and inevitably coincide. The idea that musical values can be pursued separately from human values is argued to be fallacious; and the fear that the art of music will be desecrated or diluted by conjunction with values other than the purely musical is exposed as an inversion of the truth. What is valuable in a person's life depends as much on the response to it as upon its inherent qualities. Whether it is a goldmine, a block of marble, a radiotelescope or music, it assumes significance in a person's life only when he becomes actively involved with it and discovers its possibilities for him as a human being. To put it bluntly, a musician is a human being; any attempt to isolate musical values from human values is unavoidably an attempt to bisect him, which renders him beyond the influence of either.

Mursell's book Human values in music education (1934) is so concentrated in thought, so thorough and systematic in its identification and examination of the factors involved in music education, that the task of representing its essence in brief form is daunting to the point almost of impossibility. Because he is concerned with fundamental values his theses have not dated. More surprisingly, the style still appears direct and lucid more than fifty years after the book was written. It would be far better that teachers of music should read Human values in music education itself than what must inevitably be, at best, the frail image of a substantial argument. All who think about what they and others are doing in music education could find Mursell's argument of great interest in helping to clarify and enlarge their thinking and practice. Some might disagree with his conclusions, but to consider the implications and effects of what we do, and why we do it, in such relentless detail, is surely a salutary experience.

In 1951 Music and the classroom teacher was published, in which Mursell

'... tried to show how the classroom teacher can deal with music adequately and fruitfully ...'
Mursell 1951, v)

The book is notable for its focus on the possibilities and demands of a specific situation - that of the non-specialist class teacher, and his or her relationship with music education. It is written clearly and coherently, in a manner which (without being in the least patronizing) makes it readily accessible to teachers

unfamiliar with musical undertakings. Always Mursell takes explicit account of the difficulties, real and imaginary, teachers may face; and he deals calmly with many of the fears and prejudices which too often are ignored or denied or swept under some expedient carpet.

Teaching music and teaching children

Mursell wrote his book Human values in music education because

'... it is being demanded of us that we give a reason for what we believe, and a justification for what we seek to do.' (Mursell 1934, 3)

This has a familiar ring in the 1980s. It does not dismay Mursell at all, so convinced is he of the 'inestimable worth and beauty' of music in the lives of human beings (ibid.). He sets out to

'... show the significance of our work, as teachers of music, in education, and in life.' (ibid. 4)

He treads a path clearly divergent from that beaten by so many weary teachers and reluctant pupils occupied in accumulating a specified amount of information about music in specified batches. He asserts that

'All valid educational values are human values. Education exists wholly and solely for the sake of life ... Any particular study is valuable only in so far as a mastery of it enables one to live more richly and completely; to be a stronger, better, happier, more co-operative person ... We cannot define the educated man in terms of any list of things he ought to know, and of skills he ought to possess. We can define him only in terms of the life he ought to live. No knowledge is worth anything at all, merely for the sake of having it. No skill, whether of mind or body, is in itself intrinsically desirable. No subject, however venerable its traditional place in the scheme of schooling ... has in itself and for itself, any value at all. All such things are worth having and worth mastering only in so far as they enable boys and girls, and men and women, to live stronger, more satisfying

more worthy lives; only in so far as they release human and spiritual quality.' (Mursell 1934, 4/5)

To the sympathetic reader these sentiments seem completely self-evident. What is disturbing is that they do, in fact, need to be stated. In his books Mursell reiterates this position again and again, for it is indeed

'... the thought which must inform our work, furnish the touchstone of our self criticism, and be made the foundation of ... our constructive enterprise. It is of the highest, most crucial practical importance. Forget it in theory, deny it in practice, and we condemn all our procedures to sterility. Nothing at all - no skill in teaching, no refinement of administrative techniques, no amiability of personality - can then rescue us from the educational valley of dry bones.' (ibid. 5)

' ... human and musical benefits are closely intertwined. Teachers are sometimes brought up against the question "Should we teach children, or should we teach music?" The answer is very clear. We should teach both, and at the same time. We cannot teach music well except in a setting of human fulfilment and when we teach music as it should be taught, namely in terms of direct, simple and yet convincing experience, then by that very act we make it an instrumentality for human fulfilment. The fundamental objection to the conventional scheme of musical instruction as it appears in many an elementary school classroom is precisely that it establishes a dualism between music as a subject and the child as a human being. When this happens, neither music nor children are well served. But when musical participation ... is organized and guided as it can and should be, this dualism disappears. Children are led both to self-fulfilment and musical fulfilment in one unitary process.' (Mursell 1951, 128)

Mursell regards growth in musicianship as a prime aim in music education, and some clarification of what he means by 'musicianship' is necessary.

'Musicianship is an affair of the mind and the spirit, not of the fingers, or the lips, or the vocal mechanism ... the ability to feel and the ability to understand, rather than technique and facile display.'
(Mursell 1934, 9)

He rejects the approach to musicianship which

'... stresses a sequence of lessons on the so-called fundamentals ... are these alleged fundamentals really the fundamentals or essential elements of music at all? ... Quarter notes, half notes, whole notes, eighth notes, note names, key signatures, symbols for two-four, three-four, four-four, six-eight time, measure bars, symbols indicating rests of various lengths, slurs, dots, treble and bass clefs ... these are really elements of a symbolic language or code; they are not elements of music at all ... they can have no meaning and no value to a child unless he has had plenty of experience with the thing itself ... The real fundamentals, the real essentials are those elements which make any piece of music beautiful, interesting, appealing, meaningful.'
(Mursell 1951, 252/3)

What Mursell seeks to achieve through music education is above all

'... personal orientation towards music, this acceptance of it as a delightful influence in life, this desire for it ...' (ibid. 249)

With such an attitude, a child may grow in musicianship and take advantage of all the possibilities offered to him in musical education within school and outside it, because his active interest is engaged. Such things as the notation of music, and executant instrumental skills, present him with desirable means of extending his understanding and enjoyment of music, they have a felt purpose in his scheme of things. Without this attitude on the part of the child, the technical skills he is obliged to acquire in music lessons are of no significance to him, their purpose purely mechanical.

This interpretation of musicianship is characteristic of Mursell's constant concern with what is fundamental. He is not prepared to compromise with superficial or 'fashionable' values. He insists on integrity of experience and intention, in musical matters and in

considerations of human life. He does not attempt to justify music education on grounds other than those naturally existing in human and musical values themselves. The riches of music, and the human capacity to relate with it and grow through it, furnish all the raw material necessary to the justification of music education in schools.

Particular aspects of music education

In his books Mursell explores ways in which musical and human values relate, and means whereby this relationship may be realized in music education. He considers music as an individual experience, as a social opportunity, as an agency for growth, and as a moral force. He deals with methods in music education, the opportunities afforded by the school system - music as a classroom subject, an influence throughout the school, its place in the curriculum, its aptness to forge real links between school and community - and the implications of his approach in the training and practice of teachers. The concepts of interest, and standards, are discussed at length, as is the question of the educational functions of acquiring musical techniques. The essence of his philosophy is summed up in the final chapter of Human values in music education, entitled 'Musicianship and human quality'.

Music as an individual experience

'What educates us is significant experience.'
(Mursell 1934, 24)

Experience is not necessarily significant, as Mursell graphically illustrates with the tale of a small boy kept in school to improve his grammar by writing out 'I have gone' one hundred times; he did so, correctly, then penned the following note to his teacher:

"Dear teacher, I'm all through and have went home"

(ibid.) This was no doubt

'... a task performed in a spirit essentially perfunctory because it seems destitute of significance.' (ibid. 25)

The teacher might judge that the grammar provided a significant task, but because it was not significant to the child himself, the educative outcome was nil.

Experience, Mursell insists,

'... is the mode and medium of the educative process.'
(Mursell 1934, 26).

He emphatically counters the common fallacy

'... that education consists in acquiring and storing knowledge ...' (ibid.)

'Knowledge for its own sake should never be the aim or the medium of education ... it may play its true part in supporting experience, and from that experience, reciprocally, be rendered vital and truly educative.'
(ibid. 59)

He relates this specifically with musical experience:

'Knowledge about music is useless for its own sake ... Knowledge about music becomes educative only in so far as it supports, expresses, and renders more significant actual musical experiences and fosters valid musical attitudes. To recite facts concerning the life of Beethoven, for instance, is likely to be lesson learning and lesson hearing of the most futile type. To listen to or learn to perform one of the compositions of Beethoven, in the light of, and with the background furnished by, a knowledge of his career is educationally significant.' (ibid. 28)

Similarly,

'The acquisition of a skill has absolutely no value unless along with it we also acquire a disposition to use it ... Many music teachers think it their chief business to teach certain types of expertness with the fingers, or the lips, or the arms, or the larynx. But again, these things, in and of themselves, are not educative at all. They are secondary, not primary; means, not ends. They must be acquired in a context of experience which makes the learner disposed to use them. The great central task of music education is to provide that context of experience.'
(Mursell 1934, 29)

There is a widely-known educational maxim that we learn by doing. Mursell refers to this as

'... one of the most dangerous half-truths in all educational thought.' (ibid.)

Too often, he observes,

'... we do, but we fail to learn. College students write a great deal, but their writing rarely grows better ...' (ibid.)

'Doing, in the sense of a mere mechanical going through of a set of motions, pays no dividends ... The mere, sheer, unadorned deed is, in itself, not educative ... What is essential is not the deed itself, but its setting, its quality as a significant experience. One single, active, significant experience can change a pupil's whole attitude, and be the starting point of a constructive revolution in all his standards.'
(ibid. 30)

The kinds of experience teachers try to make available to children in schools are thus very important. Mursell judges that to be valuable for educative purposes experience 'must be active rather than passive' (ibid. 31). It should be many-sided, capable of propelling interest and initiative in more than a single limiting direction; and it should be 'culturally significant', bringing the child into contact with aspects of human

life which are real, and not trivially contrived for the occasion. The educator, therefore, has a responsibility to 'select the kinds of experiences' (Mursell 1934, 33) and also 'to create an environment and maintain conditions in which it is possible to enter into and enjoy them' (ibid.).

Music as an emotional experience

'Music paints no picture, tells no story, stands for no system of articulate concepts. It does not directly symbolize anything at all beyond itself. It is design in sound ... Of all the sensory media, tone is most closely connected with emotion ... if education has to do with the whole man, and is to issue in better and happier living, to ignore feeling is to ignore something of the utmost urgency ... What then must we do?' (ibid. 35/36)

We must provide, Mursell suggests, opportunities for children to sing songs as 'a means of emotional experience, expression and release' (ibid. 38) remembering that the choice of song, and the atmosphere in which it is sung, contribute to or detract from the value of the singing. We must see that a child's instrumental experience is, technical difficulties notwithstanding, 'an experience in creating beautiful, appealing, and significant musical effects' (ibid. 41)

Listening to music should be so organized that the intellectual possibilities are not allowed to prevent or confuse emotional response. Creative projects in music

'... must be regarded always as experiences in expressing feeling in tone ... the very antithesis of the proper use of creative experience is the copybook writing out of musical notation for the sake of learning key signatures, clefs, lines, spaces and note lengths. This is the teaching not of music, but of grammar.' (ibid. 42)

Mursell is at pains to stress that emphasis on the emotional values of music in no way implies a lowering of artistic standards, and he expands upon this point during the discussion of the concept of standards in education, which will be examined later.

'Above all' he exhorts the reader 'do not allow the spirit of the conventional school to make you or your pupils in any way ashamed of deep emotion. For it is the very breath of life in music education.'
(Mursell 1934, 40)

Active experience

'Music offers a natural opportunity for ... actually doing, actually achieving something ... Active, dynamic experience is valuable ... musically ... because only the person who makes music, however humbly, can fully and intimately understand its inner essence. The ideal listener is the listener who also performs or creates ... Moreover, any natural opportunity for active, dynamic, self-expressive experience is of extreme value educationally. Far too much of what is done in school is done to pupils, rather than by them ... organized on the plan of passive exposure and passive absorption.'
(ibid. 43)

Active musical experience is severely limited by lack of skills and knowledge necessary for its expansion. Some music teachers proceed from this observation to conclude that it is therefore necessary to teach children skills before involving them in active musical experiences.

Mursell would

'... by no means argue for the entire elimination of all formal drill. But I would insist that it must be concomitant with, rather than preparatory to, the actual experience of musical performance and musical creation.'
(ibid. 44/45)

The attitude a child is encouraged to take towards musical enterprises greatly influences whether or not active experience will ensue:

'Conventional education has filled many of us with inhibitions and inferiority complexes ... Let us create in our pupils a confidence that of course they can sing beautifully if they will really try under guidance; that of course they can master the intricacies of an instrument; that of course they can express a mood by the creation of a musical composition. It may be that we shall feel some astonishment at how very often such confidence is amply justified by the outcome.'
(Mursell 1934, 45)

Purposeless activity cannot educate; this is the 'danger' Mursell identified in the maxim that 'learning by doing is educative.'

'Educative learning is learning instinct with human purpose.' (ibid. 46)

It is specifically the learner who must perceive, in order actively to pursue, that purpose.

'Make it possible for them to learn even by their failures so that those failures become, not disasters, but challenges. Cultivate in them an aggressive, conquering attitude of mind and heart. Freedom from a cramping sense of inferiority, willingness to attack difficult undertakings - these should be one outcome of having studied music.' (ibid. 48)

Mursell thinks that active response to music should be allowed to express itself physically. For some children, he notes, this is natural; for others, stillness and an inward response are just as actively experienced; movement should be permitted, not imposed. Opportunities for rhythmic response, physical response, can lead to powerfully educative musical experiences, because

'... our whole bodies - our whole nervous and muscular systems - respond uniquely and directly to tone in a way they do not respond to visual forms. The human body itself is the supreme instrument and agency of music; and the power of this art lies precisely in its physical influence upon us ... Without movement consciousness, music would not be a great art, but merely a kind of tonal mathematics.' (ibid. 52/53)

Music as social opportunity

'One of the most striking and essential characteristics of music is that it is a social art. It implies social situations. It tends to create social patterns of very diverse kinds, and it realizes itself properly in only a social environment. All this is true of music to an extent which holds of no other art, and indeed of hardly any other human occupation.' (Mursell 1934, 64)

Mursell discusses the social activities of performing, listening, and creating. In performing

'... the artist greatly needs the sense of the audience, not as something to be dreaded, but as a group to be led with him into the high places of beauty.' (ibid. 65)

When he succeeds in this there can be a feeling of social unity in the group of listeners who, though they may be strangers to one another, now share an experience of music and emotion which acts in some way as a bond of goodwill between them.

'The best kind of listening is promoted in a situation where one enters into a genuine and rich communion with one's fellow hearers, and also with the performer or performers. The concert audience usually furnishes about the poorest and least promising condition for effective listening. The occasion is formal. Everyone behaves, with decorous precision, in just the same way. Instead of having an interacting group, we have an aggregate of separate individuals, social only in the meager ... sense of being all together in one place.' (ibid. 65/66)

The phrase 'education for leisure' has a modern ring about it, as though the necessity for it had only recently arisen. It is interesting to find Mursell in 1934 writing

'Why ... should we talk about educating people for leisure? ... Human beings have a reasonable and proper desire for more freedom from the routine of earning, not because they wish to loaf, but because they wish to live. Leisure with nothing to do is a curse, not a blessing. It is like solitary confinement ... Music stands out as a uniquely valuable activity to occupy leisure time, because of its very great individual significance ...' and 'because of its very great social possibilities.' (ibid. 72/73)

He argues that all real education is, among other things, education for leisure, because it tends to enlarge and extend interests, contacts and possibilities. Music education, viewed in this way, is not something confined to the classroom or studio. It enriches life at home. Mursell constantly reiterates the value of integrating musical activities into wider contexts, so that what goes on in the classroom has ramifications throughout school life; the musical life of a school extends out into the local community, and music from the local community feeds back into the school.

'...music is very often taught in a sort of social vacuum, where the pupils are treated as though all that mattered in their lives were the activities carried on in the school. No subject is more completely dead than music formally taught. Conversely, no subject is more instinct with life than music taught in terms of human values and for the sake of human activities. Here is the touchstone by which to try all our procedures. Are we putting pupils in the way of actually desiring to use music for enjoyment? Are we organizing it into the texture of lives, so that both now and later on it will seem natural to them to seek and find pleasure in musical activities?' (Mursell 1934, 74)

'Unless an effective linkage is established between what a pupil learns in school and his life activities in general, his school learning will not be educative. He will learn things only to forget them, not to use them' (for) 'subject matter out of touch with life is divested of all its educative and human value.' (ibid. 173)

Mursell goes into some detail about possible ways of capitalizing on the social possibilities inherent in musical activities, whether in performing, listening, or creating. He advises flexibility in the organization of social groupings, to range through small sub-groups engaged in ensemble playing, co-operating in research or in creating their own compositions; whole-class projects, and sometimes whole-school undertakings. A group can function now as an

audience, then as performers. The purposeful element in musical activities is, he believes, greatly enhanced by creating or performing for somebody or some special occasion or project, and this presents opportunities for involving people and subjects beyond the specifically musical.

'For the will is not something which exists in a vacuum. It is not a faculty. It is a tendency to respond. Such a tendency is cultivated by presenting conditions for its operation. So the will to be musical must have a social, an institutional mechanism to support it and render it effective.' (Mursell 1934, 97)

The music teacher cannot therefore confine himself to his sovereign terrain and let the rest of the world pass by unheeded, for with it the lives of his pupils and the fulfilment of his own efforts pass by as well.

'... effective teaching of music requires social leadership of a creative kind, for music, and through music. He is not a teacher of a subject merely, but a creator and sustainer of new patterns of living.' (ibid. 97)

The most necessary condition in a teacher is a lively and deeply felt relationship with music:

'Music must live in the life of the teacher if he is to render it effective in the lives of his pupils.'
(ibid. 99)

Music as an agency for growth

'Education is the guidance of growth ... only those experiences which contribute towards mental and personal growth are educative.' (ibid. 100)

Learning, in itself, cannot constitute education or growth; yet

'... without learning there can be no mental or personal growth whatsoever ...' (ibid. 101)

It is at this point that some teachers and writers on

education try to consider whether they should concentrate on the teaching of children, or of subject matter. In Mursell's view this does not present a dilemma:

'... human values and subject matter values come together ...as they always must in any sound educational scheme. You are teaching children? Yes indeed. But you are also teaching music. You are developing musicianship in your children - a living musicianship, which means an orientation towards music, an ability to enjoy and use it in all kinds of situations and for all kinds of human ends. For musicianship is not an affair of compartmentalized expertness or isolated skill. When a person possesses it, he becomes not merely a technician, but a musical person - a person in whose life the art of music functions for worthy and constructive ends.'
(Mursell 1951, 270)

Mursell is clear about how mental growth occurs:

'The first necessary condition of mental growth is the sense of a significant challenge; the feeling of something which cannot yet be done, but which is worth doing and which one desires to be able to do.'
(Mursell 1934, 104)

Music is ideally suited to fulfil this condition, for it

'... naturally arranges itself into significant undertakings, each one of which carries with it a genuine challenge. Its whole genius is contrary to the lesson organization and propitious to the project organization ... Musical masteries, indeed, are only to be acquired in connection with musical projects.' (ibid. 105)

The learning of techniques, and the acquiring of information, is thus occasioned by a need felt by the child; he evinces the necessary disposition to learn, or the perplexity which certain lines of investigation can resolve. The teacher must perceive his need and make available the means to fulfil it. Mursell recognizes that the project organization of school 'subjects' can initiate interest and then, through failure to provide the sequential learning needed to sustain growth, may peter out prematurely.

He sees the effective process as continuous and that

'... through accepting and overcoming the challenge, one must move toward an increasing precision of grasp and

fineness of insight.' (Mursell 1934, 113)

The function of the teacher is a vital and delicate one, to guide and organize the children's efforts so that they may be effective, yet to refrain from direction of a kind which would eliminate the element of challenge by transferring responsibility from child to teacher.

Mursell discusses the means of growth towards

'... a fine and precise feeling for tonal relationships...' (ibid. 115)

'... growth in feeling for musical structure ...' (ibid. 116)

and towards the mastery of reading notation, and of technical problems. The first, he suggests,

' ... should be sought and found through the loving, attentive, painstaking analysis of music which one performs, or creates, or listens to. As we gain power, its progressive acquisition should express itself in a more musical performance, a fuller mastery of the resources of composition, and a more intelligent and appreciative listening.' (ibid. 115/116)

With regard to growth in feeling for musical structure, it can be achieved through

' ... a proper direction of attention while one is actually making music and enjoying music ... in performance, in listening, and in creation the child should be learning to identify phrases and to indicate their beginnings and endings, to pick out the chief thematic material, to notice harmonic and melodic treatment.' (ibid. 117)

To be able to read the musical score is regarded by some teachers and parents as the main objective of music education, and by others as a matter of no importance at all. Mursell would regard both these positions as false, for they disregard real musical and human values.

'The score is the symbolic representation of the tonal pattern. The problem of mastering it is to connect what we see with what we hear or image. To be able to do this well is a genuine and important musical ability - an altogether bigger and more significant thing than just being able to read at sight.' (ibid. 118)

To acquire this ability Mursell would not institute lessons of notation drills, but

'... connect the score with actual, significant musical experience in the way of listening, performing, and creating, and to move on by progressive steps towards an organized, precise competence ... The child should be led to feel that, as he masters the notation, he is better and better able to achieve his musical ambitions - something which actually will happen if the score is taught properly.' (Mursell 1934, 118)

Mursell always treats technical problems as musical problems. The question facing the child is then not how can he make his fingers hit a certain combination of notes on the piano, but how can he create a certain desired musical effect?

'One does not build up a technique, line upon line, precept upon precept ... one builds it up as a process of growth, which takes place in and through the attack upon concrete musical projects.' (ibid. 118/119)

In all his discussion of music as an agency for growth Mursell emphasises the pre-eminent importance of arousing the pupils's desire to learn and progress, and the development and fulfilment of this desire through the teacher's constant adherence to fundamental musical and human values. The integrity of criteria is vital; it is all too easy to be side-tracked or persuaded into superficiality by school authorities or parents (or children!) who want cheap results quickly, regardless of the educational sterility of the process involved. We must also beware of the worship of appearances, in which school activities are characterised by the neat and tidy impression they present; in some schools all 'educational' undertakings are laid upon this idolatrous altar. Not so with Mursell. He is concerned for the soundness of the whole building, however small it may be, rather than with manufactured facades

designed to conceal poor workmanship and neglect.

'Mental growth is anything but tidy. It persistently defies preconceived blueprints. It follows no elegant and logical order. What it demands is, first of all, a significant challenge - a problem which appeals to the learner as real and important. It is brought about in and through the overcoming of this challenge - the solution of this problem. As a general proposition, the elaborate nicety and care with which some music programs are worked out is simply love's labor lost, as far as producing a beneficial educational result is concerned. Just where shall we introduce the dotted-quarter note followed by an eighth note? ... It does not much matter. What does matter is that genuine musical projects are going on, and that, through them, the children are making a definite advance in musical precision and in general broad outlook, and are finding opportunities for self-expression.' (Mursell 1934, 133)

Music as a moral force

Moral decisions are those we make concerning human behaviour, particularly on the basis of what we consider to be right or wrong. Using 'moral' in this sense, Mursell asserts that

'Music is a potential moral influence of great value. Moreover, I believe that we can convincingly maintain, on a basis of solid reason and common sense, that good* music is a potential moral influence superior to poor music.' (ibid. 142)

Mursell refers to music as a 'potential moral influence'.

He explains this qualification more fully:

'Music becomes a moral force in human life, not at all because of some talismanic force which it contains in itself, but entirely because of what we do with it. It is morally valuable simply because it offers a type of experience so rich, so many-sided and full of such enduring values; and because, when we deal with it

* Good music is characterised, according to Mursell, by 'the fact that one can do more things, and more important things with it, than with inferior music ...' It 'opens up possibilities which the trivial or pedantic composition does not ...' It 'possesses an emotional profundity which poor music lacks ... Great music is more permanently enjoyable than poor music ...' (Mursell 1934, 164)

properly, we create in ourselves attitudes which are so highly constructive and carry over so readily into other departments of life.' (Mursell 1934, 162/163)

The realisation of the potential for moral influence in music depends largely on the attitude of the teacher.

'Many teachers instinctively believe that, unless something is dull, it cannot be educationally or morally worthwhile. Value, to them, seems to lie in drudgery ... Now the educational, the human, and the moral values of music positively do not depend on making it an opportunity for an unenlightened round of dull hard work ... They lie precisely in its most stimulating and inspiring aspects, in its artistic and expressive values.' (ibid. 146)

Among the ways in which music can be the means of moral benefit Mursell discusses the experience of achievement, and the positive uses of 'failure' as means to achievement; and thus to progression towards increasing self-confidence and readiness to tackle demanding tasks optimistically.

'Music is a moral force because, when a pupil learns it as he should, he gains something of permanent value, something which can be a source of strength and stability to him all through his life ... It adds a definite and beneficent element to the resources of a man's life.' (ibid. 160)

Methods in music education

The reader who turns to Mursell's chapter on methods, hoping to find a comparative study of methodological blueprints for use in the classroom, will be disappointed.

'... the study of method has led in the past to a fanatical worship of fads and tricks and an absurd deference to mechanical rules-of-thumb ...' (ibid. 168)

Mursell believed that it is

'... essential to understand all methods on a broad educational human background ...' (as) '... an application and exemplification of certain educational principles.' (ibid. 170)

In so doing we can avoid

' ... considering it in a manner altogether too narrow, too shallow, and absurdly partisan.' (Mursell 1934, 171)

He identifies the general principle that

'... the purpose of all method is to make subject matter educative.' (ibid. 172)

He gives three conditions which have to be fulfilled to achieve this: firstly, that the subject matter must be presented to the child so that there is a 'conscious linkage' between it and other aspects of his life; it must be relevant to him personally. Secondly, provision must be made for what Mursell terms the 'concomitant learnings', the associated materials which furnish a lively context for the main matter in hand. This has such far-reaching implications that it is worth quoting Mursell's illustration for the sake of clarity:

' ... suppose that two boys are assigned a lesson dealing with the French Revolution and that each of them is expected to cover the same set of facts regarding it ... One is forced to learn, simply because he knows that a test is coming; so he masters the material in his textbook and nothing more. The other is given interesting collateral readings, or engages in an appealing project of some kind, or is led to carry on some sort of independent research. At the end, both of them, perhaps, have learned the same body of history - the same facts, and names, and dates, and generalizations. Of course this will not quite happen, but let us assume it for the sake of our illustration. In both cases the DIRECT learnings are the same. But a great deal more than direct learning is involved, and here the differences may be most striking. One of our boys may have acquired a distaste for the whole subject and a feeling that it is all pretty dull, dead stuff. The other may have acquired a living interest, and a desire to go on and read more about the matter ... Hence, we see that if subject matter is to become educative, it cannot just be learned; it must be learned in the right setting. Its acquisition must go along hand in hand with the development of certain attitudes and interests. Therefore, in judging any method, we must ask what other things besides the direct assignment it leads the pupil to acquire. Is he gaining an increasing boredom or an increasing interest?' (ibid. 181)

Mursell is making a valid point here, but I think it should

be taken in conjunction with consideration of the excellence of teaching, and excellence of textbooks.

It is, unfortunately, quite possible for a dull teacher to provide inherently sound opportunities for 'concomitant learnings' and by his own unwitting influence predispose the children to approach these in a spirit of drudgery; thus the end result is still 'distaste', and the children have endured more drudgery than if they had been confined to one textbook.

It is also possible that one really excellent textbook may arouse the interest of pupils in such a way as to make its subject matter 'educative' in Mursell's terms. The ideal, of course, is to have an excellent teacher, an excellent textbook, and excellent opportunities for concomitant learnings! But the importance of the quality, both in terms of authenticity and also of liveliness of presentation, of textbooks, cannot be overstressed; even the best of teachers is hamstrung if obliged to work through dull textbooks.

The third condition Mursell regards as necessary to make subject matter 'educative' is indeed

' ... an effective teaching method ... ' (which) '... must expertly and economically direct the primary learnings.'
(Mursell 1934, 180)

He is emphatic that

' ... these direct learnings must be carried on ... they may require a certain amount of drill ... there is not the least objection to this, so long as it is closely integrated with a purpose apparent to the learner at the time, and so long as it leads him to an increasing mastery, in the steadily more effective use of which he can find enjoyment.' (ibid. 181)

Mursell deals specifically with methods intended to teach children to read the musical score. He affirms that

ability to read the score is 'very important', and 'liberates the child for an advance to more complex and exacting musical undertakings' (Mursell 1934, 182/183) but he is at pains to point out that it is only one valuable tree in the musical wood:

'Some teachers make of the score what is nothing less than a fetish. They work on the assumption ... that teaching music ... must mean teaching children to read the notation. This is entirely indefensible ... The educational values of music depend upon music itself, not on the ability to read it.' (ibid. 182)

He points out 'some common fallacies regarding method':

' ... that a method can properly and adequately be determined by a large number of minute and definite rules relating to classroom procedures ...' (ibid. 196)

' ... that there must always be some "best" method for teaching anything ...' (ibid. 197)

' ... that any method is just as good as any other ...' (ibid. 198)

' ... that there can be such a thing as a general method which will be applicable equally to any subject ... to be sure, there are certain GENERAL PRINCIPLES of method, but their concrete application will and ought to vary.' (ibid.)

He discredits two further fallacies: that mastery of the material is all that is necessary in order to be able to teach; and, conversely, that effective teaching is possible without mastery of the material. He states categorically that

'In order to present music for educative and human ends it is necessary that one be a musician ...' (ibid. 200)

(Mursell qualifies this statement, and modifies it, with regard to the class teaching of very young children, in his later book Music and the Classroom Teacher)

Music and the class

'The class has a definite, constructive place in music education. Never should it be regarded as a regrettable and cheap substitute for private instruction in the studio.' (Mursell 1934, 207)

Mursell discerns certain advantages in the class as a situation for learning music. It encourages the arousal of enthusiasm which is highly contagious; it is readily adaptable to a variety of social groupings and activities; the process of doing things together rather than alone generates motivation; and it provides a setting in which musical development can take place without the regrettable gap which so often exists between individual learning of skills and the social situations in which they can be used, for

'... many musical learnings are best carried on, or least best initiated and reinforced, in and through those very social situations where they become functional.'
(ibid. 211)

Mursell remarks that children seem to learn functional skills more readily in groups than they do individually (Mursell 1932, 433/434). He goes on to consider the kinds of musical learning which can

'... naturally and effectively be carried on in the medium of the class ...' (Mursell 1934, 212)

These are: an intelligent acquaintance with musical rhythm, through listening and bodily movement, and through ensemble playing; ear-training, defined as aiming at

'... a fine and precise grasp of those tonal relationships which are the basis of all musical effects ...'
(ibid. 214)

(His own musical experience seems to have been confined to tonal music. He seems unaware of the developments in twentieth century compositional techniques).

Thirdly, he cites group experience as helpful in developing the feeling for another aspect of tonality:

'...to establish in the learner's mind a system of tonal expectations which grow more and more refined with increasing directed experience ... We can have pupils think the music before singing or playing it. We can have them suggest alternative tonal trends to the one given in the music; then experiment with the effects produced. We can place our whole emphasis upon phrases as functional musical units ... We can stop in the midst of a tonal sequence and ask them where they think it ought to go; and we can discuss the various answers given by different individuals. The co-operative creation of music, in which phrases are suggested by individuals and criticized and amended by the group, is of great value in developing this particular musical-mental skill.'
(Mursell 1934, 215/216)

(This exposition is quoted at length, because it is typical of the practical detail which Mursell constantly allies with his educational principles.)

Fourthly, the class situation facilitates

'... an effective and enjoyable direction of the attention towards the pitch factors of music ... and ... the development of a feeling for tone quality ...' (ibid. 218)

It also enables very profitable 'co-operative social attack upon technical problems' (ibid. 219) and provides a forum for the discussion and overcoming of individual difficulties:

'The group may be encouraged to discuss the problem and to suggest ways and means of meeting it. In this way all may learn from the difficulties of each.' (ibid. 220)

Children become accustomed to

'... dealing with such problems by the agency of intelligent analysis rather than brute repetition.' (ibid.)

Lastly, Mursell points out the advantages of a class situation for the developing of musical projects as 'culturally and musically significant undertakings' (ibid.). If the potential advantages of the class situation are to be realised, the teacher must provide 'flexible and constructive group leadership for musical ends' (ibid. 221).

He can develop a variety of social patterns within the class group, to function as audience, ensemble performance groups, physically active (as particularly in rhythmic work) group, sub-groups preparing different projects, study group, discussion group, and so on.

The social patterns which Mursell cites as undesirable for the music class are these:

'... a situation which is social only in the very limited sense of everyone being together in the same room ... a number of isolated individuals, each to be coached by the teacher ...' (Mursell 1934, 224)

'... a group advancing in lockstep and having, as its ideal, the covering, all exactly abreast, of an educational measured mile ... this is little better than pernicious ...' (ibid.)

'... a competitive group. To emphasize the relative excellences of the pupils is to make prominent something which is of secondary importance, and which is yet so interesting and arresting that it can obscure all other considerations.' (ibid.)

'... a group dominated and directed by the teacher, rather than ... a socially interacting group.'
(ibid. 225)

A fixed and unvarying social pattern. Mursell remarks that 'much of the art of teaching consists in the kaleidoscopic shifting of emphasis and social design, according as the teacher perceives the needs and dynamic trends of the situation.' (ibid.)

Mursell sees class teaching as providing a propitious environment for the development of musicianship. He believed that

'... for the little child ... musical enthusiasm and musical feeling are much more essential than a very early technical development. This is true even of the very talented child who is destined from the first for a professional career ... When our pupil reaches the point where he urgently needs extensive, expert direction in the acquisition of masteries, then he needs the services of the studio teacher. But he is best brought to that point by participation in group musical projects of varied kinds, with the emphasis upon expressive use rather than acquisition.' (ibid. 225/226)

In the class the false distinction sometimes made between 'practical' and 'theoretical' music can be broken down.

It avoids the

'... grievous error of teaching a sort of abstract and dry musical grammar called theory, entirely divorced from effective musical experience or enterprises.'
(Mursell 1934, 227)

Music and the school

'... institutions tend to develop a special and limited point of view, and a set of traditions and procedures peculiar to themselves. In their specialized pre-occupations ... they build up walls between themselves and society. Within the confines of those walls they are tremendously busy, but their activities are apt, more and more, to lack genuine significance.' (ibid. 239/240)

'They become afflicted with an increasing educational impotence and come to represent a mere convention in society, rather than a vital force.' (ibid. 241)

Mursell refers to Dewey's assertion that school should be primarily an environment for living. This accords well with Mursell's own insistence that education should not be a dreary slog in preparation for rewarding experiences later in life, but should enable children to have rewarding experiences here and now. Schools should certainly not be

'... cloistered institutions, where children are shut away from vital contacts and activities and made to spend their time committing all sorts of material to memory - and then forgetting it again.' (ibid. 244)

Mursell claims music to be an ideal school activity, for several reasons. It calls for and supplies significant group activities. It requires situations in which what is learned can actually be used. It requires, and provides scope for, creative activities; and he regards all aspects of musicianship as essentially creative activities.

A great strength of music as a school activity is that

musical projects have inherent musical standards, which arise naturally out of the undertaking and do not have to be arbitrarily imposed by the teacher. A music course can and should include many diverse activities, and yet lends itself readily to coherent organization and progressive learning. It can effectively encompass individual differences of taste, ability, and degree of commitment.

'It can go a surprising distance in being all things to all men, without losing its own meaning and integrity.'
(Mursell 1934, 239)

Music can demonstrate, Mursell believes, in the face of conventional education-by-accumulation-of-information, that significant experience is educative. It stands

'... as a startling and effective witness to the fact that we may have in school activities which are educative in the most valuable and serious sense, and yet which have nothing at all to do with memorizing the contents of a book. It amounts to a breach with a very firmly established and widely held educational convention, and it reminds us that much in the accepted pattern is educationally non-essential and even destructive.'
(ibid. 243)

In addition to its aptness to flourish within the school, music provides great opportunities to make and maintain links with society outside the school, in a two-way traffic of cultural development (ibid. 246/247).

Mursell goes so far as to say that

'The school does not fulfill its total function until it assumes a community leadership in culture ... an enterprise in which the music program is well fitted to collaborate.'
(ibid. 248)

Music and the teacher

Mursell recognizes the significant differences in circumstances and possibilities between the situation of

the specialist music teacher, and the general class teacher. The principles he proposes are the same in both cases; but these principles have to be interpreted according to the situation of the teacher, into practice. In all cases

' ... the ideal teaching contact ... should not be considered by the teacher as a setting of something to be learned by the pupil. Rather it is the creation of a situation in which both pupil and teacher may share in a significant enterprise. Partnership, not domination and submission, is what is wanted.' (Mursell 1934, 278)

The teacher needs to have

' ... the earnest desire to convey something, to help the pupils possess something worth having and worth enjoying.' (ibid. 280)

'The supreme condition for your own effectiveness as a teacher is your own belief in what you are doing, and your zeal for doing it.' (Mursell 1951, 2)

He also needs to assume responsibility, leadership, for what takes place, to

' ... create and sustain situations where educative results become possible and desirable ... the great business of the teacher as leader is to carry on and guard against interruption and perversion significant group situations in which significant projects become possible.' (Mursell 1934, 281)

The classroom teacher who is not musically expert, and the specialist music teacher, can work on these principles.

In Music and the Classroom Teacher Mursell makes a strong case for the feasibility and musical and educative value of classroom teachers using music in the curriculum:

'As a classroom teacher ... you may feel that you cannot do the complicated things, the technical things, that are recommended in numerous courses of study in music. All you can do is have the children enjoy music, experience its refreshment, fulfill themselves through its use, find and reveal themselves by means of it. All you can do, in effect, are simple things. Well, the simple things are the right things, the important things, the vital things. And these are within your own capacity.' (Mursell 1951, 58)

Mursell's comment on teachers' personal musical skills applies to all teachers, specialist or otherwise:

'If you have some musical skills you can put them to good uses, although mere possession of them does not guarantee that you will know what to do with them.'
(Mursell 1951, 74)

He recommends drawing on all the human and material resources available, both within the school and from the local community. He encourages the imaginative use of whatever is available; for example:

' ... look at the piano with an imaginative eye ... The piano has insides, and these insides are interesting. Your children will probably find them intriguing. They can learn a great deal about music from these insides. There are strings of different lengths and thicknesses. Why? The strings are arranged in three's, two's and one's. Again why? Hammers jump and hit the strings and then fall back ... ' (ibid. 86)

He points out that music can, and should, be appreciated in many ways, through listening, singing, playing instruments, expressive bodily movement, and composition.

Some children respond readily to music by moving physically, humming, clapping and so on; others tend to listen in rapt silence; both may be encouraged. Many adults are inhibited in their approach to singing, and Mursell reminds them that

' ... singing is just as natural to children as talking.'
(ibid. 72)

'Singing has always been associated with primitive religious and tribal ceremonials, with communal experiences and activities, with work and play, with love and war and hope and fear and birth and death. That there could be any issue, any problem, any difficulty in all this never remotely entered anybody's mind. Nobody ever even dreamed that all human beings should take voice lessons before participating in the act of song ...' (ibid. 173)

Mursell does not regard a teacher's inability to read music as an obstacle to using music in the classroom:

'To think of musicianship as essentially the ability to interpret the notation is to think of it far too narrowly

... By far the best way ... of getting a child to understand the notation is to get him to want to understand it. It is not the slightest use trying to pound into his head a lot of stuff which he finds abstract and complicated, and which strikes him as essentially pointless ... This is the certain road to failure ... if you can create in a child a real personal orientation to music, a desire for it, an 'at-home-ness' with it, then there will not be much trouble in teaching him anything he needs to know about the notation.' (Mursell 1951, 249)

It is this 'real personal orientation to music' which is the aim of the classroom teacher, and which he can achieve by all sorts of means, according to his available resources. The only essential condition for such success, Mursell believes, is that the teacher genuinely wants to bring children to enjoy music. So far as what to do with music in the classroom is concerned, Mursell gives many concrete examples intended to stimulate teachers' thinking and imagination; and he gives this general advice:

'Shall we decide that "anything goes"? ... No, hardly that! Anything is all right if it brings your children into fruitful contact with music ...' (ibid. 55)

'Never let anyone make you think that there is one and only one proper ideal way of bringing music to children. Do not develop an inferiority complex about YOUR way just because it is not stressed in all the textbooks ...' (ibid.)

'You can learn a great deal from other teachers and their procedures, from a music specialist who really understands the needs of children, from textbooks that are well organized to help you drive towards the proper goals ... But beware of trying to copy other teachers and other people's procedures in detail. Fine teaching is an extremely personal matter ... the only way of defining a proper procedure is to be sure that it has the proper aim - the aim of using music to help children as human-beings.' (ibid. 55)

Mursell has definite views on the role of the specialist teacher whose job is to help classroom teachers in many different schools.

'It is quite impossible for the music specialist intimately to know all the children in all the groups with which she has to deal. Therefore she cannot adapt musical

experiences and activities to their needs, proclivities and abilities ... she cannot develop and organize any extensive musical projects, or indeed any activities extending beyond the twenty minutes or so while she is in the room ... to give a musical injection and then hurry on elsewhere ... does not add up to effective teaching.' (Mursell 1951, 278)

What then can the music specialist do? Mursell believes she should provide

' ... help and guidance, a knowledge of available materials and devices, and above all lots of good practical ideas ... encouragement and advice; here the music specialist can act as a spark plug. When a number of classroom teachers in a school are working with music, there is a need for co-ordinating their efforts, even if each different teacher is doing an excellent job; the music specialist can guide such co-ordination. Often classroom teachers need some special in-service training in music, perhaps along the line of developing this or that skill or technique; the music specialist can provide such training herself or arrange for it ... The primary responsibility is always with the classroom teacher who is in actual contact with the children, and she must have elbow room to exercise it. But the music specialist can and should serve as her guide, philosopher and friend.' (ibid. 280)

The professional music teacher needs to function, Mursell suggests, both as expert and as group leader. She can greatly assist the effectiveness of the classroom teacher's work by helping her to see the musical possibilities in certain activities and materials, and to learn to perceive the standards of achievement which are appropriate and arise from them. A teacher who can help her pupils to overcome their musical difficulties (for instance, Mursell refers to a band leader who can show his players how to get the effect he is seeking, rather than just waving a baton at them) has a great advantage over one who can not. Mursell sees it as the duty of the specialist teacher to

' ... function as an expert in bringing wide musical knowledge and understanding to a focus on the teaching situation.' (Mursell 1934, 285)

He considers that the group leadership function of the

music teacher must express itself essentially in the class, and beyond this in the school and in the community to which it belongs.

The preparation of teachers

The three main elements in the training of music teachers - general culture, music, and pedagogy - should in Mursell's view be inter-related in philosophy and practice. He points out that

' ... the training of teachers is a point of the highest strategic importance in any educational system ...'
(Mursell 1934, 287)

He sees the low status of the music teacher in society as due largely to neglect of the human significance which attaches to it, and the inadequate manner of teaching people to value music itself (ibid. 13).

He regrets

' ... the tendency ... towards producing a cluttered mentality, rather than an integrated vision of what it means to be a music teacher.' (ibid. 288)

He values the broad cultural element in the preparation for teaching music, providing it does not become superficial in an attempt to be impossibly wide, for

' ... music must be regarded as a significant cultural phenomenon. It cannot be rightly apprehended or presented if it is taught as an isolated accomplishment ... hence, the more universal the mind of the music teacher, the better, potentially, will his teaching become.' (ibid. 281)

In stressing the vital importance of 'trained musical power' in the professional music teacher, Mursell regards this as enabling full and imaginative use to be made of situations and resources, so that the teacher is 'free to

'shape up musical situations in any way that may be needed' (Mursell 1934, 293).

Above all, he insists, the music teacher needs a broad musicianship which proceeds from the mind and heart and is able to perceive musical possibilities and to respond to them creatively. Serving this musicianship he needs the ability to perform, preferably in several mediums; to have a lively mastery of tonal structures; to compose, for his own pleasure at least; he needs a wide knowledge of musical literature; and experience of making music in ensembles. Mursell criticizes the education element in teacher training for its 'extraordinary narrowness' (ibid. 296) and for the time-lag between learning about something, and having the chance to appreciate its validity in practice. He recommends

' ... a broad psychological and philosophical interpretation of education, focused more and more specifically on the classroom and teaching situations with which the student will have to do.' (ibid. 297)

There is, he points out, no such thing as literal teaching practice (unless in applying a rule-of-thumb method) because every teaching situation is different and requires spontaneous response. The real purpose of 'teaching practice' should be

' ... to give the student contact with concrete situations in which the general principles and theories he is learning become realized and through which he appreciates their meanings.' (ibid. 297)

The preparation of teachers, like the education of children, has to be a first-hand affair proceeding through the active engagement of the individual; it cannot effectively be delivered to the individual by an outside agency.

Standards

To say that standards are very important is commonplace in educational discussion, but it means very little unless there is clarification of what 'standards' actually are, how they may be identified and how they may be achieved. Mursell says that for a person to have 'standards' means

' ... that he is able to recognize excellence and to distinguish it from mediocrity ... that he is not easily content with his own performance and achievement ... that he sees the need for effort and improvement, and knows, at least in general, the way he must take.'
(Mursell 1934, 324)

Having standards does not, Mursell emphasises, involve

' ... anxious comparison of one's self with others ...'
(ibid.)

The idea that standards are to do with competition between people exerts an insidious and inhibiting influence on education in a great many universities, colleges, schools, and in private studio teaching, even today. Mursell sees standards in positive terms:

' ... the influence of standards, effectively entertained, is to make a man seek and appreciate excellence for its own sake, rather than for the sake of beating someone else.' (ibid. 325)

He defines a standard as

' ... a desirable level of skill, achievement, insight, appreciation, or attitude.' (ibid. 326)

The matter of standards cannot be exempted from the general principle that self-activity is essential to valuable educational outcomes; imposed standards which are not appreciated by the pupil are educationally meaningless.

'Very often school standards are set up and administered without regard to the purposes and desires of the pupil. They are treated as indications of what we ought to desire for him, rather than as what he ought to desire for himself. A certain body of content, skill, technique, and so forth is laid out, and it becomes the business of teaching to see that this is acquired ... the whole

business constitutes a very serious educational fallacy, and that fallacy becomes particularly glaring in connection with music.' (Mursell 1934, 327)

Mursell recognizes that for a pupil to acquire standards is a subtle and continuous process. The gaining of mastery should always contribute directly to

' ... a growth in musical power ... the achievement of a standard should always mean a conscious release of power.' (ibid. 333)

'Nothing is more futile than to tell a pupil to do better when he does not know what "better" means ... To know what excellent means and to be able to value it ... comes only through long and directed experience ... Each piece of music, each musical undertaking, is at once a goal and a stepping stone ... part of a slow revelation of what it means to be a musician and of the power and appeal of fine music.' (ibid. 334)

Uniform standards, set by a detached agency and monitored by examinations designed to test specific knowledge or techniques, have no beneficial educational purpose or outcome, in Mursell's view. Uniform test situations simply do not relate to musical undertakings. He concludes that

' ... the individual rather than the average ought to be our point of departure ...' (ibid. 335)

'It is precisely because we wish to operate in terms of significant, diversified human experience, rather than uniform lesson learning, that marking is wholly incompatible with our enterprise.' (ibid. 336)

He also touches on the question of failure, which must assuredly occur in any school where the standards are externally imposed and tested. He makes a significant point about responsibility for pupils' 'failure':

'What can it mean to say that a pupil has failed in his music? ... We mean that he has fallen a certain distance below the average level of attainment. We can attach a definite statistical meaning to the concepts of failing and passing. But suppose we ask for their educational meaning, what then? Taking it in this sense, to say that a pupil has failed in his music can only indicate that he has gotten nothing out of it ... Should we attach to

him a humiliating badge of misfortune because he has dared not to profit by our distinguished instruction? ... In any rational scheme of education the failure of a pupil must be regarded as the failure of the school and of the teacher, but the grading system elegantly shifts the entire responsibility to the pupil.' (Mursell 1934, 338)

The western passion for justification-by-statistics makes it hard for Mursell's positive attitude to standards to gain wide acceptance. Specious quantifiable evidence of 'standards' that have no musical or human significance continue to dominate, like inappropriate cuckoos swamping the nests of less ostentatious birds. There can be no compromise over the criteria from which standards derive, however, for they are the cornerstone of education: what are we striving for? What are we striving towards? If it is not towards standards which are valid, even the striving is rendered worthless.

Musicianship and human quality

Mursell defines musical ability as

' ... the capacity to discriminate and respond effectively and significantly to tonal patterns ...' (Mursell 1934, 363)

and the aim of music education as

' ... the evocation of musical ability ...' (ibid.)

He does not regard musical ability as an inherited set of capacities, nor does he think it depends upon a particularly acute hearing faculty. Musical ability can be evoked, he asserts, in almost everyone, because

' ... musical discrimination results from the use to which we put our fundamental sensory capacity, and this is most certainly susceptible of education.' (ibid. 365)

It is not possible, Mursell thinks, to diagnose musical ability in advance of its evocation:

'A prognostic test, valid prior to all training and experience, is probably a mere myth. It can measure only static factors, whereas musical ability is dynamic through and through and depends upon the moulding of the purpose and will.' (Mursell 1934, 373)

'We know perfectly well that some children are sure to go much further than others in music and do far more with it. But we do not conclude from this ... that the proper course is to discover the poorly endowed children and limit their opportunities in advance.' (ibid. 377)

The value of music education is in raising the quality of human life not for the few, but for the many. Mursell claims that

'We rarely come upon a child wholly lacking in musical ability.' (ibid. 367)

He believes that the idea that only a few children are musical arises often from the experience of unprofitable teaching:

'Very often music teachers handle young children very badly indeed, trying to force upon them technical masteries as yet inevitably meaningless, drilling them on the most abstruse aspects of music, and, in general, carrying on a program of formal lesson learning. Then, when the children do none too well, the teacher excuses himself by complaining that they lack musical capacity ... the lack is on his part, and it is a lack of educational insight. Set up a music program calculated to musical self-discovery, and it will also lead to musical self-revelation.' (ibid. 374/375)

This musical self-revelation to which Mursell aspires to lead children represents a real advance in the scope and quality of their lives:

'... the important discoverer is not the teacher but the child himself. We must seek to bring about a situation in which the child finds out something outside himself and also something inside himself.' (ibid. 373)

'He finds out that to become musical is not at all to learn something alien but to be most fully and essentially one's very self.' (ibid. 374)

Musicianship and human quality are thus indivisibly

related. What enriches a person musically enriches him in the wholeness of his being, and to deny musical development to children is to excise a unique potential dimension of human experience from their lives.

'The child must be led to discover music as a great and endlessly fascinating pursuit and an opportunity for rich and varied experience and activity. An essential factor in the discovery of a child's musical ability is his awakening to this world of magic beauty and interest. It is part of his heritage as a human being, and to show him the riches of this heritage is the first great task of music education.' (Mursell 1934, 373)

Observations

What more is there to say? One of the reasons for quoting so extensively from Mursell's books is that he 'says' what needs to be said so cogently and clearly. His treatment of the principles of music education is comprehensive both in terms of musical matters, and of how learning and teaching ideally occur.

It might be that some music educators ignore Mursell's work because he was not himself a professionally trained and practically experienced music educator. This, in my view, would be a mistake, for teachers who have the advantage of an extensive musical training themselves are in the very best position to learn from him; their musical understanding, and experience of teaching, enables them to bring to his ideas precisely those elements which he himself lacked. Those who snobbishly neglect his work on the grounds that he was 'only a psychologist' (!) fail to take advantage of insights into the state of their art (music education) which

might significantly heighten the quality of their thinking and practice. In music education the insights of musicians and psychologists are complementary, and there can be few people who possess both to the degree which is evident in the work of Mursell.

How do we account for the bleak fact that all his books are out of print, and in this country at least are almost unobtainable? If, as Wilson optimistically suggested in his article on Mursell (quoted on the first page of this chapter) those books 'opened the eyes of the musical world', it seems that they did not stay open for very long. Or perhaps their view was limited by professional blinkers, affected, as are those of the dray horse, in order to prevent the distractions of lateral vision.

SHINICHI SUZUKI

1898 -

' ... children everywhere in the world are brought up by a perfect educational method: their mother tongue. Why not apply this method to other faculties?'

Prefatory note: Some clarification of terms may prevent unnecessary misunderstandings. In the books by American authors or translators Suzuki's approach to education is termed 'Talent Education'. In the British mind alarm bells may start to ring, warning of holiday 'Talent Nights' at the seaside, of precocious youngsters displaying flashy techniques, poor artistry and pushy parents. Switch off the alarm! and note what Suzuki and the American writers mean by 'Talent Education':

'Talent Education is based on the assumption that humans are born with a very high potential for developing themselves ... our concept of this word talent is the same as ability, which means there is the possibility of raising various abilities in all human beings to a very high standard ... "Talent Education" applies not only to knowledge or technical skill but also to morality, building of character, and appreciating beauty ... Thus our movement is not concerned with raising so-called prodigies, nor does it intend to emphasise just "early development". We must express it as a "total human education".' (Mills 1973, 1/2)

Introduction

Without an intimate understanding of the cultural and spiritual heritage of Japan it is not possible to perceive fully the significance of the philosophy and work of Shinichi Suzuki. What then is the westerner to do?

Leave Suzuki's ideas on one side because he knows he may fail to do them justice? Or acknowledge the limitations, put diffidence on one side, and set out to understand as much as possible? Much of Suzuki's thought, writings and work has a quality which transcends distinctions of culture, race, age and so on. He himself has always advocated making the most of what we have (Suzuki 1969,34), and if what we have is access to some understanding of his ideas, then I do not think he would censure the attempt to make the most of this opportunity.

To many people in this country the phrase 'Suzuki education' conjures up vague, incredulous notions of large numbers of very small children playing violins, and it is inferred that Suzuki must have invented a method of class-teaching for violinists. Indeed Suzuki is responsible for large numbers of children being remarkable for the excellence of the music they make with their violins, and the happiness and sensitivity with which they do so; but his method of instrumental teaching is not a 'class' method, it involves very careful individual teaching allied with group activities. More significantly, Suzuki's teaching methods are the outcome of his convictions as a philanthropist and educator; because he was a professional violin player and teacher it was in this area of education that he worked out his ideas in practice. The potential applications of his educational ideas are very wide. In Japan this has been recognized, and a non-profit-making body called Early Development

Association was established in 1969 with the aim of applying Suzuki's educational ideas to other areas besides music, because

'It is not just a way to teach one skill but to give hope and ability and compassion in many areas of life.'
(Mills 1973, 112)

The important thing for the inquirer is to understand the principles on which Suzuki bases his method; given this understanding, it is open to everyone to relate these principles with his or her own spheres of interest and influence, and to assess the possible applications and their value.

Background

Suzuki did not learn to play the violin as a child. He worked for a time in his father's violin factory, gaining an intimate knowledge of how the violin is made rather than how it is played. The sound of Mischa Elman playing Schubert's Ave maria on a gramophone record shocked him into a desire to play the violin himself:

'To think that the violin, which I had considered a toy, could produce such beauty of tone!' (Suzuki 1969, 79)

He listened again and again to the record, and tried repeatedly to imitate it. From this beginning - from being moved by what he heard and wanting to produce the sound for himself - he went on to study with a local violin teacher, Miss Ando. Later he spent eight years in Germany, studying eventually (and from his own carefully considered choice) with Klingler:

'What he taught me was not so much technique as the real

essence of music ... he would look for the roots underlying a man and his art and lead me to them.'
(Suzuki 1969, 85)

Suzuki's experience in learning to play the violin was significant in the formation of his educational ideas:

'I had no illusions about my performing ability. But I did not know that my despair was brought about not because I had no talent but because I did not know how to develop it.' (ibid. 86)

The assumption that talent for music is inherited - you are born with it, or without it, the matter is pre-ordained for you - is one which Suzuki has challenged uncompromisingly:

'Talent is no accident of birth ... people seem to have the idea that if one is born without talent, there is nothing one can do about it, they simply resign themselves to what they consider to be their "fate". Consequently they go through life without living it to the full.' (ibid. 7)

To those whose response to this is 'Rubbish! Of course talent is inherited!' I would suggest that it is at least worth investigating how Suzuki thinks talent occurs if it is not inherited; how he accounts for the obvious differences in skill displayed by different people, and what practical evidence there is to support or invalidate his assertions.

When he returned from studying the violin in Germany, Shinichi Suzuki and three of his brothers formed a string quartet and performed western music in many parts of Japan; he taught the violin, by traditional methods, in the universities of Tokyo and Yokohama and in other places.

He came to be interested in small children and the ways in which they learn when he stayed as a convalescent with

his sister and her family:

'I played with children a lot in those days ... I played with children so that I could learn from them.'
(Suzuki 1969, 75)

In later years this delight in playing with children, and appreciation of the immediacy of their experiences in play, stayed with him. Clifford Cook describes how

'When a child is "sawing" with the bow in a circular motion, Suzuki stands so the bow hits him in the stomach at the end of its circle, and then he says, "Ouch!" Then the youngster draws the bow correctly and misses him.' (Cook 1970, 79)

He noticed the qualities apparent in young children, that they

'... had no thought of self-deception ... trust people and do not doubt at all ... know only how to love, and .. not how to hate ... love justice and scrupulously keep the rules ... seek joy, and live cheerfully and are full of life ... know no fear, and live in security.'
(Suzuki 1969, 75)

It troubled him greatly to think that

'... most ... would eventually become adults filled with suspicion, treachery, dishonesty, injustice, hatred, misery, gloom. Why? ... There must be something wrong with education.' (ibid.)

Watching his sister's children, a realisation came to him which was decisive in turning the direction of his life towards methods of education; in stating the obvious, he is simultaneously perceiving implications which familiarity had shielded from identification:

'All Japanese children speak Japanese! This thought was for me like a light in a dark night ... 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?' (ibid. 10)

'It cannot be denied that most children speak their language beautifully ... is this not an astonishing fact? All children show their splendid capacity by speaking and understanding their mother tongue. There is no clearer demonstration of the original power of the human mind.' (Suzuki, in Mills 1973, 11)

Philosophy of life

'We can do nothing about our being born into this world, nor about our having to die sooner or later ... however, once born we have to live with ourselves until the day we die. There arises, then, the inevitable question of how to live.'
(Suzuki 1969, 7)

There seems to be a paradox in Suzuki's attitude towards 'fate' (the control of man's destiny by some super-human entity), and his insistence upon man's capacity to choose to develop and 'improve' himself. This is probably an instance of the inability of the westerner to view Suzuki's ideas in their full cultural context. He writes:

'... although man is prone to always be waiting for something, that is wrong ... One never knows what fate has in store. But I believe that it is managed from "over there" and that we over here can gain nothing by fear and worry, and should always have hope and live our lives to the best of our ability.' (ibid. 72/73)

This appears to be an oddly cheerful kind of fatalism, whose positive elements may usefully be followed up whether or not one understands what Suzuki means by 'managed' and 'fate'. Early in his adult life he adopted Tolstoy's maxim that 'the voice of conscience is the voice of God' (ibid. 74).

'Later, I turned from the "conscience" of Tolstoy to follow the lead that Mozart provided in his music into the belief that it is the life force itself that is the whole basis of man's being.' (ibid. 74) (my underline)

This 'life force' is fundamental to all Suzuki's thought and work, uniting his concepts of man and of music:

'Man does not live in intellect. Man lives in the ... life force. "Sound has life and soul without form" ... those words ... are now my motto.' (ibid. 95)

'Life and soul without form'. In the music of Mozart Suzuki recognized this assertion of the life force:

'Although he is aware of sadness, Mozart answers life with a loving affirmative. That is why it is possible to go beyond despair, to envelope the situation in love and change it and bring about the joy of living.'
(Suzuki 1969, 92)

Suzuki describes the response of Pablo Casals to the sound and sight of fifteen or sixteen children playing Saint-Saëns' The Swan and a Bach Bourrée for cello:

'... the seventy-five-year-old maestro ... was speechless in this sublime moment ... before the sound of that life force ...' (ibid. 114)

Children

'Wise affection creates wise children, while foolish affection makes foolish children. The talent* of every child can be developed.' (Suzuki 1969, 15)

Mae Ferro, in The Suzuki Concept, lists the basic needs of children as she sees them in order of priority - that is, the child's 'first' need must be met before he is able to pay attention to the 'next' need, and so on. She cites physiological needs first; the need to avoid hunger, thirst, and cold. Secondly the need for safety (presumably physical safety), and thirdly, love:

'... children must know that they are loved ... for themselves, exactly the way they are, not for something they should become. With the fulfillment of this need comes warmth, security, and the ability to devote energies to the next level of need.'
(Mae Ferro, in Mills 1973, 41)

It is easy for those teaching particular skills, such as musical skills, to focus their aspirations on what the child may become (e.g. an exceptional performer) rather than on what he is (an exceptional child - for every child is an exceptional person in the sense of being uniquely

* See Prefatory note to this chapter.

himself with his own especial needs and possibilities). It is highly significant that Suzuki, whose teaching demonstrably results in some outstanding musical achievements (Suzuki 1969, 32), emphasizes the precedence of respect for children as persons over ambition for them as, for example, musical performers:

'Dr. Suzuki doesn't guarantee that the application of his concept will turn your child into a prodigy (for that is not his goal), although for some children it is doing so. He does say unreservedly that through it any child can learn to play beautifully, and in so doing will gain greater dignity and happiness.'
(Elizabeth Mills, in Mills 1973, 32)

The fourth need listed by Mae Ferro is for self-esteem:

'A child must feel that he is important, can learn, and is worthy of being taught ... If he thinks of himself as stupid or worthless or inferior, he will not have the security and trust to make attempts based on his inner feelings or to judge when something "feels right" to him.'
(Ferro, in Mills 1973, 42)

Learning to judge what 'feels right' to you is indispensable to autonomy, to being able to interact with the environment rather than succumb to it; it enables qualitative criteria to be used, and reality to be perceived and assessed as something much greater than the purely empirical. This faculty of intuition is a profoundly valuable element in the

'...immeasurable potential inherent in human beings from the first day of their lives ...'
(John Kendall, in Mills 1973, 91)

'Wise affection' (above, p. 96) recognises and respects the workings of the child's inner world, and never treats them with ridicule. For example, his efforts to circumvent the frustrations of learning to play an instrument may invite laughter -

"I want to KNOW how to play. I don't want to LEARN how."

"I'm never going to play THAT violin again. It has a squeak in it!"
(Mills 1973, 20)

But the adult who receives such statements soberly, aware of the threatened composure they betray, will keep the child's self-esteem intact. It is a strangely pervasive fallacy to look outside ourselves for that which is actually present within ourselves - whether it is adults trying to build 'character' in children by training them in external modes of behaviour, or the dilettante seeking art in a gallery or music at a concert without recourse to something within himself which can relate artistically or musically with what he encounters. The classic example, I suppose, is that of the first century Jews looking to political externals for the kingdom of God, which Christ disconcertingly remarked could only be found within themselves. Suzuki found, (influenced no doubt by Klingler), that

'... the real essence of art turned out to be not something high up and far off. It was right inside my ordinary daily self.' (Suzuki 1969, 94)

The health of the 'ordinary daily self' is thus ultimately, as well as immediately, of the greatest importance; it encompasses the 'basic needs' referred to by Mae Ferro, underpinning all further development. It is determined largely by the attitudes of the adults with whom the child associates, usually his parents and teachers. John Kendall refers to the attitude of parents who view education as a matter of externals; they ask

"When will our child get out of the Suzuki method?"

The implication is that the method is a kind of pedagogical box into which we put the child, and from which, after shaking and baking him about for a few years, we allow him to emerge, all crispy and crunchy, for the next phase of his development. Parents and teachers who share this concept think of Suzuki as something that is "complete" at some point. They have failed to see that this is a way of learning, an approach to the instrument and to the child. The spirit of study and performance, unlike the precise moment when the student finished Volume 10, will last a lifetime. He will build upon it in a thousand unforeseen ways.' (Mills 1973, 94)

Elizabeth Mills stresses the need for adults to review their attitudes carefully if they wish to keep secure the 'ordinary daily self' in their children:

'All parents, musicians or not, will need to learn to hold their tongues when shocked to see a violin fall to the floor. Young children are accustomed to dropping toys, too. It's just one of life's tasks to learn to hang on to something properly, and an outraged cry from a parent just makes the child uncomfortable in a bewildered way. A little educating is in order, but one must remember that the instrument is more expendable than your child's continued happiness in the musical experience.' (ibid. 21)

This is the same principle observed by Peter Maxwell Davies who, in response to a question as to how much store he set by the neatness of children's work in school, recounted the case of a boy who brought him the manuscript of an original composition; this manuscript had evidently accompanied the boy round the cowsheds at home and was barely legible.

'When he copied it over for the oboist, the oboist almost went on strike, saying "I can't read it". But at that stage I could not very well say "You have got to do it neatly", I had to wait until he developed a bit further and could take it. Now he writes his scores reasonably, they are at least legible, with a minimum of ink or pencil scrubbings all over them.' (Maxwell Davies 1963, 119)

The inner activity of the boy which was working at composing music was the first priority; the neatness with which his hand transcribed it was (important but) secondary.

There is also the danger for adults of underestimating and thereby diminishing children's capacities:

'Children have an inborn eagerness for learning, but we do many things to squelch it by our negativeness. They will strive, and strive indefinitely, to obtain some good effect. This is one of the principal points of Dr. Suzuki's philosophy - it is related to achieving excellence ... too often we are page-flippers rather than seekers after excellence. "Good" in the minds of many American mothers means completing a piece or a book, not what it should mean: doing something well.' (Margery Aber, in Mills 1973, 113)

Clifford Cook notes this devaluation of 'good' also:

'... a rather common philosophy today is that if we just do enough things badly they will add up to something good ... ' (Cook 1970, 91)

which he illustrates mathematically and irrefutably in the equations

$$\begin{array}{l} 100 \times 0 = 0 \\ 1 \times 1 = 1 \quad ! \end{array}$$

It is Suzuki's contention, then, that man exists essentially in a 'life force', which is shaped, developed, neglected or stunted, by adult influence and training in early childhood; and that the almost universal success which children experience in learning their native language demonstrates the complexity of learning task they are capable of accomplishing.

Education

Why educate?

'Mr. Suzuki often speaks of peace for the world ... and of how it depends on improving people.' (Cook 1970, 93)

Suzuki maintains that rather than being born with innate

abilities, people develop according to the personal and environmental influences which surround them from birth. The one innate element he concedes in the development process is the capacity to respond to these influences:

'... to be born with excellent or superior qualities only means to be born with an ability to adapt more speedily and sensitively to one's environment.' (Suzuki 1969, 24)

Given these premises, everyone in a position of influence with young children (notably parents and teachers) has a responsibility to consider seriously the sort of influence he or she exerts, and the ways in which it can be modified and extended for the benefit of the children. If children grow up to be adults who apparently achieve little, enjoy little, it is not (according to Suzuki) because they were born with limited capacities, but because the early influences in their lives were inadequate to permit fuller development. Suzuki is convinced that children's capacity to learn is far greater and more sophisticated than is commonly supposed; it is, he believes, the obligation of adults to develop it.

'People today are like gardeners who look sadly at ruined saplings and shake their heads, saying the seeds must have been bad to start with, not realizing that the seed was all right, and that it was their method of cultivation that was wrong. They go on in their mistaken way, ruining plant after plant. It is imperative that the human race* escape from this vicious circle.' (ibid. 120)

Education is of vital importance because

'Compared with what we ought to be we are only half awake. We are making use of only a small part of our

* In this context Suzuki's reference to the 'human race' presumably means the populations of the countries commonly referred to as 'developed' or 'civilised'.)

physical and mental resources. Stating the thing broadly the human individual thus lives far within his limits. He possesses powers of various sorts which he habitually fails to use.' (William James, in Cook 1970, 19)

Suzuki's belief is that all children are capable of learning to play the violin beautifully, and that in accomplishing this they will gain greater dignity and happiness. (Mills 1973, 17) They will learn, through this experience, how to make use of their physical and mental resources, and will discover the urge and ability to act upon this discovery.

How, then, to educate?

Suzuki's response to the problem of how to educate is based on consideration of three fundamental factors: the needs and capacities of children; the method of learning by which human beings develop remarkable mastery over their native tongues; and the attitudes of adults to education.

'I want - if I can - to get education changed from mere instruction to education in the real sense of the word - education that inculcates, brings out, develops the human potential, based on the growing life of the child.' (Suzuki 1969, 98)

'There is no telling to what heights children can attain if we educate them properly* right after birth.' (ibid. 25)

* Suzuki might be criticised for using words which translate, at any rate, as 'properly', 'good', 'right' and 'correct'. The problem these terms pose is that while everyone can agree on the intention they express, there may be disagreement about the criteria they imply. Yes indeed children should ideally be 'educated properly', but what does that signify? The apparent assumption that it signifies 'in accordance with Suzuki's principles' seems arrogant and parochial, and Suzuki is neither arrogant nor parochial. (Clifford Cook refers to him as 'mild-mannered' in Cook 1970, 34). Perhaps

Suzuki's incredulous realization of the 'splendid capacity' demonstrated by children in the learning and mastery of native language provided the touchstone for all his subsequent work in education.

'The method of education which I have been using is nothing but the method of education in the native language, applied without any essential modifications in musical education. There are two principles which I regard as the most important elements in this method:

1. The child must be helped to develop an ear for music.
2. From the very beginning, every step must by all means be thoroughly mastered.' (Suzuki 1969, 12)

Suzuki asserts that, like language, 'musical sense develops gradually and imperceptibly' (Suzuki, in Mills 1973, 12).

'In the past it was generally believed that an ear for music is innate. The ability of all children to learn both speech and music, however, shows that it is a talent that can be learned ... It is a human aptitude which can only be developed by listening.' (ibid.)

The gradual process of a *child learning to speak* is something we tend to take for granted. Elizabeth Mills describes the sequence:

'... the baby begins to note and associate changes in voice levels of pitch and loudness with emotional states. He develops a perfect memory of his mother's voice - especially its pitch ...' '... increased attention to speech and much listening practice over many months while the brain is organizing sounds into meaningful units ... until he has a vocabulary of two or three thousand words, he will pay more conscious attention to tone quality and pitch than he ever will again in getting verbal messages from his family.' (Mills 1973, 149)

If the baby is to start his musical development in the same way as his speech development his parents should

'... select one piece of great music for a newborn baby ... The baby is made to listen to only one piece

/* the explanation lies in the Japanese manner of expressing a point of view and describing a system, which is simple and direct and tends to ignore the associated questions which in the west we might pursue at the same time.

repeatedly. If this is done it will be found that any baby, after five or six months, will show recognition of this piece of music. If the child is brought up day after day in this atmosphere of good music, there can be no doubt that he will eventually become a young person with an excellent ear for music.'
(Suzuki, in Mills 1973, 12)

'The baby is made to listen ...' might more happily be rephrased 'The baby is obliged to hear ...'; the text quoted is, after all, a translation from Japanese, and it is clear that coercion of children does not figure in Suzuki's method:

'A child's listening should be informal. If he is made to sit down and listen for an hour a day he will hate to listen because it is not a pleasant experience. Music should be absorbed casually. Play the Suzuki record during meals or at bedtime. Children who are doing other things may seem not to be listening to the record, but they probably are absorbing it unconsciously.'
(Mills 1973, 122)

This casual approach may arouse hostility in those accustomed to regard listening as an undertaking to which no less than full attention should be devoted. Indeed it seems that what is being suggested is exposure to music rather than necessarily listening. In any case, Suzuki thinks the experience develops the capacity to listen and distinguish sounds intelligently, in the same way that the capacity to speak is first developed by exposure to other people's conversation. It would be interesting to observe at first hand whether the quality of the music played exerts a compelling influence on the naive hearer, such that the music s/he hears becomes significant to the infant. It is difficult to account for the alleged good influence of one piece of music superseding the immense variety of environmental sound to which the child is exposed. It is also difficult to imagine hearing, as the

associated adult, one piece of music daily for five or six months without suffering considerable irritation; it would seem to me an abuse of a piece of lovely music.

It is characteristic of Suzuki's approach that children should come to love music, and be eager to learn, through enjoyment and their own volition:

'In the past making music "fun" meant setting lower standards. In the Suzuki approach, while the children do have fun, it is not at the expense of excellence.'
(Mills 1973, 112)

The means he employs to achieve this have a benevolent cunning about them, taking perceptive account of the ways in which small children's curiosity is aroused. For example:

'... children are really educated in the home, so ... it is necessary for the parent to have firsthand experience. ... Until the parent can play one piece, the child does not play at all. This principle is very important indeed, because although the parent may want him to do so, a three or four year old child has no desire to learn the violin. The idea is to get the child to say "I want to play too"; so the first piece is played every day on the gramophone, and in the classroom he just watches the other children (and his mother) having their lessons.' (The mother uses a small violin suited to the child). 'The child will naturally before long take the violin away from his mother, thinking "I want to play too". He knows the tune already. The other children are having fun; he wants to join in the fun. We have caused him to acquire this desire.' (Suzuki 1969, 106)

This sounds perilously close to musical conditioning. Yet if the child plays because he wants to play, it may lead him into genuine learning and musical development on his own initiative thereafter. The common Anglo-Saxon alternative practices, of leaving children entirely without guidance, or insisting they take instrumental lessons whether they have a desire to do so or not (and to continue

to take lessons even if they do not grow to like them), are respectively less despotic, and less benevolent, than Suzuki's method; it would not appear that children would be better off musically. (Obviously there are other, and preferable, approaches to children's instrumental lessons; but since Suzuki is aiming at the majority of children, the comparable lot of the majority of children in this country seems the appropriate case.)

Beauty of tone is emphasised as central to learning to play the violin. After hearing the first piece (variations on Twinkle Twinkle Little Star) many times, on tape or record, and played by other students, the beginner learns the piece himself, by ear. He does not pass on quickly to other pieces, ignoring the first; he learns 'to play it beautifully', and when he progresses to other pieces, those he already knows are used as teaching material to raise the quality of playing, to keep in his mind a repertory of music he knows well and can play when he wishes. When he joins his local group to play together, perhaps once a month, he can join in at his own level; he also hears the more experienced students playing music which he in turn will learn when he is ready, thus becoming familiar with it, and beginning to wish he could play it himself. Quality and enjoyment enhance each other:

'If children learn to play well, they will enjoy it.
We enjoy anything that we do really well.'
(Mills 1973, 208)

This phenomenon is observable in Suzuki students, where

there is

' ... an excitement and eagerness among the children which seemed to come from two things: first, from just simple enjoyment of what they were doing, and from music itself; second, from the propelling force which doing a thing well seems to generate.' (Mills 1973, 208)

(The fact that the last observation applies equally to any activity and not solely to music does not render it any less valuable an outcome of musical activity.)

Suzuki insists on the value of repetition as a means to learning to master a skill, or develop a faculty.

'Repetition is so necessary to develop security, skill, understanding, and automatic response.'
(Mills 1973, 99)

'Why has your right hand its extraordinary ability? Repetition. People too can develop superior talent through the same method - repetition. ... Far from being inferior to the right hand, the left hand would display the same ability if we kept using it in the same way.' (Suzuki 1969, 52)

Repetition is regarded as a means to mastery, never as an end in itself. Elizabeth Mills advises parents:

'Children do not tire of repetition unless others show boredom in their remarks, manner, or tone of voice. The safest way to avoid this is to form the habit of searching for new ideas overlooked previously. Not only will you keep interested, but you will help your child listen.' (Mills 1973, 29)

She also reminds parents:

'Keep growing - musically, as well as in other ways. Children grow best in an atmosphere of adult growth, it is contagious.' (ibid. 31)

'Keep inventing new challenges ... Remember the value of change for the sake of change.' (ibid. 32)

Suzuki makes perceptive comments on the value and difficulty of acquiring habits of perseverance, through repetition:

'Perseverance has to be trained too, and is essential

to achieving abilities. Capacities grow with use.'
(Suzuki 1969, 54)

'If one cannot be patient, and stops doing a project halfway through, then later starts again, drops it, starts again and so on - this kind of repetition will not bring good results. A person who works like that will never tide over difficulties, and in the end will give up his efforts as entirely useless and utterly hopeless. Many young people's unhappiness is caused by such reasoning.' (ibid.)

'There is no merit in just thinking about doing something. The result is exactly the same as not thinking about it. It is only doing the thing that counts.' (ibid. 99)

Suzuki's method of musical education rests on the model of natural language learning, taking place from earliest infancy, through the development of hearing and listening faculties, the arousal of curiosity and the desire to play an instrument, and enjoyment in the process of learning to play beautifully. For the method to be effective, the parent or parents must take much responsibility. Their attitudes to the child, and to learning, are crucial; the method makes considerable demands on the parents' time and perseverance (exposing the baby to one piece constantly, starting to learn the violin, and provoking the infant into wanting to learn too, attending classes and undertaking practice); but it is the adults' attitude which brings success or failure. In the first place, they must share Suzuki's belief that children are capable of great things, that children learn best when they want to learn, and find reward in their own progress and in the appreciative response of others. The parent must not be looking for quick results, nor deciding in advance what the child's future ought to be:

'Dr. Suzuki said: "Westerners are too eager to set goals in the far-off future. They want to study to become great artists or are working too hard to win a particular competition. It is always a goal in the future instead of getting enjoyment from music as an essential part of one's daily life". (Mills 1973, 66)

'The only competition a child should have is with himself ... is he doing as well as he can, or is he sitting back and not developing his full potential? ... Most competitive spirit arises from mothers rather than from the children ... The pressure which says "move along faster before you really learn what you are doing" is totally destructive of the learning process.'
(ibid. 65)

The parent really does have to live every step of the way with the child at first, not stand back and direct things from a detached position. Scolding or grumbling are taboo and parents would do better, in Suzuki's view, to improve their own attitude and conduct, and to be ingenious in thinking up effective ways to overcome the difficulty the child is experiencing.

'Be responsible for getting practice started, as well as for helping your child learn how to practice. Don't blame your child for not remembering to practice, or for not wanting to stop doing something else. Don't shout out the window "Stop your play this minute and come in to practice". Experiment with ideas from other parents. Many mothers report that children appear if they hear their mother start to practice the violin (the child's piece of course ...) Remember, too, that nothing works forever.' (ibid. 32)

(Class music teachers who cling to one particular method might do well to heed that last piece of advice!)

The value of helping a child to learn, by using questions rather than giving information directly, is stressed.

This requires patience and intelligence. Here is a detailed example:

'If at a lesson the teacher says to the student "Practice this fifteen times", the parent has two options upon returning home: "Practice fifteen times the way the

teacher told you," or "What was it the teacher told you to practice?" ... If in response the child says vaguely "Something about my finger," perhaps he has forgotten. The parent's reply need not impose information upon him. Rather, the child could be questioned: "Was it on the E string? Was it with the first finger?" Keep "priming the pump" ... He will say, at last, "That was it - the first and third fingers." But don't stop. Say "Why did you have to practise that?" He may answer, "To get my third finger in the right place". With that statement he has become involved in a process. The parent has succeeded.'
(Mills 1973, 92)

In Suzuki's method of education through learning to play the violin the reading of musical notation comes after the child has achieved good tone and musical sensitivity; all the early playing is learned by ear and by imitation.

'Music is for the ear, not the eye, and therefore should be experienced thoroughly and consciously before its symbols are introduced.' (ibid. 155)

This seems a straightforward statement of common sense, putting the horse in the appropriate position to pull the cart, as it were. Yet so many children are introduced to 'music' by having a printed page thrust in front of them, and being trained to associate the printed note with a particular finger on the string or keyboard; the sound they make when learning a piece this way will not for a long time, if ever, approximate musically to the intentions of the composer; the child has no idea in his head of the sound he could be making, no aural criteria to make his striving worthwhile. If we return to Suzuki's premise of learning music in the same way that we learn to speak,

'It is our need to relate directly to one another which prompts us to put speaking before reading. Before embarking on the use of symbols representing someone's

musical communication, we need to sing and play to one another directly.' (Mills 1973, 154)

Far from impeding reading ability, learning to play by ear provides the experience which creates a purpose in learning to read, an eagerness to find out how the sounds can be translated into symbols on paper.

'Dr. Suzuki says that if the children can play they learn to read more easily. This corresponds to a child's learning to read words whose meaning he already knows. Later he goes on to sound out the unfamiliar words. If he already has a musical vocabulary of melodies, note patterns, chords before he starts to read, then the earliest reading can be a matter of recognition of the symbols for these familiar elements.' (ibid. 119)

'One nine year old boy, who had played violin entirely without music since beginning two years earlier, was so excited about learning to read that at his first reading lesson there was a barrage of questions whose answers he never forgot: "How do they show loud and soft? How do quarter notes look? And half-notes? How are slurs shown? How do they tell you to slow down?"' (ibid. 182)

While it might be supposed that 'quarter notes' and 'half-notes' are purely notational concepts, presumably the terms are used verbally by the teacher, in relation to sounds rather than to symbols, so that the child is familiar with the terms and their musical significance before he discovers how they are written down.

As children progress, Suzuki advises that they should hear and play a wide range of music, experiencing different styles and also hearing different interpretations of the same piece; they accrue the personal resources to enable them to make informed musical judgements, to choose how they will play a piece, and to make creative experiments in playing and in composition.

'I don't think we need to kill a child's natural inventiveness or creativity while helping him develop

technical skills for high quality work. What is wrong with giving a creative child the tools which can only be achieved through the orderly, persistent efforts we refer to as discipline?' (Mills 1973, 209)

Elizabeth Mills' experience vindicates the method in this respect:

'Since I began to use Dr. Suzuki's ideas, one of the surprises which has been a delight to me has been the number of young students who just naturally create their own music without any suggestion from an adult ... Many of the melodies have been constructed, of course, out of a vocabulary of rhythms and note patterns used in the repertory. Others are quite original. ... I have seen it develop into group improvisation with two or three students playing together and taking turns in leading off with a motif, as in the type of work developed by Carl Orff.' (Mills 1973, 147)

Learning to play by ear has the further advantage of securing a good musical memory, whereas students who start with the printed page often find memorizing an awesome problem which hinders enjoyment and progress.

'Because children who learn music without the help of the printed page are forced to remember what they have worked out, and because this means they must analyze to remember, memory is no problem. They take note of the form of the music by finding similarities, differences and repetitions in the sound. The pieces are fully absorbed ... music becomes part of one's brain cells instead of remaining on the printed page to be turned into music by an habitualeye-to-finger response ...' (ibid. 142)

Japanese children are accustomed to learn to memorize, through repetition of words and actions. The brevity and abundance of Haiku in their language make them ideal material for memory training. Children are required to memorize them regularly from an early age. Those children

' ... who at first could not memorize one haiku after hearing it ten times were able to do so in the second term after only three or four hearings, and in the third term only one hearing ... Finally children get to spontaneously make up their own haiku, expressing things they have noticed. For example: "At morn when I woke
In the washhand basin there
Crawled a tiny snail.'
(Suzuki 1969, 105)

We do not really have a comparable poetic form, nor a comparable tradition of memorizing, in England.

Aphorisms such as 'Red sky at night, Shepherd's delight' are familiar to country children, but are neither so generally known nor so poetically sophisticated, as the Haiku to the Japanese children. There are other Japanese customs which may enhance children's development through Suzuki's methods, such as manipulating chopsticks, and Origami (paper-folding of great intricacy) (Mills 1973, 172).

Suzuki does not suggest that everything will always be plain sailing; that no doubts or disaffection will occur; he does, though, meet difficulties with a kindly pragmatism which must surely go a long way towards overcoming them.

'When you see that a young child in a group is not concentrating you can help him to retain this pleasure in his music. Say to him "Why don't you sit down for a while and I will teach someone else. Then I will come back to you." You will have saved him from an experience that might have dampened his motivation to play. Furthermore, you can work with him several times during a lesson, gaining his complete concentration each time.' (Mills 1973, 66)

To a girl who said that her fingers were clumsy and would not work as she intended them to, Suzuki said:

'There's nothing wrong with your fingers. Your head and fingers are not working together, that's all. If they don't work in co-operation, your practice is no good.' (Suzuki 1969, 48)

He takes a positive attitude, as he expects parents to do:

'Instead of criticising your son, support him. Find things to enjoy and to approve of in his playing. No matter how many mistakes he makes, there will always be something to praise.' (Mills 1973, 20)

Finding something to praise does not imply pretence that

things are good when they are not; it implies recognition of the good as a means to keeping a forward impetus going, rather than emphasising everything that is unsatisfactory, which is discouraging and may slam the brakes on progress, or even put the pupil into reverse.

'If you are formal and strict and have a "This is education" attitude, you will immediately warp the child. First you must educate the mind, then inculcate the skill.' (Suzuki 1969, 108)

Observations

It is interesting to see in what ways Suzuki's principles for musical education relate also to education in general. He himself evidently believes that these principles can be widely applied:

'What I am trying to do now is to apply my Talent Education to all areas of life. I am trying to get sympathetic primary school principals to try out methods of education that will ensure that not even one student fails in school. I am also trying to get something done about mentally retarded children, and to persuade sympathetic politicians to clarify national policy with regard to children.' (Suzuki 1969, 119)

Suzuki is convinced that it is possible to improve the state of the world by improving the education of children:

'I just want to make good citizens. If a child hears good music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance ... If nations co-operate in raising good children, perhaps there won't be any war.' (ibid. 118)

It is easy to be sceptical of these aspirations, to dismiss them on the grounds that there will never be consensus of opinion on what is a 'good citizen', 'good music', or 'good children'. If the sequence by which Suzuki envisages altruism coming to replace aggression is traced back - through 'good citizens', raised as 'good

children' through 'good education' - an inevitable conundrum presents itself: how, in a world which is manifestly not, by and large, altruistic and peaceable, can enough 'sympathetic' parents, teachers, and politicians be found to set the whole process in motion? This does not invalidate the concept of Suzuki's method of education. Most innovators are so seized with enthusiasm for the possibilities inherent in their ideas that they make claims which, to the rest of us, sound wildly extravagant. But if they were not so moved, beyond the common perception of the case, they would be unlikely to have the vision from which new and enduring principles are distilled. When obsessed by a particular aspect of the truth about how the world may be made a better place, that aspect may assume such significance for the idealist that he appears to ignore the partial nature of his insight. His insight may nevertheless have its own significant contribution to make.

It would be very convenient if harmony could be imposed on the world through politics, or education, or whatever, but the only way things really change for the better is through quality - quality of human thinking, which determines actions, and the quality of human life. And quality cannot be imposed, though it may be engendered. It eludes definition, yet is universally recognizable, and it belongs everywhere. It exposes the futility of the artificial barriers we construct between different parts of our lives, between (for example) the arts and the sciences, intellect and feeling, practice and theory,

subjectivity and objectivity. Suzuki seems fundamentally to be working towards improved quality of life. He identifies priorities in working towards this. He considers first which faculties are engaged in understanding the concept he wishes children to learn; he develops the essential faculties first, the accessory faculties in due course. Because the ear is the arbiter of music, Suzuki develops the aural faculties as the pre-requisite of all musical development; manipulative and interpretive skills follow, but they would be sterile without aural acuity and therefore it is pointless to develop them first. In teaching any subject or concept, this principle of identifying and ordering the essential and the accessory elements is of profound importance.

For Suzuki, being educated is not a matter of being told, or remembering, or reproducing required techniques, behaviour or responses; his method of education involves all these, but he employs them as means to enabling people to achieve quality in the way they think and act.

'Character first, ability second ... This principle has been a light to my path all my life and is written in my heart.' (Suzuki 1969, 75/6)

'If it did nothing else, the nine years of compulsory education ought to instill at least one superior skill in each child. It needn't be a school subject. For instance, if it were daily inculcated in a child to be kind to people in daily life, whether in school, in friendships or at home, what a happy society could be created! But education today simply teaches the maxim "Be kind". The world is full of intellectuals who are very well aware that "one should be kind to people" but who are, in fact, unhappy egoists.' (ibid. 98)

May this adult situation result, in part, from a lack of experience of genuine kindness as a daily fact of life,

in childhood? It is difficult to practise what you have never experienced (though not impossible). Paradoxically, the restrictions of egoism, and the suffering of unhappiness, appear historically to have provoked significant artistic activity; arch-examples of which may be found in Wagner, and Beethoven.

The general principles of Suzuki's approach are relevant to all areas of education (although not, of course, acceptable to all teachers and parents). His view that education should be an enjoyable process, involving the whole family and environment from the child's infancy onwards; that the foundations for awareness and interest are laid by including high quality materials (e.g. music) in the child's environment, without deliberately drawing attention to them. Small children, after all, simply encounter the world as it surrounds them - they do not separate the known from the unknown. Thus they encounter behaviour, language, music, art, and whatever else occurs naturally or by adult design in their environment. Suzuki emphasizes the necessity first to ensure the child's self-esteem and security, without which he is too pre-occupied to be able to focus and grow into new learning. He insists that children help each other to learn, working for their mutual progress rather than competing against one another. Perhaps the most prevalent failure in education which Suzuki's approach counters is the failure of parents and teachers to appreciate the high quality endeavours of which children are capable.

The contribution to education made by Suzuki does not lie in prescribed absolutes.

'I hear so many teachers and parents searching for absolute answers. "Where can we find the 'pure Suzuki?'" they ask ... the proper answer is "Nowhere" ... there are basic principles, and established repertory, but like any other growing, changing concept, the Suzuki method does not exist exclusively in a measurable, definable entity ... It lives in its philosophy, not in its substance ...' (John Kendall, in Mills 1973, 93)

It is unnecessary, then, to lament the incompleteness of our western understanding of Suzuki's work, or to feel thwarted by the differing social structures in Japan and the United Kingdom on which educational practice has to be built. We can profit from the enduring principles, for as Clifford Cook remarks

'The only limitations lie in the imagination and ingenuity of teachers who apply the principles ...' (Cook 1970, 26)

This is true of any teaching situation. Fundamental educational principles are universal. Race and culture are not inherently divisive, they rather proliferate the riches of human life.

"I really can't understand it", began an elderly lady ... who was sitting right in front of Dr. Einstein.
"Suzuki grew up in Japan in a completely different environment to ours. But in spite of that his performance clearly expressed to me the German-ness of Bruch. Tell me, is such a thing possible?"
After a brief interval Dr. Einstein, young enough to be her son, said quietly, "People are all the same, madame"
(Suzuki 1969, 87)

JOHN PAYNTER

1931 -

'We educate through music ...'

'At its most fundamental, music is about
getting excited by sounds.'

Background and Books

John Paynter is a composer and educator whose name is associated principally - though by no means exclusively - with an approach to music education based on children composing in the classroom. As a teacher in schools he broke with the traditional organisation of classroom music lessons, in which the teacher is 'the musician' and children read, write, listen, sing or play as directed. Instead he developed 'workshops' in which responsibility for carrying forward active musical projects is shared between individual children, groups, the class, and the teacher. After teaching music in schools (throughout the age range) and in Colleges of Education, he joined the Department of Music at the University of York in 1969. He has concerned himself with the whole spectrum of music education, working (as, for example, in the Schools' Council Project 'Music in the Secondary School Curriculum' which he directed for ten years) to integrate diverse ideas and practices into coherent developments. He is currently Head of the Department of Music and Professor of Music Education at the University of York. In Personalities in World Music Education, in the Inter-

national Journal of Music Education, William Salaman wrote:

'To change the attitudes of a generation of music teachers almost single-handed may seem barely possible, but there is now a general recognition that most of the new vibrancy and sense of purpose which informs the teaching of music in the classrooms of Britain and elsewhere may be attributed to his extraordinary energy and vision.'
(Salaman 1988, 32)

This 'energy and vision' is communicated most widely through his books, which have been translated into several languages, and reach a much larger public than he can encounter as teacher and lecturer. He 'is much in demand as a lecturer all over the world' (Salaman 1988, 28) and runs courses for teachers in several countries, besides his work at the University of York, and making television programmes.

In his books he draws on his experience as composer and teacher, challenging assumptions about the nature and functions of music education, and offering fresh resources to teachers for use in schools. The first book, Sound and Silence (with Peter Aston, 1970) provides a progressive exposition of the principles of music education through creative work in the classroom, together with detailed projects giving a 'way in' for teachers new to this style of working. It does not set out a 'method'; it is a book which aims to inspire and enable teachers, rather than to prescribe for them. The emphasis throughout is on children working with musical materials, thereby coming to understand musical concepts through direct experience; and on teachers providing stimulus and critical and technical guidance. Hear and Now (1972) is 'a book about modern music in schools' (Paynter 1972, 7) for the non-specialist as well

as for the specialist music teacher. Paynter sets out to dispel the mystique which so often obscures modern music; to introduce and illustrate the means by which composers shape and control musical material; and to relate these matters to classroom practice. He writes, in the concluding passage of the book:

'Once we have engaged the enthusiasm of our pupils we can lead them on to discover more and more about the whole range of music, not only of the present but of the past. The crucial thing is to get them started.'
(Paynter 1972, 96)

All Kinds of Music (1976, vols. 1-3; 1979, vol. 4; 1980, Teacher's Notes) is a series of illustrated books, and tape recordings, for use by children in the classroom. Paynter explains techniques of small-group workshop organisation. He suggests a fascinating range of projects and resources, drawing, as the title implies, on 'all kinds of music'.

'... each book looks at the varied nature of music from a different angle. Similar territory may be covered more than once but the different lines of approach make fresh exploration possible while consolidating the basic techniques.' (Paynter 1980, 3)

This series provides material from which children can set about engaging in active musical investigations; and through which teachers can gain confidence and experience to do what Paynter intends, which is to branch out into creative work on their own initiative, tailored to the needs of their particular pupils.

Music in the Secondary School Curriculum (1982) is, so far as I am aware, the most comprehensive treatment of music education in secondary schools so far published. In his Foreword to the book Professor Harry Rée writes:

'Heads of secondary schools ... ought to acquire it, read parts of it, and then pass it on, rather insistently, to

their music specialists. Or indeed the flow might well be reversed ... Music in the Secondary School Curriculum is important because it introduces schools, in some cases no doubt for the first time, to a possible approach to music which reaches all pupils, involves all pupils and enthuses all pupils.'

A further book, Sound and Structure, is currently in press.

The nature of change

'Change in education is a slow process. Old convictions die hard, and teachers whose work points in new directions often find themselves part of a vulnerable minority. (Paynter 1989)

To appreciate the changes in attitudes which Salaman credits John Paynter with bringing about, it is necessary to be clear about the constructive nature of these changes. Change comes about as a result of contemplation of possibilities beyond the familiar. Such contemplation inspires and excites some people, and fills others with panic and antagonism. Both extremes might be tempered by reflection that changes in human undertakings - such as education - rarely, if ever, require wholesale displacement of the old by the new. 'Change' and 'exchange' are not synonymous; an old car may be exchanged for a new one, fait accompli; but old traditions change because they carry within them the seeds of new departures as well as of partial decay.

'It is often assumed that any proposal for a new approach automatically implies the rejection of everything we have done before. In consequence, some teachers try to make "all or nothing" changes only to find that, apart from throwing pupils into confusion, they (the teachers) do not give themselves time to digest the principles and implications behind the new approach. Inevitably things go wrong.' (Paynter 1982, 88)

Change is feared when it is perceived as an 'either/or' phenomenon, demanding a partisan stance rather than close consideration: extremes trigger off countering extremes, riveting the attention of the participants on the outer perimeters of the argument; the middle ground (which offers prospects for fruitful negotiation) is ignored in obsessive defence of embattled outposts. This situation may be alleviated once it is realised that dogmatic resistance to change prevents the exercise of judgement, rather than necessarily preventing the dreaded change. Refusal to countenance change is also a sheer waste of effort: walking ten miles in a small circle yields mind-numbingly repetitious experience, and wears down the ground, exhausting even those resources it originally sustained; walking ten miles through unfamiliar country requires the same effort, and may reveal interesting resources without depleting them. Tradition is the ground in which change germinates, not its graveyard. It is

'... a living force that animates and informs the present... far from implying the repetition of what has been, tradition presupposes the reality of what endures. It appears as an heirloom, a heritage that one receives on condition of making it bear fruit before passing it on to one's descendents.' (Stravinsky 1942, 57)

Reluctance to contemplate beyond the familiar is understandable. We all feel relatively safe with the familiar, even if we know it to be less than satisfactory. But it is a dead-end attitude, an evasion of the nature of things, literally a fool's paradise with all the disillusion that implies.

'A very obvious and perennial problem for humanity is the unpredictability of existence ... Periods of liberalism and unconformity gradually come to be regarded as permissive, weak and unstable, ultimately to be countered

by some form of authoritarianism - which in turn disappoints as that too fails to resolve the ambiguities once and for all. Reforming conviction which pointed the way to a new decisiveness becomes yet another barrier to fresh thinking. The uncertainties remain, and so the pendulum swings again.' (Paynter 1989)

Daring to recognise uncertainty as a fact of life, which is necessary rather than hostile to our well-being, is at the root of coming to terms with change. In other words, change is an unpredictable and generative process which provides the very continuity some people fear it will destroy. In working for change Paynter draws on many musical traditions. What he rejects is neglect of authentic musical and human values. He has offered music teachers freedom from certain spurious assumed obligations, by focusing on the 'reality of what endures' (Stravinsky, above).

Change in attitudes to music

'Music, like so many other things, is subject to fashion. In addition to having a general goal of musical understanding, the music teacher is working for an attitude to music which will transcend popular assumptions and prejudices.' (Paynter 1982, 114, footnote)

Music teachers have first to deal with their own assumptions and prejudices. These often stem from causes identical to those of their pupils: familiarity with certain kinds of music, and reluctance to encounter others. The infinite variety of kinds of music down the ages represents wealth which few feel competent to handle and 'distribute'. As with world poverty, the scale of the issue can induce a feeling of helplessness. People who resist this

unnerving impotence commit themselves to considered action; and the positive quality of the commitment is more significant than the scale of the action. Becoming purposefully involved with something goes a long way towards freeing us from fear of its scale.

'... all I have to say about music education is that I want people to do musical things. It's as simple as that.' (Paynter, Int.)

One of the fundamental changes John Paynter has worked to bring about is in what people actually think of as 'music'. Teachers want children to make music, to grow through music, but the problem of what kind of music has commonly been met by partial, or particular, solutions which are unsatisfactory. Teachers tend, understandably, to work from the basis of the kind(s) of music in which they have been trained, with which they feel comfortable; they may feel they are safely using something tried and tested.

'... we think we see stability in the art and music of past ages ... (it) doesn't take us by surprise ... (it) may not disturb us very much ... maybe we feel that that's how it should be: art should be understood after the event and should not disturb ... "Disturbing" doesn't mean that music has to be "frightening" ... it does mean ... that for art to really communicate (as opposed to being a kind of escapist entertainment which we view from a distance) we need to feel the excitement of discovery and a freshness of expression and ideas.'
(Paynter 1972, 13)

If teachers therefore assume an obligation to work within the limitations of, for example, tonal music and staff notation, they face the task of bringing every child in a mixed-ability class to achieve sufficient understanding of the principles involved in order 'to make music and grow through music'. In two forty-minute periods a week with a large class this is virtually impossible. Such lessons may, as a result, be spent in ways which at best

give some musical satisfaction to some children through singing together; or at worst, condemn the class to the study of staff notation in painful isolation from the music it was designed to represent.

'Notation is only an indication of potential music.
The reality of music is an experience of sound.'
(Paynter 1979a)

Paynter indicts teaching which places

'... undue emphasis upon the study rather than the practice, so that in many instances it has apparently become more important for pupils to "know about" music than to actually experience music itself.' (ibid.)

He acknowledges that in contemporary society

'Music is widely regarded first and foremost as entertainment.'
(Paynter 1989)

He insists upon the distinctive identity of music for its own sake,

'... not as an analogue of ideas that can be better expressed in another medium.' (ibid.)

(Or, as Aaron Copland put it,

'... every composer begins with a musical idea - a MUSICAL idea, you understand, not a mental, literary or extramusical idea ...' [Copland 1957, 23])

'Regrettably, in school and in the concert hall, we still find a misleading emphasis upon the "literal" interpretation of music. Stories, pictorial ideas, notions of mood and "atmospheric" meaning, programme notes and peripheral information have been pressed upon us in the name of musical understanding for so long that we have reached the stage where it is very difficult even to question this practice. The assumption is that these aids make it easier for people to listen to music ...' (Paynter 1989)

The assumption that music exists primarily as an adjunct to what are regarded as more accessible art forms, such as dance or drama, obviates the need to develop musical perceptions in order to participate in music:

'... it side-steps completely the challenge music offers us - to develop an attentive ear.' (ibid.)

It is at junctures such as this that it is important to be aware of the constructive nature of change, and not to construe altered emphasis as revocation. Paynter appreciates, of course, that music can be

'... used to heighten our understanding of words.'
(Paynter 1970, 49)

But he looks beyond the various usages of music to the fundamental nature of music itself:

'Music's lack of descriptive power of the kind we associate with words and visual images is not a weakness; it is its strength. Unhampered by problems of representation composers, performers and listeners engage directly with the sound relationships and their onward movement in the musical timescape. It is these varied and subtle relationships which give us delight.' (Paynter 1989)

This, I think, is what Debussy meant when he stated

'... la musique y commence là où la parole est impuissante à exprimer ...' (Collins 1972)

Paynter offers teachers a way out of the limited choices many had assumed were available to them (serious 'classical' music, traditional folk music, 'pop' style music, and so on; and a way out which is not an opting out but an affirmation of the intrinsic nature and value of music. He saw that 'modern' music, relying neither on tonality nor on conventional notation (although it may make use of both) offered a solution to the dilemma which could be satisfying both musically and educationally. He rejected the assumptions which had so bedevilled music teaching in schools: that certain 'kinds' of music only are suitable material to use in the classroom; and that music is something in which only the highly-trained or the exceptionally 'gifted' can participate. His interest in and knowledge of twentieth century music, and his ex-

perience as a composer, led him to demonstrate that the principles underlying this 'new' music could be applied in classroom musical activity; and as he applied them, children became fascinated, motivated and involved in musical undertakings. (See the Video-recordings, for example, produced during the Schools' Council Project, although Paynter himself had been working on these lines from his earliest involvement with schools.) Here is the excitement with sounds so infinitely preferable to perfunctory performance of assigned tasks. Working as a teacher in school classrooms, Paynter developed techniques of small-group working, in which children themselves became composers, tackling the problems which face composers, by using the principles with which composers work, at a level commensurate with the child's own understanding.

Focusing on the question of what music is, independently of era, genre and representational conventions, Paynter wrote:

'At its most fundamental, music is about getting excited by sounds.' (Paynter 1972, 7)

This indicates clearly what children should basically get out of music lessons, and affirms the aseity of music itself.

Change in attitudes to musicality

Parents and teachers sometimes refer to children as being musical or unmusical in terms of whether or not they learn to play a musical instrument. Musicality is confused with

technical facility. The quality of the involvement with music, and the potential capacity to respond musically, is ignored, as are the arbitrary circumstances which supply tuition to some children and deny it to others. The ability to read, give a recital of, and ruin a piece of published music is construed as evidence of being 'musical'. This is light years away from Paynter's use of the term. The assumption that a minority of children are 'musically talented' has been used by music teachers to justify the concentration of their resources on extra-curricular activities such as choirs, orchestras, bands and concerts, and to plough dejectedly through timetabled classroom lessons with little hope or intention of achieving any significant musical experience for the majority of children. John Paynter's response to this situation is unequivocal:

'My belief is that if we have music in the curriculum then it must be something that everybody can reach, or it must reach them; otherwise it's fraudulent.'
(Paynter, Int.)

The music teacher, therefore,

'... must not gear his work only to the abilities of the gifted few, but should find ways of using his specialist knowledge to serve the education of all the pupils in his classes.' (Paynter 1970, 2)

This is precisely what Paynter has done himself; and through his integrative work in the Schools' Council Project, and his writings, has helped others to do. Lack of guidance can no longer be cited as an excuse for neglecting to use classroom lessons as opportunities for genuine musical activity. Through musical activity, musicality grows. The large class situation, especially when compounded by cramped accommodation, makes it

difficult for teachers to nourish the musical capacities and tendencies of all the children; musical growth is not a production-line article, it needs time, perceptive guidance, and space for experiment. But whatever the difficulties, at least some genuine musical involvement can be achieved.

Change in attitudes to the role of music teachers in schools

The assumption that all children may 'develop musical understanding' requires of teachers a radical re-assessment of their own function.

'One of the anomalies of the music teacher's position is the way in which he is expected to be educator, conductor and impresario all rolled into one. This legacy from the Independent School tradition has been one of the most powerful influences upon the organisation of music in maintained secondary schools ... whatever the teacher himself may feel about being placed in this special category (did we ever have "Directors" of French or Geography?) - the existence of the title - so widely applied in schools - and the image that it projects, has had a strong influence upon class music teaching and upon teacher-training. ... it determines the priorities for the teacher. He has been appointed to "direct music"; to organise the school orchestra, to put on concerts, to work primarily for the school's public image. ... A teacher who sees his job so strongly in terms of ... directing, organising and instructing may find it difficult to accept that his pupils could be more musically, more creatively involved in ... class lessons.'

(Paynter 1982, 68/69)

The priorities the teacher accords his various responsibilities is inevitably brought under pressure by the expectations and traditions of the school in which he works, but fundamentally it depends upon his own perception of how music relates with education; whether he sees his obligations as purely instructional, or concomitantly

developmental.

'... where music has been seen to flourish in the curriculum and to have something to offer to the majority of pupils it is almost always because the teacher concerned has started from a firm conviction that he has an educational as well as a musical duty.'
(Paynter 1982, 90)

Paynter views the extent to which an inappropriate timetable is imposed on teachers as one cause of 'weak' teaching:

'... how often are we guilty of creating "weak" teachers by asking them to do the impossible; to generate enthusiasm for music and a genuine involvement with music in mixed ability classes on forty minutes once a week? ... Given a little more time to work through a theme with a class, getting a worthwhile response from pupils because there is not the immediate pressure of the bell which may go before anything can be achieved: that can do a lot to encourage a teacher and strengthen his technique.'
(Paynter 1982, 149)

Furthermore, this is only one part of a vicious circle, because

'... a depressed state of class music teaching can easily become a major factor in maintaining a low level of staffing for the subject ... Uncertainty among music teachers about their educational role tends to produce half-hearted class-teaching;' (ibid. 152)

Paynter has set standards of integrity for school music teachers which are more compelling than the habit-formed expectations of some head teachers; it is hard for music teachers to have to educate the Heads as well as the children but, as Harry Rée suggested in his Foreword to Music in the Secondary School Curriculum, they have as much need of education as the rest of us; more, perhaps, in view of their wider responsibilities. As for the function of music teachers,

'We educate through music. Our commitment is to education and not merely to music training. Naturally the two things go hand in hand: educational principles

are worthless without the means of carrying them through, and in our case those means are musical.'
(Paynter 1982, 91)

The message underlying all the detailed considerations and propositions in Music in the Secondary School Curriculum

'The core of our work should be in the general class activities offered throughout the school because music is not exclusively for the classically-trained musician, nor even for any one kind of musician! Everyone can respond to it and in some way be involved with it. Music stimulates the imagination; it engages the intellect. And it does this through sounds, not through words about sounds.' (ibid. 27)

Change in attitudes to musical activity in the classroom

'Music-making is more important than musical information - which is only a support for music activity ... "knowing about music" can never be a satisfactory substitute for the living reality of musical experience.'
(Paynter 1982, xiii)

'... if a simple awareness of sounds is the first step, in another sense it is also the ultimate goal. For whatever else music is, in the end it stands or falls as an experience in sound not capable of translation into any other terms ... Music can only really be understood in terms of its own materials. Verbal explanation remains as verbal explanation. It cannot touch the reality of musical experience.' (Paynter 1980, 2/3)

Musical experience, in Paynter's terms, means musical activity; and 'activity' not in the counterfeit sense of busyness, but the sense in which Erich Fromm defined it:

'To be active means to give expression to one's faculties, talents, to the wealth of human gifts with which - though in varying degrees - every human being is endowed. It means to renew oneself, to grow, to flow out ... to transcend the prison of one's isolated ego, to be interested ... to give. Yet none of these experiences can be fully expressed in words. The words are vessels that are filled with experience that overflows the vessels. The words point to an experience; they are not the experience.' (Fromm 1979, 92)

Theoretically, many teachers would no doubt agree with

this. Before Paynter, before his 'bridge-building' innovations, only the most original and courageous teachers could translate the theory into effective practice.

Paynter believes that

'... all musical activity - listening, composing and performing - is essentially creative.'
(Paynter 1982, 93)

Composing has traditionally been regarded as an esoteric activity, requiring rare gifts and much preparatory study. The same is true, to a lesser degree, of performance. Composition and performance have, with a few exceptions such as jazz, been assumed to depend also upon understanding of staff notation. Listening - because it is confused with 'hearing' - has been assumed to be the musical limit for the majority. Paynter counters this common (but, on reflection, ludicrous) assumption that listening is a passive or at best a receptive occupation, demanding little or nothing from the listener:

'... acute and attentive listening ... is the mainspring of musical understanding. The intellectual overview can sort out the options, but only a sensitive ear makes possible the artistic decisions that put the structural elements in place with the most effective emphases.' (Paynter 1989)

'Listening to music is a vital part of music education, but we must first see that our pupils know how to listen to sounds.' (Paynter 1982, 129)

This is something they can learn through working as composers themselves, in the first place. In composing they will improvise, perform, and systematically revise, all of which depend on careful listening.

How can children be musically active through composing, performing and listening, when there are perhaps thirty or more of them in one classroom, with one teacher, for something like two short periods each week? It is essential to appreciate from the outset that what Paynter requires children to do is to compose, not to pretend to be composers. Composition is

'Fundamentally ... about setting up problems for oneself, taking decisions that will answer those problems and having the satisfaction of having answered them.'
(Paynter, quoted in Salaman 1988, 29)

Pretending to do someone else's job is a matter of imitation, of appearing to be doing something while all you are involved in is fiction. Erich Fromm again illustrates the issue:

'If I appear to be kind while my kindness is only a mask to cover my exploitativeness ... if I appear to love my country while I am furthering my selfish interests, the appearance, i.e. my overt behaviour, is in drastic contradiction to the reality of forces that motivate me.' (Fromm 1979, 100)

In educating children through music it is the 'forces that motivate them' which need to be brought into musical action; make-believe may entertain or occupy but scarcely educate.

So, if children are to compose, what do composers do?

'... a composer ... learns to sort his materials (sounds) ... exploring the possibilities quite systematically, noting relationships of timbre, melody-shape, rhythm pattern, and so on. There is no short cut to this kind of knowledge. It comes only from experience of working at first-hand with sounds. The possibilities must be heard first or the imagination will have nothing on which to work. Second-hand information won't help very much.' (Paynter 1980, 8)

The first need, then, is to get some experience of sounds,

experimenting with them and listening to them, becoming familiar with sound as a medium. This may be suspected to be a recipe for cacophony, and furthermore, for a mish-mash of noise to be substituted for music.

Paynter writes:

'... a piece of music is constructed. It doesn't just happen. So perhaps the children banging about in the classroom are not making music, but as soon as they begin to select specific sounds and start to construct something with them then maybe it IS music. As for techniques they will have to discover those and develop them if the music is going to grow at all.'
(Paynter 1972, 17)

'If we set out to encourage young people to improvise and compose we must start with the youngsters themselves and the sounds. But this does not imply a totally "free" process, uncontrolled and aimless. On the contrary, it should suggest clear lines of work with the sounds and the musical ideas ... There can surely be no better way of coming to understand music than to try to develop our own intuitive groping after a means of personal expression, however clumsy, derivative or humble that may be at first. The theory comes later to explain the experience.'
(Paynter 1982, 119)

Paynter has some interesting observations to make about 'derivative' work, that is, work proceeding from external ideas or conventions rather than 'original' sources.

'Strikingly original music is rare at any level of attainment and, even among professionals, conventions quickly establish themselves so that improvisation and composition inevitably become, to some extent, a kind of "imitation with modifications".'
(ibid. 113)

He also reminds teachers that

'... musical ideas which may be familiar to us as adults and musicians can still be, in a very real sense, "new" for the pupils who discover them.'
(ibid. 112)

He distinguishes between blind imitation and creative imitation (which reflects in its own way Stravinsky's observations about tradition):

'Students who take as starting points for their own exploration general stylistic features in the music of

groups or composers they admire, are doing no more than make those features boundaries for creative experiment.' (Paynter 1982, 113)

This is what Villa-Lobos deliberately set out to do in composing his

'Bachianas Brasileiras, which are not so much evocations of Bach in a contemporary manner, as an attempt to transmit the Bach spirit, which to Villa-Lobos is the universal spirit, a source and end unto itself, into the soul of Brazil.' (Buele Marx 1940, 16)

So composition begins with awareness of sound, through experiment in structuring sounds and silences.

'The sounds we choose to control and order may be any sounds. The music lies in us and our control and ordering of the materials, for music is the organisation of sounds and silences for some expressive purpose.' (Paynter 1970, 25)

'It is one thing to know what sounds are available and even to have experienced them. It is another thing to use them to create music. The essence of this lies in selecting the sounds we need (and/or which we are able to control) and rejecting those which do not fit our purpose. Exactly the same basic decisions would apply to creative work with any materials.' (Paynter 1967, 624)

Paynter is always pragmatic as well as philosophical.

He knows that

'... if school music teaching is to get anywhere we must face the simple fact that music makes a noise! We must press hard for the right kind of accommodation which includes facilities for dividing a class into small groups working independently of each other ...' (Paynter 1982, 78)

Unfortunately this accommodation is exceptional rather than standard, and most teachers have to do what John Paynter himself did for many years, make the best of what they have, be it broom cupboards, cloakrooms, a school hall used as several 'separate' areas. The principle remains that children

'... work in small groups. Five people to a group is a good number: it offers a pool of useful ideas, and with five pairs of hands it is possible to play several instruments at once.' (Paynter 1970, 13)

He regards a wide range of equipment as more of a hindrance than a help in the early stages, preferring to limit the range of instruments so that children are obliged to focus upon certain aspects rather than diffuse their efforts (see Paynter 1982, 86/87). He suggests that

'... if it is our intention ... to draw attention to ways in which sounds can be put together to make interesting structures, and if this is something a class has not done before, we should focus on the structuring process. ... the voice, with all its subtlety of inflexion, is already well-known to us ... Once the structuring process has been understood through the use of vocal sounds, it will be a lot easier to approach instrumental sounds...' (ibid. 86)

'The underlying principles of structure, "working" motifs and developing ideas should be firmly understood before getting into areas of wider choice.' (ibid. 87)

Whatever the level of complexity of the concept with which children are going to work, Paynter introduces the underlying principles through active experience, thus equipping the children to experiment purposefully. He outlines how a small-group workshop might operate:

'... it is usual for the teacher to start with a proposal for the groups to explore: an extra-musical stimulus or a technical idea (melodic, harmonic, structural). This may be little more than a brief statement although it might include some demonstration of possibilities. Either way, it is advisable to aim for a maximum of three minutes talking which should present a challenge to the students' imagination; something they can all act upon. Immediately after this the class quickly divides into small groups to begin making music.' (Paynter 1989)

Characteristically, Paynter does not neglect the essential details of successful classroom practice, advising teachers to 'do the talking first and give out the instruments afterwards!' (ibid. 13)

'The teacher should help the pupils to avoid the kind of meandering which would ultimately cancel out their effort and produce nothing of real substance. At the same time he must encourage them to explore in order to get the ideas flowing: "You won't let the ideas flow unless you churn out a lot of rubbish as well"' (Paynter 1982, 73)

Musical principles, resource suggestions from which to work and perceptive advice on teaching approaches are constantly balanced:

'Don't explain too much, but do ask the right kind of questions. These may be of the simplest nature, e.g. to a group creating an original piece or working on a song arrangement: "What ideas have you got for the beginning? Let me hear them, please". Then: "How is it going to end?" Or: "That's a good idea for the end; now, how do you get from your starting ideas to there? In what ways can you develop those first sounds?" And so on. Simple as they are, these are essentially the same basic questions that every composer or arranger must ask about each new work.' (Paynter 1980, 6)

Notation is invented or/and learned as the need for it arises.

'... you must first acquire a feeling for creating music and this comes before the need of notation.' (Paynter 1970, 28)

One of the great advantages of twentieth century music, for educational purposes, is the innovatory notations it has developed:

'Much of what children create musically, like a lot of music by contemporary composers, will need its own notation anyway: the complexities will be too great for the traditional system.' (ibid. 14/15)

Advantages accrue not only when children write down and perform their own music, but also when they perform works by professional composers:

'These notations are more or less self-explanatory with the advantage that they help us to get started on performance of quite complicated music very quickly and without any previous musical instruction. Not that there's anything especially difficult about traditional notation. Every child in school should learn to read it. But it takes time to master it and there's little doubt that it has in the past formed something of a

barrier for some pupils (and some teachers!)'
(Paynter 1972, 12)

Learning to read and write staff notation after considerable musical experience of playing, listening and composing, is after all

'... making concrete what you know already.' (Paynter, Int)

As notation properly follows musical activities rather than preceding them, so listening to, and studying, the works of professional composers is more illuminating when it comes after children's own experiments.

'If we put the listening and the study before the assignment it may be taken simply as a model. Placed after the experiment ("here is another composer making music like yours") it is confirmation and enrichment. It will be more easily understood because the assignment has given some insight through experience. This is the essence of "musical appreciation".' (Paynter 1970, 12)

As Paynter points out,

'... invention needs something to work upon.'
(Paynter 1982, 113)

and

'... examples played in this way after a period of creative experiment serve also to "refuel", which is necessary because none of us can go on giving out all the time. There must be periods of taking in.'
(Paynter 1980, 9)

None of this, incidently, would be relevant if children were simply 'playing at being composers'. It is because of the real expenditure of effort in 'giving out' that there is a counter-balancing need to 'take in'.

Composing in the classroom using group workshop techniques satisfies the complex requirements of mixed-ability classes remarkably well:

'In music ... we have at least one distinct advantage over other subjects when it comes to mixed ability groups. A French irregular verb remains an irregular verb, to be learned or not learned in the same way by everyone. But a concept such as "melody" can be explored by each pupil if necessary working at his/her own level and could produce musically worthwhile results across the whole range; anything from "primitive" repeated two-note cells to binary and ternary structures with strong harmonic implications or passionate Schoenbergian twelve-note melodies.' (Paynter 1982, 83)

Not only the material, but the appropriate organisational framework, the 'class management' aspect of mixed-ability teaching, is well served by Paynter's attitude to musical activity in the classroom:

'... if it is possible to organise the class work as an on-going "workshop", groups and individuals can proceed in their own way and at a pace appropriate to the topics chosen. At the start of each "lesson" pupils would pick up the threads of what they had been working on and continue until they had completed the assignment.' (ibid. 84)

While short timetabled periods are unhelpful, and Paynter considers longer and, if necessary, less frequent blocks of time to be preferable (see Paynter 1982, 145/146) at least in a workshop atmosphere

'... projects in musical exploration can carry on more or less under their own impetus from one time-tabled period to the next.' (Paynter 1972, 11)

Group workshop techniques involve teachers in much more subtle ways than the 'director of music' approach, because s/he has to meet the particular needs of each child or group of children, as they arise in the course of particular projects. The teacher cannot decide on a single strategy backed up by pre-decided material and then deliver the package, so to speak, to the entire class regardless of how much or how little they are able to gain from it. S/he has to teach, as Paynter says he is so delighted to do, from 'what is produced'.

'The teacher's function is, of course, to help his pupils evaluate what they are doing with the sounds ... (he judges) ... only by direct knowledge of the techniques involved and the music of composers who have used similar approaches. He will need to have done this kind of thing for himself and he must listen to a great deal of music. There is no short cut.' (Paynter 1982, 13)

In order for something to be 'produced' in the first place, the teacher must enable students to make a start and to feel that

'... they are working purposefully within a framework they can grasp. Without this focus interest is quickly lost and the whole exercise becomes aimless.' (Paynter 1989)

This involves careful planning, not of precisely what students shall do (as in teacher-directed assignments which can be performed automatically rather than demanding individual initiative) but of ways in which the teacher can be prepared to meet possible needs, which arise in the course of pupils producing their own work from the starting point selected by the teacher.

'... there is no substitute for good planning ... at the same time, we must allow for the unexpected and be ready to encourage it when it appears.' (ibid.)

'Starting points have to be thought about and agreed, musical possibilities examined; ideas generated, structural procedures tried out; preferred routes confirmed by frequent repetition, judging carefully, as the work proceeds, how specific features - melodies, rhythmic patterns, combinations of instrumental or vocal "colour", dynamic changes, and so on - can be extended, developed, transformed or should give way to fresh thoughts.' (ibid.)

In the course of workshop sessions when children are working on their various assignments they are called together from time to time to perform their works 'in progress', and this, Paynter emphasises, is

'... the point where the teacher must teach ... we are not composing the pieces for the groups but pinpointing for them the kind of questions they must learn to ask themselves.' (ibid.)

'The teacher's comments should, of course, be supportive but should not exclude criticism; it is vital to maintain the atmosphere of creative endeavour.'
(Paynter 1989)

It is this atmosphere, this sense of purposeful activity, of engaged endeavour, which is the teacher's most effective means of maintaining discipline, too.

'Poor discipline almost always arises from boredom when pupils cannot see the relevance of what they are doing and cannot feel involved. The answer lies therefore in the kind of curriculum we evolve, the relevance of the material or the ways in which it can be seen to be relevant, and the sense of progression and purpose that we are able to generate.' (Paynter 1982, 84)

John Paynter sets teachers the task of introducing children to musical activity in the classroom through composition, in such a way that pupils are able to discover or confirm for themselves principles which enable imaginative individual interpretation. This implies guiding children in their efforts to achieve musical discrimination in the adoption and rejection of musical possibilities; and providing listening opportunities in which children can appreciate the excellence of interpretations of principles with which they themselves have been working. In all of this the children are responsible for inventing and developing their own ideas through musical materials, using what technical skills they already possess and striving to acquire further skills which become desirable to them through the needs of the music they are trying to create. At the end of the assignment the finished product is their achievement.

Change in attitudes to the justification of music
in the curriculum

Why is it important that music should be part of children's education in schools? Is it, as the extra-curricular customs suggest, to provide good public-relations vehicles for schools, and to give opportunities to those relatively few children who play instruments or sing, to do so together? In the context of a curriculum for all children these undertakings, worthwhile in themselves, are properly an outcome of a significant philosophy of music education rather than a substitute for it.

What is Paynter's philosophy of music education? He believes passionately that there is

'... something deep-rooted in our lives that music will satisfy as nothing else can.' (Paynter 1989)

He argues this case historically:

'... it is difficult to believe that anything as complex as music could have been developed and sustained throughout thousands of years without having a deep significance which embraces all the superficial functions and interpretations. And because music matters world-wide, and clearly has done so for as far back as we can see across the centuries, its "hidden" meaning is most likely to be something that seems to satisfy or at least mitigate a deep rooted concern, even though this relationship may not immediately be apparent.' (ibid.)

He asserts that

'... the true "value" of art or music lies not in its capacity to entertain us, or to add that "little something" a cultural gloss to our lives, but rather in the way in which, through active involvement with it, we gain insight into what Langer has called "the central facts of our sentient existence."' (Paynter 1982, 135)

Essential value to human well-being is the basic justification for including music in what is considered basic to education. The validity of this premise rests on the assumption that

'There are not two kinds of musical education, the one participatory (for the talented) and the other a passive "appreciation" (for the "non-musical"!)." Participation and appreciation are complementary aspects of the same thing, and they must work together, at suitable levels of technique, whatever the previous musical experience of the students.'
(Paynter 1989)

Paynter has demonstrated that (in the words of Stephen Johns)

"... the first simple value is that there is something very important in doing something yourself ... (i.e. for the pupil) ... because if you involve yourself in exploring music, you become much more aware of what music is and what it's about ... you become ... aware of a new set of possibilities; you're on a road to new things rather than constantly going over a series of techniques. You've opened doors that could lead you anywhere." (Quoted in Paynter 1982, 74)

Education, construed as 'leading out', is well served by 'opening doors'. (It does not follow that doors already passed through must all be closed, although it is this 'either/or' misperception which often muddies the waters of genuine progress.) Creative music, in Paynter's terms, is rooted in authentic musical traditions and moves out into areas of fresh possibilities;

'The context of creativity is imagination, origination and invention ...' (Paynter 1989)

Unfortunately

"Creative Music" came to be regarded by some as ... an alternative method rather than a fresh and possibly wider view of music in education that could be both forward-looking and embrace the best of traditional attitudes ... it is probably time we stopped talking about "creative music"! All musical knowledge and skill can be put to creative use, and if it isn't it has very little value musically.' (Paynter 1982, 137)

As is the lot of all innovators, the chief obstacle to productive use being made of Paynter's work is the mis-interpretation of his ideas; methods which masquerade as 'his' way of seeing and doing things. He is aware of

'... the prevailing misconception that "creative" work means only improvisation, and implies leaving the pupils more or less to their own devices to play with instruments and "see what turns up". Nothing could be more dangerous. Given that sort of "opportunity" they will most certainly create - in a sense which none of us would wish to encourage.' (Paynter 1982, 82)

He has always emphasised that

'... working creatively with sounds demands enormous concentration from teachers and pupils and the ability to organise.' (ibid. 79)

To be educative, music has to be experienced actively, worked with, rather than objectified and 'learned about'; and this truth is something which cannot be grasped through verbal explanation, but only through the experience itself; hence the difficulty of presenting a purely verbal justification for music in the curriculum. (It is significant that Paynter's publications, and the British Journal of Music Education of which he is co-editor, are supported by recorded examples of children's own work - an entirely different principle and effect from, for example, the musically-repellent, teacher-directed 'examples' to be heard in radio broadcasts for schools). The paramount criterion is the authenticity of the children's musical experience:

'... all music-making, whatever the musical style, is "real". What is irrelevant and manifestly "unreal" is the so-called music-teaching in which theoretical concepts are taught without reference to musical sounds, or where emphasis is placed upon ways of "explaining" music other than in terms of musical procedures (e.g. "listen to this record and write a description of the pictures that come into your mind"!)) We might well regard these things as "messaging about", and it is hardly surprising that pupils become restless and bored by them. They know very well that music is not like that.' (Paynter 1982, 52)

Paynter takes account of the realities of the school situation as well as of the realities of musical experience:

'Whatever the circumstances, our job is to educate through music and it is up to us to find the most appropriate way of using the reality of musical experience as a means of education. We may find we have to walk a tight-rope between what we believe is right in music education and the general policies of the school which we must not treat in too cavalier a manner.' (Paynter 1982, 89)

Nevertheless, he points out that

'... when expectations lean towards more and more certification education loses its sense of challenge and takes on a "placatory" role, satisfying ambition with nothing more than a proliferation of degrees and diplomas: laurels upon which we can rest.'
(Paynter 1989)

In showing how, through children composing in a 'workshop', the deep purposes of education can realistically be addressed, Paynter pulls the threadbare carpet from under the feet of those who maintain that

'In an educational system dominated by the idea of teachers passing on information, music was obliged to conform.' (Paynter 1982, 1)

He does not, as music educators are commonly reputed to do, view music in isolation from the rest of the curriculum, but in relation to it, in relation to everything which contributes to sound education for children at a level of real experience and learning, rather than superficial conformity.

'... like music itself, a curriculum must have an essential unity to which all its elements relate convincingly ... Too often we seem to have ignored the deep structure, and in consequence have ended up trivializing music; reducing it to superficial theory and fact that has little to do with artistic reality. ... Music and musical understanding are the priorities ... we need the skill of creative listening; and one of the best ways of acquiring it is through first hand experience of asking the questions and taking the

decisions which produce music - both in performance and in composition.' (Paynter 1989)

One of the main difficulties in genuinely educating children in schools in large classes is that few 'subjects' lend themselves to authentic investigation at a variety of levels simultaneously.

'Music, unlike words, is not tied to precise meanings. It is therefore capable of almost limitless interpretation and re-interpretation. Thus it is ideally suited as a medium through which young people can develop skills of judgement and expression. This is not the same thing as self-expression, which is by and large an indulgent and inward-looking process, but rather an understanding of ways in which structure develops the inherent expressiveness of musical ideas in many different styles, creating coherent forms to reveal unexpected relationships of pitches, rhythms and timbres. Such understanding comes principally through first-hand experience of working in the medium of sound. And it is that - a symbolic seeking after order and integration - which is educative.' (Paynter 1982, 91/92)

Observations

It can be said of John Paynter, as Marguerite Long has said of Ravel, that he is

'A great innovator who loved tradition.' (Long 1973, 101)

There is no contradiction here. Failure to comprehend this concept - fundamental to the nature of constructive change - constitutes the only impregnable barrier between teachers and access to John Paynter's work. He believes that

'Art is concerned with revealing and asserting new ways of looking at things. It is not about making unchangeable forms which will at all costs stand for ever. Rather its principles allow for and encourage a continuous regeneration of ideas, thoughts and feelings. Like the Hindu deity Siva, whose powers embrace equally the forces of reproduction and dissolution, artistic

creativity involves both making and destroying.'
(Paynter 1982, 145)

'The school curriculum should surely encompass both affirmative and innovative education. On the one hand we need to affirm and confirm our cultural heritage. At the same time, we should be aware of the subtle changes in the world around us, be able to understand the responsibilities that life presents, and be equipped to react sensitively and with imagination.' (Paynter 1989)

In relieving teachers (and children) of spurious assumptions about the nature and functions of music education, Paynter has demonstrated change to be a constructive, enabling element in education. He has altered the basic concept of what music education is; and from this concept all the other changes - the new vision of what music in the classroom can achieve, and how teachers can enable children to achieve it - derive their validity. It is a concept which depends upon the assumption that children are capable of developing and sustaining genuine musical activities, rather than being merely executors of teachers' directives; and upon the further assumption that teachers themselves are capable of creative musical enterprise in order to focus and challenge children's efforts. Paynter is adamant that thinking and acting imaginatively and constructively in terms of musical materials is necessary to musical growth. Referring to the new GCSE syllabus he writes:

'Making composition and performance essential features of the new examination is acknowledgement that music demands imagination, active involvement, and creative commitment.'
(Paynter 1989)

While he provides resource ideas for very sophisticated musical work in schools, for use by musically well-trained teachers, he also shows that

'... music, like any other art, has basically very simple raw materials (sounds) and ... these materials can be explored and moulded, shaped into musical ideas without great knowledge of what other people have done before. ... you don't need first to acquire advanced techniques: you can - indeed you must - just begin.'
(Paynter 1972, 10)

The essential condition is that

'Whatever we do we must know that it is musically valid; and that doesn't have to mean "musically complicated".'
(Paynter 1982, 53)

It is characteristic of Paynter's work that he speculates on practice, rather than (as educators are inclined to do) specifying practice. This is a habit which teachers and children alike can profitably cultivate. He shows a concern for authenticity, for quality, both in musical terms and in respect of people's efforts. While he says

'I'm interested in perfection. I'm interested in things working. I've no patience with things of poor quality.'
(Paynter Int.)

it is clear that the quality of the offering (verb), as well as of what is offered, is important to him:

'I get a lot of pleasure out of working with people ... it's a great privilege to work in an area in which all your teaching is from what is produced.' (ibid.)

Teachers who are concerned only with superficialities will neither appreciate nor be able to practise Paynter's principles; those who seek more profound purposes in music education can find much help and inspiration in his work:

'Paynter has been reluctant to offer answers. There is no "Method" bearing his name, no step-by-step scheme for robotic teachers. There are, instead, accumulations of vital questions which cannot be ignored. Teachers have to ask themselves where their musical interests and talents lie. They have to delve within music itself to find out what gives it musical purpose and conviction. They have to find ways by which their pupils can discover

and exploit their own musical strengths. These questions and tasks travel far beyond the cosmetic practices of historical note-taking and formal analysis.' (Salaman 1988, 31)

There is no longer any excuse for music lessons in the classroom to be lack-lustre affairs mouldering on the fringes of the curriculum. Paynter has shown that music education is musical activity (and that statement can be understood palindromically).

MATTERS OF MUSICAL SIGNIFICANCE

Discussion of significant common factors arising from the work of the music educators featured in the preceding chapters will be considered in two parts: those relevant to education as a whole will be 'held over', so to speak, and discussed together with ideas of the general educators in a later chapter; factors peculiar to music education will be drawn together now.

It is evident that from the latter part of the nineteenth century through to our own time, innovatory music educators have been profoundly dissatisfied with the state of music education in general. Perhaps it is this dissatisfaction which sparks off innovation in the first place. Certainly it makes the need for change urgent and apparent, and it is the potential innovator who responds to this need. There appears to be broad agreement that what they see as wrong with music education is primarily its unmusicality, its perversion of musical values. This leads to public ignorance of the worth and potential of music education, and accounts for the extent to which it is undervalued in society. (It should be remembered that 'society' in this context represents a Swiss, a Hungarian, a Japanese, an American, and an English society.) There is widespread misperception of what music and music education are. That is to say, music is perceived as 'the mechanical production, or rather, reproduction of sounds' (Jaques-Dalcroze 1921,92) and music education as superficial performance and learning 'about' music, rather than as making music and becoming more

musical. Music education has been, and is, widely regarded as an optional extra; (it is even billed as such in the 'manifestos' of English fee-paying schools). The innovators, on the contrary, regard music as inseparable from man, even though man is often separated from the means of exercising his musical capacities to the full. They assert the interdependence of musical and human values in music education: all believe that the purposes of music education lie not only in the development of musicality, of musical sensitivity and capability, but through them in the development of human wholeness; which means that far from being an 'optional extra', music is a vital educative medium.

'Jaques-Dalcroze took the view that ... the aim of musical education should be, not the production of pianists, violinists, singers, but of musically developed human beings ...' (Ingham, in Jaques-Dalcroze 1917, 37)

'His vision was of the wholeness and harmony of things, and his aim was to be a complete man and to help others to be so.' (Jolly 1967, 21, referring to Kodály)

'It is not just a way to teach one skill but to give hope and ability and compassion in many areas of life.' (Mills 1973, 112, referring to Suzuki's approach to music education.)

'The fundamental objection to the conventional scheme of musical instruction as it appears in many an elementary school classroom is precisely that it establishes a dualism between music as a subject and the child as a human being. When this happens, neither music or children are well served.' (Mursell 1951, 128)

'We educate through music. Our commitment is to education and not merely to music training. Naturally, the two things go hand in hand: educational principles are worthless without the means of carrying them through, and in our case those means are musical.' (Paynter 1982, 91)

The nature of music education thus is seen to proceed from the premise that 'music is wholly as well as essentially human...' (Walford Davies, 5). From this fundamental

principle it follows that music education is valuable to all children, and should therefore be provided for all children. (Opinions among the educators vary as to how long this universal music education should continue through a child's school life, but the basic principle is unequivocal.) The conviction is demonstrated that virtually all children are capable of musical response and activity, and of learning through them; and that children's musical powers are considerable. For example, Kodály maintained that

'We have to establish in schoolchildren the belief that music belongs to everyone, and is, with a little effort, available to everyone.' (Kodály 1974, 37);

Mursell articulates what all the educators acknowledge, that

'... some children are sure to go much further than others in music and do far more with it. But we do not conclude from this ... that the proper course is to discover the poorly endowed children and limit their opportunities in advance.' (Mursell 1934, 377);

and Paynter asserts that

'... music in the curriculum ... must be something that everybody can reach, or it must reach them; otherwise it's fraudulent.' (Paynter, Int.)

Confidence in children's musical capacities is confirmed also by the Canadian composer, educator and environmentalist Murray Schafer:

'I have still not met a child who was incapable of making an original piece of music.' (Schafer 1975, 4);

and by Peter Maxwell Davies:

'... children are capable of producing vital and arresting original music, if all creative drive is not hounded out of them ...' (Maxwell Davies 1963, 115)

Rudolf Steiner, whose work features in a later chapter, asserted that

'... no effort should be spared in bringing the musical

element even to those children who are considered at first to be unmusical.' (Steiner 1937, 48)

There are other music-related principles which the innovative educators hold in common. They stress that music consists in sounds, not in words about sounds; and that children's direct engagement with music constitutes the educative process.

'... understanding comes principally through first-hand experience of working in the medium of sound. And it is that - a symbolic seeking after order and integration - which is educative.' (Paynter 1982, 91/92)

Information about music, and mastery of its notational systems, are of ancillary, rather than fundamental, importance.

'... elements of a symbolic language or code ... are not elements of music at all ... they can have no meaning and no value to a child unless he has had plenty of experience with the thing itself.' (Mursell 1951, 252/3)

Musical sensitivity is regarded as the first aim of music education, for it is the essential catalyst by which musical techniques and activities are transformed into significant musical experience.

'... sensitivity ... should properly come first because without it other skills will be empty and of little value.' (Paynter 1972, 11)

'Musicianship is an affair of the mind and the spirit, not of the fingers, or the lips, or the vocal mechanism ... the ability to feel and the ability to understand, rather than technique and facile display.'
(Mursell 1934, 9)

Dalcroze adopted a characteristically uncompromising stance:

'It is the duty of every musical educationalist to deter from instrumental technique every individual who is still without musical feeling.' (Jaques-Dalcroze 1917, 18/19)

Schafer, once more, can be relied upon to reinforce the evidence:

'I have tried to make the enthusiastic discovery of music precede the ability to play an instrument or read notes ...'
(Schafer 1975, 6)

Each innovator strives to develop musical sensitivity in children through their direct experience of music:
with Dalcroze, children experienced music directly through their body movements; with Kodály, through singing by ear and by means of hand signals; with Suzuki, through playing the violin by imitation and by ear; with Paynter, through working with sounds in improvisation and composition.

Poor musical materials, and poor teaching, are both rejected as wholly unacceptable. This, after all, is implicit in the resistance to perverted musical values, noted in the opening page of this chapter. As Walford Davies wrote,

'... vapid, sensational music soon bores us, leaving our minds stranded and our imagination comatose; ... unneighbourly, learned, specialized, brainy music ... (can leave) ... the ear unpleased and the imagination stupefied.'
(Walford Davies, 4)

Kodály engraves the principle into the mind of the reader:

'If we had given them food of the same quality as the songs we teach them, they would have perished long ago.'
(Kodály 1974, 148)

Paynter points out that

'What matters is not only that music should be good, but that it should be good for its purpose.'
(Paynter 1980, 1)

and this principle is well illustrated in Schafer 1965, 9.

On the subject of poor teaching, Kodály again makes the point memorably and, I believe, without exaggeration:

'... a bad teacher may kill off the love of music for thirty years from thirty classes of pupils.'
(Kodály 1974, 124)

Dalcroze felt so strongly that he thought

'... a wholesale dismissal of the present staffs would be necessary ...' (Jaques-Dalcroze 1921, 19)

There is consensus among the innovators that music education needs to be in the hands of musicians of high quality, who have been well trained to teach. Dalcroze considers what is necessary in great detail (Jaques-Dalcroze 1921, 20-22). Kodály favours continuing teacher-education until it 'naturally becomes constant self-education' (Kodály 1974, 147). Paynter refers to the necessary musical experience teachers draw upon in the classroom (Paynter 1982, 13). Schafer states the opinion of all when he writes that

'Music education is a matter to be undertaken by musicians, the best we can get, wherever we can get them.'
(Schafer 1975, 28)

In practice, the insufficient numbers of such teachers poses a real problem: what music education can be provided in schools which are without specialist teachers? Either the principle that music education should be provided for all children, or the principle that music teachers should meet the ideal personal requirements, has to be compromised. Mursell, in Music and the Classroom Teacher (1951), and Paynter, in Hear and Now (1972), address the question of how music education can be undertaken by non-specialist class teachers. They encourage teachers to use and develop their own musicality in ways with which they feel comfortable, rather than ineffectively aping what they may have been conditioned to expect 'music teachers' to do. Always the genuineness of the children's encounter with music is the first priority, whatever the level of complexity of the musical concepts involved. Such genuineness even triumphs over poor materials, according to Schafer:

'I have entered classrooms where hideous pieces of music were being performed well, have witnessed the enthusiasm there, and have left without an ill thought, vastly preferring such experiences to the other type where beautiful music is ripped to shreds by grimacing teacher and sulking accomplices.' (Schafer 1975, 5/6)

In the matter of resources, there is a pragmatic determination among the innovators to make the very best musical use of what is available to them, and the powers of children and teachers are the most valuable resource of all; and, paradoxically, often the most under-used.

So - the innovators are united in their belief that music education is concerned with musical and human values; and that it should be provided for all children. They are in accord over principles of vital importance to music education. Yet when we consider the ways in which they translate these beliefs into practice, it appears at first glance that they diverge markedly. The procedures of each are associated principally* with a particular approach to music education: Dalcroze with body movement; Kodaly with singing; Suzuki with violin-playing; Mursell with psychology; Paynter with musical composition. Is there, then, no common ground in the procedures developed by these music educators? Does the teacher have to opt for 'the Dalcroze way', or 'the Suzuki way', or whatever, and learn how to handle music education by trying to do what that particular innovator did?

* I stress the word 'principally' because of course Dalcroze used voices, instruments, improvisation; Paynter uses voices, movement, instruments, and so on. Kodály and Suzuki intended their initially more specific 'methods' to branch out progressively into other forms of musical activity.

Unfortunately, this is precisely what teachers often seem to think they have to do. The various procedures are regarded as contrasting, or even competing, alternatives. To say that they are 'alternatives' is both true, and ambiguous; one of the many dangerous half-truths which litter the field of education and hinder progress like mines in a minefield. It is true that the procedures, the 'methods', are distinct and represent different ways of educating through music. The other half of the truth is that there is marked concurrence in the ends those procedures are designed to achieve, and in the musical and human values they are intended to serve. Dissimilar procedures are the means to similar ends.

'Means' and 'ends' have become words emptied of meaning, and simple statements of truth have been reduced to clichés, by the importunate jargon of educational literature and debate. Their significance remains neglected in educational reality. It may be necessary to pause to let the significance re-assert itself.

Means are only valuable in so far as they serve worthwhile ends. Perhaps we need to find ourselves comfortably ensconced in the corner seat of a train going in the wrong direction, before we can appreciate that truth afresh. Teachers, in this country at least - (I am not in a position to observe beyond) - appear to be obsessed with means and quite astonishingly unconcerned with ends. This may be partly because the unwholesome pressures of our education

system cloud minds and sap energies; and partly because the whole concept of education in our society tends to be superficial, based on appearances and short-term objectives. Yet it is crucial to the success of any enterprise that those undertaking it know where they are trying to go, before deciding on the appropriate means of getting there. Transport provides an accurate allegorical illustration of the distressing condition observable in education, in which teachers rush arbitrarily around a maze of routes, periodically jumping off one vehicle and boarding another, doing U-turns oblivious to the chaos this causes. Others repeatedly travel one route by force of habit, or because it relieves them of the effort of making connections. All meet inquiries as to where they intend to go with dismissive rejoinders that they can't stop to talk about destinations, they are much too busy getting there. Getting where? If the intended destination, the purpose of the journey, is not known, what can all the travelling signify beyond an occupation of time, and perhaps a little incidental entertainment looking through the windows? On the negative side it signifies a great deal of wasted effort and opportunity.

This blind, unconsidered manner of proceeding is in marked contrast with that of the innovatory music educators, whose actions arose from their perception of, and determination to meet, the needs of particular situations. The means they chose reflected their individual strengths and experience, directed by their common beliefs about the nature and functions of music education. Hence the

diversity of procedure, and the unity of purpose.

What implications does this have for successive generations of music teachers? Since the principles underlying innovative practices in music education are to a large extent consistent, surely it is these - rather than the procedures - which are of enduring value? The teacher needs to consider how his or her own values and context relate with the purposes and potential of music education; and, if the validity of the fundamental principles is acknowledged, how best they can be interpreted in his particular situation. Obviously there are innumerable procedural ideas which can usefully be borrowed or adapted from the innovators' work. But every teacher has to take responsibility for his own teaching, for the ends it serves and the means it employs. He cannot 'adopt' a 'method' wholesale at second-hand, if he is really concerned to use his vision of music to meet the needs of 'his' children, with the resources (human and material) at his disposal. Procedures are generally culture- and era-related; fortunately, the underlying principles are not.

Innovatory ideas in music education are of great significance to music teachers. They demonstrate that imaginative response to unsatisfactory situations is necessary and possible; and that there are fundamental principles to guide such responses. They are a rich source of inspiration philosophically and pragmatically. The pedantic and elitist expectations, with which public

misperception and school tradition often burden the music teacher, are exposed as wholly misplaced. The value of music education is shown to consist above all in a joyful encounter with music, which is life-enhancing in more ways than we are able to identify.

'If the child is not filled at least once by the life-giving stream of music during the most susceptible period - between his sixth and sixteenth years - it will hardly be of any use to him later on ... This experience cannot be left to chance, it is the duty of the school to provide it.' (Kodály 1974, 120)

PART II

JOHANN HEINRICH PESTALOZZI

1746 - 1827

'... they stand there without powers of observation, without freedom, without the courage to help themselves, like butter in the sun.'

'My only politics now is to make something of men and to make as much of them as possible.'

Pestalozzi would have been a remarkable man in any era or country. In Switzerland at the turn of the eighteenth century he encountered considerable misunderstanding and opposition in his efforts to relieve the wretched conditions of the poor. His father died in 1751 when Pestalozzi was five years old, and the boy spent long periods with his grandfather, a clergyman in the village of Höngg outside Zürich. With the old man Pestalozzi visited the poor and needy, became aware of their degradation, and of the plight of children sent to work at an early age in the factories of Zürich. As a young man he sought to equip himself to do something to alleviate this miserable situation, at first by the study of theology, which he later abandoned in favour of the law. He became involved in student politics and was branded a revolutionary. Finally, under the influence of

'... the many Utopian schemes for the improvement of agriculture which at that time found acceptance with the younger generation in Zürich ...' (de Guimps 1903, 18/19)

he gave up his law studies and bought a house and some neglected land. He set about putting these in order, and

educating a number of neglected children, as complementary enterprises; the children would be prepared for adult life by learning how to make the land profitable, and enabled to develop their individual capacities and social abilities while living together in the manner of a large family rather than of an institution. In a letter around the year 1790 Pestalozzi wrote:

'The dream of making men something through politics before they really are something, this dream has vanished in me. My only politics now is to make something of men and to make as much of them as possible.'
(Quoted in Heafford 1967, 16)

Until his death in 1827 he worked with this one overriding aim in life, hindered by his own lack of administrative and economic competence, but indomitable in his conviction that the poor could and should be elevated through education, and that

'... education involved not the imposing of knowledge, but the development of potential ...'
(Heafford 1967, 77)

In this he differed fundamentally from the predominant contemporary view which regarded education as something which is 'done to' people; a superimposition, rather as a coat of paint changes a brick wall superficially from red to white and flakes away with the passing years.

'He saw ... that the ordinary education of his day, instead of looking for ... elements of power in the child, in order to develop them by use and encourage a full natural growth of all the child's best faculties, did nothing but put before him the knowledge, ideas, and feelings of others, and try to make him regulate his habits by them, and fix them in his memory. Thus the most precious powers of the child wasted in inaction, and education did little more than stifle his individuality beneath a mass of borrowed ideas.'
(de Guimps 1903, 118)

The implications of this for music education are clear: are the purposes of music education fulfilled when

information about musical matters (notation, history, composers and their works, for example) is given to the pupils and retained by them? Or is music education successful only where it exercises, draws out and develops the musical capacity within each child? Are the 'precious powers' to which de Guimps alludes a vital resource for music education? The weary dismissal of music lessons by some children as 'pointless and boring' may be evidence of individuality having been stifled beneath a 'mass of borrowed ideas'. To such children, what passes for music in the classroom is a second-hand experience, something someone else has thought up and made all the interesting decisions about, something you get out of a book. The child's role is reduced to that of intelligent parrot. If the 'elements of power in the child' are enabled to develop through first-hand musical experience, the 'knowledge, ideas and feelings' will be his own.

Any concept of education rests on related concepts of the nature of man and of society, of knowledge and of learning. The experience on which Pestalozzi based his own educational philosophy was one of close acquaintance with poor, uneducated people, whose plight disturbed and offended his humanitarian instincts:

'I desired ... the welfare of the people ... whom I feel to be miserable as few feel them to be miserable, because I have borne their sufferings as few have borne them.' (Pestalozzi's novel Leonard and Gertrude (1800) quoted in Quick 1894, 305)

He wholly rejected the view then prevailing

'... with regard to the education of the poor that a semi-education is good enough, whereas human nature demands a

whole education.' (Pestalozzi's Sämtliche Werke
Vol. 20, 103, quoted in Heafford 1967, 81)

Pestalozzi insisted that education is appropriate for all
children:

'Every human being has a claim to a judicious development
of his faculties by those to whom the care of his infancy
is confided.' (Pestalozzi's Letter to Greaves, quoted
in Quick 1894, 356)

Is a 'semi-education' in music good enough for those
children who do not volunteer immediate interest and
aptitude in learning to play an instrument, or in listening
to music?

Pestalozzi rejected also the doctrine that man is born
sinful, and held

'... an unshaken belief in the original goodness of human
nature ... Not "nature" ... but circumstances are
responsible when a man, and through him his whole set,
goes down the hill.' (Silber 1960, 37)

Unlike John Locke (1632-1704) who considered the infant
mind to be like a blank slate prior to the imprints of
experience and education, Pestalozzi

'... did not see the new-born child as a rough-hewn stone
into which parents and educators could carve the image
they wanted, but as a seed which already contained the
essence of the child's intelligence and personality.'
(Heafford 1967, 44)

Each individual is thus seen as possessing value and
potential within himself, and as developing under the
influence of his environment; in social terms this means
first his mother, and then progressively widening circles
of social awareness:

'... he becomes conscious of being the brother of his
brothers, the neighbour of his neighbours, etc. ...'
(Silber 1960, 178)

Pestalozzi held the ideal of harmonious relationship to be fundamental for human beings; it required that

'... the functions of the body be brought into harmony with the activities of the mind and of the heart, a harmony which, he thinks, had originally existed in the uncorrupted state of Nature.' (ibid. 187)

'Nature' with a capital 'N' is an unfamiliar term in the twentieth century. Pestalozzi uses it frequently, not so much in a pantheistic sense as to mean 'in the way things are without human intervention'. His tendency nevertheless to personalize 'Nature' in no way obscures his argument:

'Nature forms the child as an indivisible whole, as a vital organic unity with many-sided moral, mental, and physical capacities. She wishes that none of these capacities remain undeveloped ... she develops the child's heart, mind, and body in harmonious unity. The development of the one is not only indivisibly linked with the development of the other, but each of these capacities is developed through and by means of the others.' (Pestalozzi, quoted in Heafford 1967, 47/48)

From this we may deduce that capacities to think, feel and act through music develop interdependently with other capacities, none sufficient in itself but each having a characteristic function within the complete educational experience. To label a child as 'scientific', 'musical', 'athletic', and then to concentrate his efforts and learning exclusively in that one area is to encourage many of his powers to atrophy; aptitudes and preferences are real, but respecting them does not demand the neglect of less dominant powers. Pestalozzi seems to be implying that it positively requires the complementary development of less dominant powers.

For Pestalozzi the purposes of education are unequivocally

centred in the child, and not in any body of disciplinary knowledge or need for conditioning.

'"Make it your aim to develop the child" Pestalozzi was never tired of repeating, "and do not merely train him as you would train a dog, and as so many children in our schools often are trained."' (de Guimps 1903, 255)

In Pestalozzi's novel Leonard and Gertrude, Gertrude maintains

'It is all well and good for them to learn something, but the really important thing for them is to be something.' (Quoted in Quick 1894, 307)

Not that 'learning' and 'being' are mutually exclusive; far from it; but imposed 'learning' without development of the whole person from within is of little value.

Pestalozzi regarded knowledge as something integral to the knower, not as an appendage or adjunct:

'... that which the learner has gained by his own observation and which, as a part of his personal experience, is incorporated with his mind, he knows and can describe or explain in his own words. His competency to do this is the measure of the accuracy of his observation, and consequently of his knowledge.' (Quick 1894, 369)

Pestalozzi abhorred 'superficial knowledge', attained through rote-learning, repetition and imitation; he saw it as the antithesis of real understanding. The poverty of achievement for a child who succeeds in learning by rote, compared with the child who succeeds in understanding a concept, he vividly describes:

'Say how you feel when those who explain difficult mathematical problems as if the secrets of nature were in the process of being revealed to them, are faced with some small condition which has not been accounted for in the examples drummed into them and are therefore unable to see immediately whether the necessary proof is based on the seventh or eleventh principle - and then they stand there without powers of observation, without freedom, without the courage to help themselves, like butter in the sun.' (Pestalozzi's Sämtliche Werke Vol. 20, 323, quoted in Heafford 1967, 56)

This is exactly the situation of those post-A-level students who, when asked to compose, are so hung about with proscriptions and prescriptions that they are quite incapable of allowing themselves to entertain musical ideas. Their freedom has been forfeited to the observance of rules. In teaching his small son Jacobli, Pestalozzi experienced the problem of rote-learning-without-understanding, and remarked in notes made in 1774:

'I tried to make him understand the meaning of numbers. At present he only knows their names, which he says by heart without attaching any precise meaning to them. To have a knowledge of words with no distinct idea of the things they represent enormously increases the difficulty of getting at the truth.'
(Quoted in de Guimps 1903, 41)

Equally a knowledge of the notation of music with no distinct idea of what it represents 'enormously increases the difficulty of getting at the truth' (i.e. the musical significance). Pestalozzi's strategy for achieving real, lively knowledge in a child was to

'... teach him absolutely nothing by words that you can teach him by the things themselves; let him see for himself, hear, find out, fall, pick himself up, make mistakes; not word, in short, when action is possible. What he can do for himself, let him do it; let him be always occupied, always active ...' (de Guimps 1903, 47)

Being told how to do things and how not to do things in the music classroom before ever getting the chance to try doing them, would be seen by Pestalozzi as a recipe for educational disaster; children need first-hand experience with musical materials and concepts, they need to experiment and to observe the effects of their actions. He considered that

'... instruction did not consist of "teaching pupils about thought, but of forming their capacity to think".'
(Heafford 1967, 51)

In music, therefore, children would learn not about music, but how to think and act in terms of the particular concepts on which it rests.

Learning experiences, in Pestalozzi's view, need to progress from the simple to the complex:

'In every department instruction must begin with the simplest elements, and starting from these must be carried on step by step according to the development of the child, that is, it must be brought into psychological sequence.' (Quick 1894, 369)

What Pestalozzi seems to mean by 'elements' is irreducible basic components or principles; the basic raw materials of a discipline, from which progressively more sophisticated structures may be built up. He repeatedly stresses the importance of continuity and sequence in learning; he aimed

'... to make the elements of spelling and arithmetic as simple as possible and to put them in such a way that the child could be brought ... from the first stage only gradually to the second - but then without any gaps in his knowledge remaining - and that then, basing himself on the fully comprehended second stage, he could be brought quickly and surely to the third and fourth stages.' (Pestalozzi's Sämtliche Werke Vol. 13, 194/5, quoted in Heafford 1967, 52)

This approach certainly worked well, for a Report on Pestalozzi's school, presented to the Minister of Arts and Science named Mohr, in Lucerne, reads:

'The first thing we noticed was that Pestalozzi's children learn to spell, read, write, and calculate quickly and well, arriving in six months at results which an ordinary village schoolmaster would hardly bring them to in three years.' (Quoted in de Guimps 1903, 204)

Nevertheless Pestalozzi insists that this process cannot be hurried:

'Do not expect too much of him till his mind has been strengthened by practice in the things he can understand.' (Pestalozzi's Evening Hour No. 28, quoted in de Guimps 1903, 123)

De Guimps deftly summarises the principles involved when he writes that Pestalozzi devised

'... a graduated series of exercises, the starting-point of which was within everybody's comprehension, and the unbroken action of which, always exercising the child's powers without exhausting them, resulted in a continuous, easy, and attractive progress, in which knowledge and the application of knowledge were always intimately connected.'
(de Guimps 1903, 375)

Education, according to Pestalozzi, should not only develop a child's individual potential but also prepare him for the circumstances of his life as an adult; not, however, as

'... vocational training ...' which '... as practised usually neglects many human faculties; it turns man into a living machine.'
(Silber 1960, 189)

In a journal entitled Ephemerides, published by Iselin, Pestalozzi wrote:

'It is most essential that what we do for children in their learning time, should in no way incapacitate them for the kind of life they may be expected to lead later on ...'
(Quoted in Green 1907, 24)

In our society there are many very diverse musical activities. How can we prepare children (and avoid incapacitating them) for those in which they may wish to engage later on? Music comprises an enormously wide and varied field of knowledge and experience. This richness represents, to many teachers, an apparently insoluble dilemma: what aspects should be included in the music curriculum? Any selection appears to result in inadequate and fragmentary acquaintance with music. The conventional solution is for the teacher to include those aspects with which he himself is most familiar, or in which he has a particular interest; but this perpetuates the limitations

of particular people, and the criteria for selection have nothing to do with the needs of children. There is no way of knowing who will become fascinated with jazz, who with choral singing, who with the 'pop' music of the time, and so on; and it would not be possible, in any case, in the limited time allotted to music in the curriculum, to prepare each child in the rudiments of particular genres. If we explore Pestalozzi's ideas a little further perhaps a solution to this dilemma may suggest itself.

Delight is an experience which Pestalozzi felt children should savour in plenty, and of which the children of the poor were largely deprived; he identifies 'singing and the sense of the beautiful' as peculiarly suited to fulfil this need (de Guimps 1903, 186). A pupil in Pestalozzi's school at Burgdorf, named Ramsauer, later recalled:

'Buss made his pupils sing as they walked up and down the big corridors of the castle, two and two, and holding each other's hands. That was our greatest pleasure; but our joy reached its height when our gymnastic master Naef ... joined us ... When he marched with a military air at the head of some sixty or eighty children, loudly singing a Swiss song as he went, nobody could help following him ... We sang everywhere - out of doors, on our walks, and, in the evening, in the court of the castle; and this singing together contributed in no small measure to the harmony and good feeling which prevailed amongst us.' (Quoted in de Guimps 1903, 209)

Singing together with a will always creates a happy social atmosphere; singing together perfunctorily, without delight, is a different thing altogether; it may well be a pernicious influence misleading children into regarding singing as worthless. Pestalozzi believed that the whole of education should in the main be enjoyable:

'... the actual process of learning was more than a means

to an end: it was something of value, interest and enjoyment in itself.' (Heafford 1967, 21)

He certainly seems to have achieved this at Burgdorf, for his assistant Krusi wrote:

'The happiness of the children and their eagerness to learn soon attracted a good deal of attention.'
(Quoted in de Guimps 1903, 202)

Pestalozzi attached great importance to the desire to learn, which springs from enjoyment and inspires children to learn on their own initiative.

Suppose a music teacher accepts Pestalozzi's definition of knowledge, and sees his responsibility to his pupils as primarily the evocation in them of delight in musical experience, the desire to learn, and the ability to do so on their own initiative: what implications does this have for solving the dilemma about which aspects of music to include in the curriculum? In Pestalozzi's terms, he needs to bring his children to delight in worlds of sound; to understand for themselves, and to apply, the concepts which underlie many, if not all, kinds of music; basic concepts like sound, silence, rhythm, pitch, dynamics, timbre, density, tension and relaxation, and the inter-relationships of these concepts. Particular musical works represent in this context not isolated genres but living examples which illustrate the concepts learned, and are in turn illuminated by the children's understanding of these. The strength of this approach to music education is that it starts with 'the elements' of music; once these have, unhurriedly and thoroughly, been assimilated, the children are equipped to continue their musical development

in any number of ways. If they have become eager to learn, and able to learn on their own initiative, they will be able, when they find themselves short on information, to go out and look for it; when they are short on skill, they need not despair, but can set about acquiring it. Obviously every skill one desires is not attainable! but in principle it becomes a possibility, rather than a matter of defeatism. The children already have the most valuable ability, they understand how to employ information and skill in musical undertakings.

A young bookbinder by the name of Buss was sent to Pestalozzi to take on the duties of teaching drawing and singing at Burgdorf, and the experience of his first day there confirms Pestalozzi's theory:

'On entering the schoolroom Buss found nothing at first but noise and confusion, and it was some little time before he could understand what was going on. His first impression was that children were kept too long at the elements; but when he saw how much power this gave them afterwards, he could not help feeling that if he himself had been taught in this way, he would have been in a position to carry on his studies by himself, and need never have been prevented from rising in the world.'
(de Guimps 1903, 203)

Monsieur Jayet, who had been one of the first pupils at Pestalozzi's school at Yverdon, and who was according to de Guimps 'a man eminently qualified to form a correct estimate of Pestalozzi', wrote in a letter:

'Pestalozzi ... sought to prepare the vase rather than fill it. But this judicious plan not infrequently gave rise to misapprehension, and I afterwards heard many parents find fault with Pestalozzi, saying: "As long as my son was with Pestalozzi he learned nothing, but as soon as I put him somewhere else he made rapid progress." And I often had the greatest difficulty to make these people understand that this very progress was owing to the judicious preparation their children had received from Pestalozzi.' (Quoted in de Guimps 1903, 403)

There is sometimes ill-judged pressure on music teachers to abandon the sound progress of their pupils and provide untimely displays of mass virtuosity in the form of concerts, the purpose of which is to impress parents, governors, advisers and so on. A concert as an appropriately timed forum for performance can be delightful; concerts conjured up for advertising purposes regardless of whether public performance will serve the musical development of the children are simply bogus. Pestalozzi's insistence on the unhurried laying of firm foundations may provide some ammunition for teachers defending themselves against such pressures.

Pestalozzi makes a distinction between the educational aim that children shall enjoy learning, and pill-sugaring exercises:

'Pestalozzi ... was totally opposed to the notion which had found favour with ... Locke and Basedow ... that instruction should always be given in the guise of amusement. "A child must very early in life be taught the lesson that exertion is indispensable for the attainment of knowledge".' (Quick 1894, 366/367, including quotation from Pestalozzi's Letter to Greaves XXLIV)

He valued the development of critical capacities, and believed that children

'... must learn to root out thorns and thistles, which they never do of their own accord, but only under compulsion and in consequence of training.'
(Pestalozzi's Leonard and Gertrude, quoted in Quick 1894, 308)

This training was formal, as an extract from Pestalozzi's journal charting the education of Jacobli makes clear:

'... in those few hours of study devoted to the steady acquirement of necessary knowledge, you must suffer no interruption. Let such hours be few, but let them be inviolable ... make it impossible for the child to have

the faintest hope of being able to escape this duty. Such a hope would encourage restlessness whereas the certainty that there is no escape will cause even the desire to escape to be forgotten. In this case, indeed, Nature must no longer be listened to, and the child's desire for freedom must be resisted.'
(Pestalozzi's Journal, quoted in de Guimps 1903, 45)

This affirmation of the teacher's obligation to teach is valid in music education and in every disciplinary area; and Pestalozzi, as always thinking of the welfare of the child, offers wise advice on the management of a formal teaching situation. (Pill-sugaring, incidently, which finds favour with lazy and incompetent teachers in every generation, is the antithesis of Pestalozzi's principle; it has the insidious effect of giving children a perpetual feeling that there must be a way of getting round real effort.) Children can learn a great deal on their own initiative, but learning to be critical requires direct teaching; this is essential in music, where a perceptive, critical attitude and an attentive aural faculty is necessary to musical growth.

It is not only for the purposes of occasional 'training' sessions that Pestalozzi recognises the necessity for some curbing of freedom:

'Social life demands such talents and habits as it is not possible to form without restraining the child's liberty.' (ibid. 47)

He was so involved in actually educating children that the principles Pestalozzi set out are always inseparable from the ways in which he believed teachers should behave, how they should regard children and encourage and enable their development. The child's strength of character is seen to benefit from the reciprocity of freedom and discipline,

and Pestalozzi weights his scales heavily on the side of freedom:

'Plenty of joy and liberty, with a few periods of restraint, during which the child has to fight against and subdue his natural desires, will give strength and the power of endurance. Too much restraint would have a disheartening effect, and joys coming more rarely would no longer have the same happy influence.' (Pestalozzi's Journal, quoted in de Guimps 1903, 46)

The manner in which this thwarting of self-will should be administered is unequivocally stated:

'... a father who ... guides wisely and blames justly must be obeyed by his child, but no unnecessary command must be given. Never let your orders be the result of caprice, or vanity, or a partiality for knowledge which is not essential. To ensure obedience it is most important that children should know exactly what is forbidden. Nothing produces so much bitter feeling as the punishment of ignorance as a fault.' (ibid. 45)

His last comment has a special relevance to the teaching of first year classes in middle and secondary schools, and indeed to new entry courses at any level. Students come together from many different sources and have correspondingly various experiences and expectations of music. Unless the teacher deliberately involves everyone in projects which make demands and enable responses which do not depend on particular techniques having been learned previously, the risk of 'punishing ignorance as a fault' is quite high; and the 'bitter feeling' may be such that the child thereafter keeps a wall of deliberate non-comprehension between himself and involvement in music, to protect himself from suffering in the same way ever again. Ignorance needs to be identified and remedied where it represents a weakness of understanding which hinders progress; this is entirely different to regarding ignorance as a fault. Particular skills, such as the ability to play an instrument, or to

read staff notation, which certain children already possess, can be made to serve the wider purposes of class music lessons without making those who do not yet possess them feel inferior. Pestalozzi was concerned that every person should attain

'... a consciousness of his own dignity through his feeling of the universal powers and endowments which he possesses awakened within him.'
(Pestalozzi, quoted in Quick 1894, 355)

and he saw it as the aim of education to bring this about. The idea of intellectual or social hierarchy was anathema to him:

"We recognize absolutely no superiority in the merit of one child over another except to be and to become that which, according to the strength of his will and the degree of his effort and self-control, he can be and should become" ... By emphasizing that which every child had in common, not that which separated them, Pestalozzi maintained that his method could help everyone in every stage of development.' (Heafford 1967, 48)

This does not mean falsely pretending that everyone is equal in the sense of being 'the same'; it means that each is of equal value, and the full development of his capacities is to be taken seriously.

'We try to ensure that the genius finds an open and sure path for his progress while the boy of average intelligence will be held back and thoroughly practised in that which he is learning as long as is necessary to ensure his progress and to save him from superficial knowledge.' (Pestalozzi's Ausgewählte Schriften, quoted in Heafford 1967, 58)

Among all the evils from which adults strive to save children in the 1980s - television addiction, glue-sniffing, unemployment, racial prejudice the list would be a long one - 'superficial knowledge' never seems to figure. Its adoption would render the list largely unnecessary.

Pestalozzi possessed remarkable insight into the needs of children, discerning the child's point of view in a way which is rare among adults. He recognised and sought to employ the child's 'natural impulse for movement'

(Pestalozzi's essay On the Training of the Body, 1807, quoted in Silber 1960, 185). He appreciated the dismal impact of an unvarying vocal delivery on the part of the teacher (particularly reprehensible in a music teacher, who might be expected to be sensitive to sound effects):

'I found that teaching was made easier by changes of the voice, that is, by speaking sometimes loud, sometimes soft, and by constantly varying the expression.'
(Pestalozzi's Journal, quoted in de Guimps 1903, 41)

There is a delightful passage in de Guimps' account of his own recollections as a young pupil at Yverdon, which reveals the unaffected awareness Pestalozzi had of children's feelings; it is not overtly 'educational', yet it speaks volumes about teachers' attitudes and children's responses, which Pestalozzi considered basic to any positive educational development:

'One day, when a fire of sticks had been lighted in the garden, the elder pupils amused themselves by leaping over the flames through the smoke, Pestalozzi eagerly encouraging them. When the flames had died down, and little but hot embers and smoke remained, the little ones leaped in their turn. But the scene had other witnesses, for the little girls of the Niederer Institute, the garden of which joined that of the Castle, were looking through the palings at the beautiful flames and happy leapers. No sooner did Pestalozzi see them than he went and fetched them, and they too were soon jumping over the remains of the fire. Never was delight so cheaply purchased!'
(de Guimps 1903, 391)

This incident illustrates the transparent integrity of purpose which characterised Pestalozzi, and without which others who try to follow his 'method' may find themselves

at a disadvantage. He was primarily concerned to find ways of improving the quality and circumstances of the lives of poor people; he looked to education, interpreted in new ways, as the most effective means, and all his method and theory of education are dedicated to this end. Today the prospect of children leaping over a bonfire might draw exclamations of "How dangerous!" whereas to Pestalozzi it presented an unscheduled opportunity to give children experiences of pleasure and achievement. "Dangerous"? Yes. But, nevertheless (or perhaps consequently) how delightful!

By a strange coincidence Pestalozzi died in the same year as Beethoven (1827) whose integrity of purpose at least equalled his own. They shared, moreover, besides a sublime disregard for sartorial proprieties, the bitter experience of alienation and misunderstanding in their later years. The influence of each, the one in education and the other in music, has been incalculable.

The gist of what Pestalozzi said specifically about music in connection with education is that singing is an excellent and basic way of making music together, which creates delight and encourages social harmony. This does not mean that he considered singing to be the only appropriate form of music education; it reflects the particular circumstances which governed his educational practice and theory. It is always possible to point out

where others could have improved on their ideas, to tidy up the picture with the benefit of hindsight and without the pressures of practical involvement and responsibility. It is difficult to see how Pestalozzi, in his own context, could have gone further than he did in his theories and methods of education. Within the limitations of the prevailing circumstances and of his personal strengths and weaknesses he gave his utmost and initiated ideas on education which are still regarded as revolutionary in some quarters. He was primarily concerned to provide fatherly care and education for many children, neither he nor they having money for anything beyond the barest essentials; it was necessary to make the most of what they had, and musically speaking the most obvious asset they had was voices. Pestalozzi himself sought the fullest possible development of the individual potential of each child, as a well-balanced person; he was not concerned to train musicians, or historians, or scientists; he was not musically equipped, nor did he have the time, to explore the possible relations of his ideas with music in particular. He believed that

'... the true and general elements and principles for training the mind are at the same time the general, immutable elements and points of departure of the subjects themselves, and ... there are no others nor can there be.'

(Pestalozzi's Ausgewählte Schriften, quoted in Heafford 1967, 53)

He was adamant that the responsibility for good education rests with teachers:

'What Pestalozzi considered the real cause of the evil ... was not so much the absence of instruction for the people as a vicious method of teaching, which paralyzed the faculties it should have developed, and blunted the

sympathies it should have quickened.'
(de Guimps 1903, 420)

This may still be a salutary reminder today, even if the term 'vicious' is perhaps now an overstatement.

Pestalozzi was a perceptive realist, remarking that

'Whenever children are inattentive and apparently take no interest in a lesson, the teacher should always first look to himself for the reason.' (Pestalozzi's Letter to Greaves XXIV, quoted in Quick 1894, 367)

Everything Pestalozzi has to say about the attitudes and methods of teachers in general is relevant to music teachers: they should be 'always exercising the child's powers without exhausting them' (de Guimps 1903, 375); providing equitably for joyous initiative and judicious restraint; taking account of children's need for movement, for motivation, for variety within a secure and caring environment. The principles of proceeding from simple to complex, from concrete to abstract, and of taking time to ensure real assimilation of concepts, and of applying knowledge as soon as it is gained; all these may profitably be demonstrated in music education.

Music is peculiarly suited to contribute to education in Pestalozzi's terms. Most human activity and experience requires language as the medium for its understanding and expression. Music transcends language, in that it is a distinct medium of human experience independent of language. The experiences and understanding a child gains in music are therefore unique and cannot be replaced by any other medium of education. When a child thinks, feels and acts in terms of music, he is achieving something

he cannot achieve in any other way. The whole of Pestalozzi's ideology rests on real, first-hand, individual experience enabling organic growth; music is a fundamental dimension of human experience; without it a child's education is impoverished and seriously incomplete.

In particular respects also music is able to serve Pestalozzi's aims well: it offers obvious scope for exercising all the faculties, for listening, thinking, making judgements, experimenting individually and together with others, providing challenging occupation aesthetic satisfaction and personal achievement. It can readily be organised to enable continuity and sequence in learning. The delight and energy evoked by musical activity go a long way towards creating the desire to learn. In Pestalozzi's terms, there would appear to be three kinds of element in music education: the disciplinary elements of basic musical concepts; the element of enjoyment and delight; and the element of eagerness to learn.

Pestalozzi's 'dream' was 'to make something of men, and to make as much of them as possible'. An educator who seeks to implement Pestalozzi's ideals needs to share this dream. If the 'dream' underlying a teacher's work in school reflects primarily his predilections - if his obsession is to conduct, to perform, to impart the history of music, or the magic of Mozart - then his perspective will be at variance with that of Pestalozzi. It is really a question of priorities, for those very predilections may

well serve and enrich the music education he engages in, but they have to serve and not to direct. This conflicts with the traditional approach based on the highly specialised teaching of individual instrumental and vocal performance, which is the province of the professional musician, and which has been traditionally regarded as the acme of music education. Music as part of a wide-ranging curriculum in schools cannot be a one-to-one situation of this kind because a whole class of children is required to be taught music at the same time. This causes some confusion of thinking: if the training of individual performers is thought to be the highest aim of music education, and since this is not possible for all children, the aim of the music teacher becomes the identification of musically 'gifted' children and the development of their techniques; the teacher may see the job he is expected to do (i.e. teach music to all pupils) as involving the dilution of his aims (i.e. to train performers) and the devaluation of his own professional role (i.e. professional musician).

There is a happy irony in this situation, for if such a musician should espouse the educational aims and methods of Pestalozzi, he will in the long run achieve his own aims as well.

FRIEDRICH FROEBEL

1782 - 1852

'All is unity

Froebel's educational principles are significant in themselves, whether or not one shares the religious beliefs in which they are anchored. The process of disentangling the ideas from the biblical precepts is made more difficult by a style of writing which is, in Irene Lilley's words, 'verbose, repetitive, convoluted'. Adolphe Meyer refers to Froebel's major treatise The Education of Man as

'... a solemn book of graceless prose ... extremely discomfiting to get through ...' (Meyer 1975)

For these reasons I shall in some instances paraphrase Froebel's words, or deliberately quote other authors' renderings of his ideas.

The roots of Froebel's educational philosophy are discernable early in his life. His mother died when he was nine months old, and his first ten years were spent in Oberweissbach under the influence of his father, who was a Lutheran pastor. In these years Froebel assimilated a biblical frame of reference, and a preoccupation with nature, which stayed with him all his life.

'Nature, with the world of plants and flowers, so far as I was able to see and understand her, early became an object of observation and reflection to me. I soon helped my father in his favourite occupation of gardening, and in this way received many permanent perceptions.' (Froebel 1862, 6)

From the age of ten until he was fifteen he lived with an uncle at Stadilm, where the circumstances of his life altered greatly:

'In my father's house severity reigned supreme; here, on the contrary, mildness and kindness held sway. There I encountered mistrust; here I was trusted. There I was under restraint; here I had liberty. Hitherto I had hardly ever been with boys of my own age; here I found forty schoolfellows, for I joined the upper class of the town school.' (Froebel 1862, 18)

At fifteen he became apprenticed to a forester at NeuhoF in Thuringia, and during the next two years led a largely solitary life in close contact with the 'nature' which fascinated him. He wrote in his Autobiography:

'Altogether this time of my life was devoted in many various ways to self-education, self-instruction, and moral advancement. Especially did I love to indulge my old habit of self-observation and introspection.' (ibid. 25)

This self-preoccupation is not particularly attractive as a character-trait, but it prefigured the ideas of self-education and self-activity which feature prominently in his later educational principles.

Froebel then attended the University of Jena for two years, studying mainly sciences and mathematics, and beginning to read for himself contemporary philosophical works. He spent the years 1801-1805 working variously as an estate manager, land-surveyor, and in forestry administration. In 1805, almost by chance, he became a teacher in Grüner's model school in Frankfurt, and he recalls

'... the impression made upon me by my first lesson to a class of thirty or forty boys ranging from nine to eleven; it seemed as if I had found something I had never known, but always longed for, always missed, as if my life had at last discovered its native element. I felt as happy as the fish in the water, the bird in the air.' (ibid. 58)

This awareness of being in the right element, and delighting in its possibilities, is perhaps an indication of the potential to become a good teacher, and is interesting in relation to the criteria used to select student-teachers today. Froebel was not, however, satisfied; he felt the need to equip himself more comprehensively.

(It is worth pausing again to consider the implications for our contemporary situation: Froebel's preparation for a teaching career has obvious relevance to the controversy about whether B.Ed. or P.G.C.E. courses provide satisfactory training for teachers; I suspect Froebel would favour a longer course comprising the practical aspects of the B.Ed. with the greater depth of particular study characteristic of a B.Mus., B.A., B.Sc. and so on).

He was aware of insufficiencies in his training and was able to take steps to overcome them:

'I sought with all my powers to give my pupils the best possible instruction, and the best possible training and culture, but I was unable to fulfil my intentions, to attain my end, in the position I then occupied, and with the degree of culture to which I had myself attained ... So it soon afterwards came about I was teacher and scholar, educator and pupil, all at the same time...'
(Froebel 1862, 77)

He refers here to the two year period he spent with Pestalozzi in his school at Yverdon, during which Froebel learned much about the philosophy and practice of education, although he had some reservations about the Yverdon establishment:

'On the whole I passed a glorious time at Yverdon, elevated in tone, and critically decisive for my after life. At its close, however, I felt more clearly than ever the deficiency of inner unity and interdependence, as well as of outward comprehensiveness and thoroughness in the teaching there.' (ibid. 83)

On leaving Pestalozzi, Froebel attended the universities of Göttingen and Berlin in 1811 and 1812 respectively, finally studying crystallography to which he attributed great symbolic significance: he regarded it as the epitomy of the principle of unity-in-diversity which he had always consciously sought and which had, until then, eluded him. In a letter to his friend Krause, dated 24 March 1828, he describes his search for a unified educational rationale:

'... in my tenth and eleventh years, I came to dream of life as a connected whole without contradictions. Everywhere to find life, harmony, freedom from contradictions, and so to recognise with a keener and clearer perception the life-unity after which I dimly groped, was the silent longing of my heart, the mainspring of my existence. But the way thither through the usual school course, all made up of separate patches, considering things merely by their outward aspect, and connected by mere arbitrary juxtaposition, was too lifeless to attract me; I could not remember things merely put together without inner connection ...'
(Froebel 1862, 104)

He makes a similar criticism of the teaching methods at Jena:

'Especially repugnant to me was the piecemeal patchwork offered to us in geometry, always separating and dividing, never uniting and consolidating.' (ibid. 106)

The principle of the essential relatedness of all things is part of Froebel's insistence on unity; it has far-reaching and practical implications for education.

After a brief spell in the army, followed by two years' at the Mineralogical Museum in Berlin, Froebel set up the Universal German Educational Institution at Griesheim, moving one year later (1817) to Keilhau. From this time onwards he was occupied with teaching, organizing schools, and writing about education. The last twelve years of

his life (1840-1852) were largely devoted to the founding and development of the Kindergarten movement, whose name reflects Froebel's early interest in gardening and nature and his mature philosophy of the organic growth and development of human personalities.

All aspects of Froebel's philosophy derive from the central and comprehensive principle of unity.

'All is unity, all rests in unity, all springs from unity, strives for and leads up to unity, and returns to unity at last. This striving in unity and after unity is the cause of the several aspects of human life.'
(Froebel 1862, 69)

He assumes God as the cosmic factor, the ultimate unity through which all factors of human life achieve their particular significances and mutual relationships.

Froebel's 'unity' is not imposed or supposed uniformity, it is an underlying universal principle of relatedness; and not just relatedness of compatible factors, but the essential relatedness of opposites (an idea he perhaps gained from the philosopher Schelling).

'Every thing and every being ... comes to be known only as it is connected with the opposite of its kind, and as its unity, its agreement with this opposite, its equation with reference to this is discovered ...'
(Froebel 1826, 42)

He sees diversity and even conflict as necessary to the achievement of unity:

'Nothing comes without a struggle; opposing forces excite it and they find their equilibrium by degrees.'
(Marenholtz-Bülou Reminiscences of Friedrich Froebel,
quoted in Lilley 1967, 10)

This is perhaps easier for the musician to understand than it is for many other people. Is there such a thing as music without contrast? It is present in the alternating

sounds and silences of a single voice, or single instrument; it achieves awesome complexity in the deployment of the possibilities of a large orchestra, in the exploitation of electronically-produced sound, in the combining and separating of different means of sound-production and control; and in all these, in the variety of timbre, density, pitch, tempo, duration, and so on, which are elements in achieving musical contrast and unity. When children are exposed to musical experiences, and asked to think and act in musical terms, their consciousness of the underlying principle of unity through diversity, and equilibrium achieved through conflict, is of great importance. Froebel wrote:

'Where what connection there may be is derived rather from casual outward ties than from inner necessary union, the whole system must of necessity dig its own grave, and become its own murderer.' (Froebel 1862, 80)

The implications of Froebel's idea of unity are legion, and I will only consider now those which seem to bear directly on education. These concern human beings, the nature of knowledge, the purposes and values of educating people, and methods of education. The theory which subsumes all these is succinctly outlined by Curtis and Boulton:

'Each small unity in the universe has a distinctive function and purpose. It maintains its unity only as it is related to other similar unities and to the larger unity which contains them all ... Any unity which suffers severance from its large unity loses its function and disintegrates.' (Curtis and Boulton 1953, 376)

A man, then, maintains his own 'small unity' through introspection and through his interrelationship with other

people (each of whom is a 'small unity' himself) and through their composite function as parts of the larger unities of humanity, nature and 'God' (in Froebel's terms). He thought that 'humanity past, present, and future is one continuous whole' (Quick 1894, 400) and every part of his theory of education is influenced by

'... the certainty of the demonstrable inner connexion of the whole cosmical development of the universe, as well as of the diversity of things and appearances which is perpetually unfolding itself within that unity ... the infinitely varied phenomena in man's life, work, thought, feeling and position ... all summed up in the unity of his personal existence ...' (Froebel 1862, 89)

Froebel sees many-faceted development as necessary to personal unity:

'In Froebel's view the world within us and the world without are related in their modes of development, and there is an affinity between the mind of man and the course of Nature. So, throughout his life, the human being is engaged in developing his mind through the medium of the objects which he perceives and the quality of the response to experience is a total one, involving spirit, intellect, volition and emotions.' (Lilley 1967, 8)

'He saw a reciprocity between the self and the objects of its perception; as they are distinct entities this relationship is one of separateness, but as they have the same primary cause and the same essential character it is also one of identity ... Self and object do not exist in separate strata of being, but form component parts of a total reality.' (ibid. 9)

Robert Witkin, in The Intelligence of Feeling (1974), has mapped out this territory perceptively and comprehensively (see particularly p. 1, and chapter 1).

Froebel warns against emphasis on one aspect of human personality at the expense of others:

'The life, the will, the understanding, these three must form the common chord or triad of the harmony of human life, now one tone, now another, now two of the three; rising powerfully above the rest. But where these tones are separate and inharmonious there they work to discord, as we see but too clearly in daily life.' (Froebel 1862, 119)

Curtis and Boulton outline the active function of a person (as a 'small unity') in the synthesis of the 'larger unities':

'The performance of his part involves not only contributing to the efficiency and integrity of his social group, but also mobilising his own powers into an integrated whole .. No longer is it enough for the human body-mind to be merely a vehicle for the conveyance of past ideas, values and traditions into the future ... the past cannot determine the future, it can only influence the trend of human development.' (Curtis and Boulton 1953, 376)

This view of the relationship of past, present and future was affirmed a century later by Stravinsky when (as has been quoted earlier) he defined tradition as

'... a living force that animates and informs the present ... it appears as an heirloom, a heritage that one receives on condition of making it bear fruit before passing it on to one's descendents.'
(Stravinsky 1942, 57)

In 1980 Malcolm Skilbeck stated as a fundamental principle on which curricula should be based

'The maintenance, development and renewal (and not merely the preservation) of the culture ...'
(Skilbeck 1980)

It is not enough to maintain, or to develop, or to renew ... Each aspect is necessarily related to the others, and together they form a 'unity'. This idea of combining diversity, past, present, and future, into a unity, is readily applicable to music education and may sooth the ruffled feathers of those who have felt it their duty to 'defend' one aspect of music against others. In all this Froebel sees the 'small unity' of man as essentially self-active:

'The starting-point of all that appears, of all that exists, and therefore of all intellectual conception, is act, action. From the act, from action, must therefore start true human education, the developing education of the man.' (Quick 1894, 403)

What kind of knowledge does Froebel think the self-active man needs to acquire? He rejects

'... a mere getting of rules by heart rather than an unfolding of principles ... presented in an arbitrary fashion, unnaturally divided, cut up, so to speak, into lifeless morsels ...' (Froebel 1862, 106)

He sought to teach children so that

'... what the pupils know is not a shapeless mass, but has form and life. Each one is, as it were, familiar with himself; there is not a trace of thoughtless repetition of the words of others, nor of vague knowledge among any of the pupils. What they express they have inwardly seen, and is enounced as from inner necessity with clearness and decision. Even the objections of the teachers cannot change their opinion until they have clearly seen their error.' (Froebel 1826, xvi/xvii)

It seems from this that what gives life to knowledge is its significance to the knower, his understanding of how it relates to himself and to other things and people;

Understanding of the significance of rhythm and pitch, their effects in sound, for example, gives life and urgency to music-making, which in turn enables a widening of the possibilities offered by rhythm and pitch. Crotchets and quavers unrelated to patterns of sound are 'lifeless morsels'. In one of the more lucid passages in The Education of Man Froebel states his case against second-hand, inert knowledge:

'We possess a great load of extraneous knowledge, which has been imposed on us and which we foolishly strive daily to increase ... we have very little knowledge of our own that has originated in our own mind and grown with it. We must not pride ourselves on thoughts and feelings which are not our own. We must cease to estimate the success of our education and our schools in terms of this show of knowledge.'
(Quoted in Lilley 1967, 156)

In what terms do we estimate the success of education today? Is it in terms of thoughts and feelings which are children's own? Or merely a 'show of knowledge', a 'great load' extraneous to the children whose success is supposed

to be being assessed? These questions are fundamental in all areas of education, in music education as much as anywhere. They are particularly significant at a time when testing of children's 'achievements' is being introduced into schools as national policy. Froebel objected in exasperation:

'Must we go on stamping our children like coins?'
(Lilley 1967, 156)

Coins fresh and shiny from the mint, clearly bearing the familiar information which assures us of their good currency, are indeed an apt metaphor for the model school-leaver envisaged by those who value uniformity rather than development and unity. For Froebel the aim of education was

'... to stir up, to animate, to awaken, and to strengthen, the pleasure and power of the human being to labour uninterruptedly at his own education ...'
(Froebel 1862, 11)

In his Plan for an Institution for the Education of the Poor Froebel stated:

'It is ... the first and most important task of all elementary education to awaken in the pupil not only his innate ability but also that spontaneous drive and keenness which is fundamental to reflection and thought.'
(Quoted in Lilley 1967, 164)

He firmly believed that

'... the purpose of teaching and instruction is to bring ever more out of man rather than to put more and more into him ...'
(Froebel 1826, 270)

Newly-minted coins have no individual attributes, they owe their standard characteristics to the designer and machinery which produced them; 'spontaneous drive ... reflection and thought' cannot be imposed on anyone, they arise from within the individual as an active aspect of

himself. They incline him (to follow Stravinsky and Skilbeck again) to make tradition bear fruit in the development and renewal of culture. Froebel knew that his contemporaries were mainly concerned with the preservation of tradition rather than its development and renewal, and that they therefore found his educational aims unacceptable. In his letter to Krause he wrote:

'Had I planned my educational institute altogether differently, had I offered to train a special class, body-servants, footmen, soldiers or even noblemen, then should I have gained fame and glory for the great usefulness and practical nature of my institution, for certain; and surely all men would have hastened to acknowledge it as an important matter, and as a thing to be adequately supported by the State. I should have been held as the right man in the right place by the State and by the world; and so much the more because as a State-machine I should have been engaged in cutting out and modelling other State-machines. But I - I only wanted to train up free, thinking, independent men! Now who wants to be, or who cares to suffer another to be, a free-thinking, independent man?' (Froebel 1862, 115)

It is worth considering, to narrow this to a particular, application, how far in music education we seek to achieve 'free, thinking, independent' musicians. A veneer of musical information, however skillfully applied, will not achieve this; nor will intensive training in one or more aspect of music unrelated to other aspects and to things outside music. Froebel was under no illusion about the radical nature of his educational aims. To achieve them he considered that

'... the whole former educational system ... ought to be exactly reversed; and regarded from a diametrically opposite point of view - namely, that of a system of development ...' (ibid. 116)

The following is one of his more convoluted paragraphs, but it repays patient reading; (I have added the emphases in an attempt to clarify the meaning):

'... the method of education hitherto in use, especially where it involved learning by rote, and where it looked at subjects simply from the outside or historically, and considered them capable of apprehension by mere exercise work, dulled the edge of all high true attainment, of all real mental insight, of all genuine progress in scientific culture, of self-contemplation, and thus of all real knowledge, and of the acquisition of truth through knowledge. I might almost go further, and say that its tendency was towards rendering all these worthy objects impossible.'
(Froebel 1862, 115/116)

It is a daunting possibility to entertain, that what have passed for respectable educational aims and standards of success may be literally anti-educational; but it is no good protesting that the jar is labelled 'fertiliser' if in fact it contains weedkiller.

Froebel believed that his task was

'... to educate man in his true humanity, to educate man in his absolute being, according to the universal laws of all development.' (ibid. 113)

How does Froebel unite his philosophies of man, of knowledge, and of education, into educational methods calculated to serve them?

'To produce development most truly and effectively, the exercise must arise from and be sustained by the thing's own activity ... its own natural powers ... should be awakened and become naturally active ... We may abridge the time; we may modify the result; but we must act through ... this activity of a thing's own self which we call self-activity.' (Bowen 1893, 49)

Froebel thought that this self-activity should be encouraged to range widely in order to achieve many-sided development:

'Singing, drawing, painting and modelling at an early stage must ... be taken into account in any comprehensive scheme of education; the school should treat them seriously and not consider that it is a matter of mere whim. The aim is not to make each pupil proficient in one or all of the arts - though in a sense this is true - nor to turn them all into artists, but to enable every person to develop all sides of his nature, while recognising man's abilities in their full diversity and appreciating true artistic achievement.'
(Quoted in Lilley 1967, 155)

In this many-sided development, as has earlier been remarked,

'... knowing, feeling and willing must all take their rightful share ... and, in particular, feeling and willing - the mind's powers of prompting and nourishing, of maintaining and directing its own activities - must never be neglected.' (Bowen 1893, 49)

This is a far cry from John Locke's view of children as empty vessels passively waiting to be filled with the knowledge which is the teacher's prerogative! Froebel asserted that

'It should always happen that teaching and instruction are connected with a need really felt by the boy. It is also absolutely necessary that this need should have been previously developed in a definite context before the boy can be instructed with any advantage or success.' (Quoted in Lilley 1967, 153)

This strategy lends itself well to music teaching, whether individually or in class. The time, imagination and effort which a teacher puts into creating a situation in which children feel the need for new understanding or new skills, in order to accomplish a task or to explain something which perplexes them, is amply rewarded when their awakened desire to learn takes over and maintains the impetus. A report by one Superintendent Zech on Froebel's Educational Institute reads:

'Self-activity of the mind is the first law of instruction; ... slowly, continuously, and in logical succession it proceeds ... from the simple to the complex, from the concrete to the abstract, so well adapted to the child and his needs, that he learns as eagerly as he plays ...' (Quoted in Froebel 1826, xv)

Froebel was aware of the restlessness of mind and body in children left without worthwhile occupation. Joseph Payne wrote that

'Little children are scarcely ever contented with simply doing nothing; and their fidgetiness and unrest, which give mothers and teachers so much anxiety, are merely the

strugglings of the soul to get, through the body, some employment for its powers. Supply this want, give them an object to work upon, and you solve the problem. The divergence and distraction of the faculties cease as they converge upon the work, and the mind is at rest in its very occupation.' (Quoted in Quick 1894, 407)

In this Payne is saying something much more profound than that the devil makes work for idle hands. He ascribes the physical fidgetiness of children to the 'soul to get, through the body, some employment for its powers'. He is assuming an autonomy which requires active expression. Children's capacities are easily underestimated, and trivial occupations provided when real demands need to be made; there is little satisfaction in an occupation which requires no effort of mind or will or feeling; and children (perhaps more readily than adults) respond to demanding situations within their capacities. Froebel maintained that

'... unchecked by the presumption and conceit of adults they yield themselves in child-like trust and cheerfulness to their formative and creative instinct.'
(Froebel 1826, 31)

Self-activity, as distinct from directed activity, on the part of the children means that the teacher has to lead them to make their own decisions and to act upon them; this requires considerably more thought and skill than simply telling children what to do and obliging them to do it.

Froebel valued happiness in children, and saw music as one of the prime means by which happiness could be engendered and expressed:

'The cheerful and happy boy loves to sing, for in his songs he feels himself really alive and expresses his

sense of growing power ...' (Quoted in Lilley 1967, 131)

Perhaps this emphasis on joyful singing grew from Froebel's association with Pestalozzi's school, where such happy musical activities were a daily occurrence. Froebel thought that

'... songs ... should start from the pupils' own life, and proceed from it like a bud or sprout. The boy should have the feeling, the inner life, before he receives the words or melodies. This is the essential difference between the instruction suggested here ...' (spontaneous antiphonal song) 'and that in which children learn mechanically small songs and poems coming wholly from without, neither arousing life nor representing it.' (Froebel 1826, 271)

Barop, writing around the year 1827, described the pattern of the school day at Froebel's establishment:

'During half the school hours studies were to be pursued, and the other half was to be occupied by handiwork of one kind or another. This work was to give opportunities for direct instruction; and above all it was so planned as to excite in the mind of the child a necessity for explanations as well as to gratify his desire for creativeness and for practical usefulness.' (Quoted in Froebel 1862, 129)

Froebel's methods were thus child-centred, seeking self-motivation as a prime factor in learning. Nothing in learning should be aimless or unrelated:

'All observation which is fragmented and unrelated, as contrasted with a study of particular objects such as establishes their unity, deprives Nature of living meaning, and deadens the enquiring mind.' (Froebel, quoted in Lilley 1967, 147/148)

Froebel would be satisfied when

'... the pupil's ability to understand a whole as a concept both in its unity and its diversity has been aroused; he is beginning to develop his own power to express a whole both in its organic unity and in its component parts and in doing so to represent his own self in the unity and diversity of his nature.' (ibid. 160)

The 'gifts' and 'occupations' which form part of Froebel's system of teaching young children represent the side of his character which insisted on defining processes, and I have left them outside the present discussion deliberately.

Curtis and Boulton take the view that

'Were it not that he emphasises with some vehemence this mystical concept, it might be legitimate to ignore the symbolism of the gifts and to assume that the habit of observation acquired at Yverdun had taught him that children need plenty of constructional material. But he calls his wooden blocks "symbols which unlock his (the child's) soul for the thought or spirit which is innate in everything that has come out of God's creative mind", and he claims he can make perceptible to children "absolute existence" through his "system of games and occupations".' (Curtis and Boulton 1953, 379)

I hope it is clear from this that consideration of the gifts and occupations is an enterprise of a complexity which would only confuse the present discussion unnecessarily.

Froebel's ideas on education were, as of course were those of Pestalozzi, a reversal of the ideas prevalent in his day. They still require a reversal of some of the ideas prevalent in 1989.

'No longer was it enough to aim primarily at the inculcation of habits, knowledge, and values esteemed by past generations, although such might be gained incidentally in the main process. No longer was it enough to offer the pupil opportunities to develop only a certain narrow range of skills, and to seek in him the signs of conventionally desirable capacities. Again, the development of skills and special abilities might be an integral part of the educational process, but none of these traditional activities should obscure the main aim or confuse the methods designed to achieve it. The new aim must be to produce a new "harmonious personality" with a capacity for spontaneity, a person of fully developed individual abilities and rich, well-adjusted social relationships. Education should make a world of people looking not to the past but to the future, aware of their responsibilities and privileges, and contributing to the betterment of mankind.'

(Curtis and Boulton 1953, 374)

Read in conjunction with the daily newspapers for a week or two, that passage would seem to fill a large number of gaps in social and educational policy. There is no such thing as a panacea for our ills, but advantage can at least be taken of splints and exercise which can heal and reinvigorate the wounded and sick. The newspapers mirror an unhealthy society in many ways; and yet remedies which have been available all the time are considered (if they are considered at all) to be outré, and are scornfully dismissed. It is still open to the individual to exercise his own judgement, and learn from the past how to 'develop and renew' culture, rather than to acquiesce with the 'culture' of imposed uniformity. It is surely the element of 'imposition', the denial of the validity of human autonomy and responsibility, which is the breeding ground of our dis-ease? If in education children can still gain some experience, some inkling of their own powers and how to employ them positively and altruistically, much is achieved.

RUDOLF STEINER

1865 - 1925

'Scientist among artists, artist among scientists,
a universal genius in an age of specialists,
a spiritual investigator among the ...
explorers of the physical world ...' (Harwood 1958, 9)

Background

After the first world war a leading German industrialist asked Steiner to set up a school for the children of workers at a cigarette factory in Stuttgart. He accepted. While he was still at College he had worked as a tutor to provide himself with income, and later he lectured to a Working Men's College in Berlin; but he was not primarily an educator. He had worked in the Goethe Archives in Weimar, formed his own society and designed an original building for its headquarters; he had read, thought, written and spoken about matters of philosophy, being greatly concerned with the nature of man, the universe, and the development of human beings. That he should have been approached to start a school is therefore attributable to the breadth and perspicacity of his ideas rather than to any previous standing in the educational hierarchy. Germany was torn apart and desolate in the aftermath of war and defeat; the industrialist who financed what became the first Waldorf School must have sensed in Steiner's ideals hope for his fragmented community. He was not alone in finding hope in

'... the assertion of living reality of spirit in man and the universe, its discoverability in actual experience, and its applicability to the problems before

which Humanity stands bewildered.' (Shepherd 1954, 205)

The value of these ideals was recognized and put to practical use in other areas besides education - medicine, agriculture, and acting, among them. To do justice to Steiner's thought would require research into his writings and the activities generated by his ideas in all these areas. This is beyond the scope of the present undertaking which will have, regretfully, to be confined to consideration of his educational work and ideas, in the context of his philosophy of man.

Philosophy of Man

Steiner builds his philosophy around man:

'... man not as a peripheral accident, but as central to the understanding of the entire universe.'
(Harwood 1958, 25)

Speaking directly to an audience of teachers Steiner exhorted them to

'Overcome the illusion that you are a limited human being; conceive of yourself as a process in the cosmos, which is the reality.' (Steiner 1937, 36)

This is unfamiliar rhetoric: he reverses the materialistic view of reality, that man is a limited human being, and its corollary that any cosmic significance attributed to man is fantasy. . If man is 'a process in the cosmos' he is 'not a stationary being. . He is a being in the becoming.'

(Steiner, quoted in Davy 1975, 93)

'Traditional faiths can no longer nourish him. He must grow by his own effort ... Disciplines acquired through science ... with their clarity, their integrity, their objectivity ... now directed inwards, enable him to ... direct the forces of his inner life towards the re-discovery of himself as a spiritual being within a

spiritual universe. To achieve this, the artist in him must accompany him all the way. Art carries disciplines no less than science, disciplines which are equally exact and exacting ... This is the training for the qualitative man ... to raise his qualitative experience to a new and fully human level of objectivity.' (Edmunds, in Davy 1975, 120)

Steiner was greatly interested in the work of Goethe, who alongside his poetry maintained a passion for scientific experimental research. Probably the fusion of the artistic and scientific in Goethe attracted Steiner; he shared Goethe's attitude in that

'... he did not treat the physical world as something outside the human mind and indifferent to it - as the scientist did. Mind and world he regarded as a unity. It can be said both that the eye creates the light and that the light creates the eye: man participates in Nature not only because he is physically part of Nature, but in the process of knowing her as well: through man, equally, Nature knows herself.' (Harwood 1958, 205)

Both Goethe and Steiner contested the assumption that things 'must be either sense-perceptible objects existing independently of consciousness or only ideas in the mind.' (Harwood 1958, 206)

'Goethe denied that the world of number, measure and weight was the ultimate reality ... For him the colour of a rose was as real as all its mathematical relations.' (Harwood 1958, 205)

This brings us back to Edmunds' term 'the qualitative man', who Steiner sees as active and significant both in relation to the cosmos and in relation to his own 'becoming'; and in the process of whose 'becoming' the perspectives of science and of art are mutually constructive. Steiner observed that

'In our day we love to make fixed, sharply defined concepts. In reality everything is interwoven.' (Steiner 1967, 34)

He realised that in the early twentieth century (as indeed now in the late twentieth century) his view of man ran

counter to the materialistic view widely, if superficially, accepted. Edmunds, writing about Steiner's educational principles, traces the materialistic view of man back to Galileo, Descartes and Newton:

'... what came to be known as the primary, the quantitative qualities ... were adopted as the basis for the whole of subsequent science. Further aspects of our experience, in which we sense, feel and appreciate, respond to life in art and religion, and which help shape our ideals and aspirations - all these were set aside as secondary, subjective and of no account in the actual world-process. In fact, the being of man was left out from the beginning. Instead of destiny came the term "blind fate". Chance became the ruler of all change, man himself came to be regarded as a mere product of chance.' (Edmunds, in Davy 1975, 118)

It is odd how easily man becomes obsessed with assessing, measuring and explaining the universe while simultaneously leaving himself out of the equation. Yet logically, since man is doing the assessing, measuring and explaining, he is a factor of some significance. Can man himself be explained quantitatively, without resort to the elusive concepts involved in the 'qualitative man'? A further interpretation is drawn from the writings of the physicist Eddington (who was, according to Edmunds, 'outstanding in his ability to translate abstruse matters into images for the lay mind to grasp' [Edmunds, in Davy 1975, 119]):

'Very well, matter is something that Mr. X knows. Let us see how it goes. This is the potential that was derived from the interval that was measured by the scale that was made from the matter that Mr. X knows: Next question: What is Mr. X? Well, it happens that physics is not at all anxious to pursue the question, what is Mr. X? It is not disposed to admit that its elaborate structure of a physical universe is 'The House that Jack Built'. It looks upon Mr. X that knows - as a rather troublesome tenant who at a late stage of the world's history has come to inhabit a structure which inorganic nature has by slow evolutionary progress continued to build. And so it turns aside from the avenue leading to Mr. X - and closes up its cycle, leaving him out in the cold.' (Eddington, quoted by Edmunds in Davy 1975, 119)

Steiner regarded man's capacity to think as his definitive characteristic:

'Thinking is the one activity by which man can come to know himself and thereby to understand his surroundings and his fellow human beings.' (Hutchins, in Davy 1975, 85)

Harwood refers to the old Greek adage 'Know thyself!' and remarks on 'modern' man's attempts to know the world without knowing himself. Steiner's philosophical approach (somewhat dauntingly termed 'Anthroposophy', but containing readily accessible ideas) deals with the matter thus:

'As a renewing path of knowledge it takes its starting point from man himself ... everything he finds around him is related to his own being ... everything he discovers within himself in thought, in feeling and in will, has relevance for the world-process which contains him.' (Edmunds, in Davy 1975, 120)

This distinction between the powers of thought, feeling and will in man (together with the presence of an 'ego', the indefinable unique individuality) are basic to Steiner's philosophy of education; and, typically, he regarded what is distinct as being simultaneously interrelated:

'We must never imagine that the powers of thought, feeling and will can ever live in isolation from each other. There is no thought which is not penetrated by a measure of feeling and will, however attenuated; no will devoid of a trace of thought and feeling; no feeling which does not in some subtle sense play upwards into our thinking consciousness and downwards into the will.' (Harwood 1958, 27)

Steiner regarded the physical body as consisting of three interpenetrating systems, relating directly to thought, feeling and will:

'... the head, the rhythmical and the limb systems ... the bearers and sustainers of the faculties of thought, feeling and will ... The head system is the polar opposite of the the limb system, as thought is the polar opposite of the will. The rhythmical system forms the intermediary term between limb and head, as does feeling between thought and will.' (Harwood 1958, 25)

Childhood

Childhood itself Steiner regarded as 'a state which has its own changing character and its own changing laws, and at no point is it comparable to adult or to animal society.'

(Harwood 1958, 88) He believed there are three approximately seven-year stages through which we grow to adulthood: from birth until the change of teeth at about seven years; thence to puberty at about fourteen years (the onset of puberty now occurs between ten to fourteen years); and from puberty until full-grown adulthood at twenty-one years. These physical stages correspond in development with the systems described earlier: the limb system and the will: the rhythmical system and the feelings: and finally the head system and the intellect. Obviously these are not separate stages of development, but rather the predominating features of the various stages.

The first seven years

At first the child's perception of the world around him is quite different from the adult's:

'The adult feels: here am I, and there is the world - the two are separate. But in the first school years the child does not make that division. Everything in the world is endowed with life, feeling and purpose. He says Goodnight to the sun and the trees and the stars as naturally as he kisses his mother. If we tell him the world is what modern man has come to believe, we take the world away from him. He may never get it back.'

(Harwood 1958, 97)

The adult tendency to put experience and behaviour into compartments and see that they stay there is a very different way of dealing with life from that of the young child:

'Seen from the adult point of view, the small child is amoral and unsocial. He does not play with other children, he takes away the other child's toy if he is strong enough to do so, he talks in a monologue even when he is side by side with others. But seen from the child's point of view, it is the adult who is unsocial, with his own private and secretive life of thought and feeling, and his inability to enter selflessly into the movements and the forms of speech of the people around him.' (Harwood 1958, 16)

This disparity of attitude has to be overcome if an adult is to be an effective educator of a child or children.

The way in which children learn is different from the way in which most adults would like them to learn, and is not necessarily convenient, but as Harwood demonstrates, it is straightforward:

'If your child wants to play with a sharp knife, do not simply refuse him but ask him to bring something he can cut (it does not matter from how far away) and show him how terribly sharp the knife is. Above all, even if you have only a very little time, even if you are very tired, make a point of doing something with him every day. Do not forget that when you sit reading a newspaper you are (in the child's eye) an offence to God and man. You have legs and hands, and are not profiting by them. Get up and create a game.' (Harwood 1958, 64)

The sense of wonder, the unselfconscious capacity to revel in direct experience, which are natural to a small child, are alas gradually erased from many people as they grow to adulthood; experience is dissected, categorised, assessed, construed until its direct value is lost, and its instinctive well-springs dried up. Harwood remarks on

'... the wonderful faculty of concentration in the young child. What he does he does with all his mind and all his heart and all his soul. He is never doing one thing and thinking of another. It is ... almost a sign of genius if an adult has the same capacity for total application to the task in hand.' (Harwood 1958, 34)

This total exercise of the 'will', as Steiner would see it, merits the respectful guidance of the adult - a far cry from the old idea that a child's will has to be broken, in the same way that a wild horse is 'broken'. He regards

the first seven years as the age of imitation, when the child learns through imitating

'... the models and examples with which he is surrounded, which ideally would engender love, caring, helpfulness, goodness. Intellectual as well as aesthetic arguments are avoided at that age. This early age is essentially the time when a child develops his own powers of initiative and when this initiative has to be imbued with moral values.' (Thomas Weihs, in Davy 1975, 101)

The middle years

At about the time of the change of teeth, (around seven years old), according to Steiner the instinctive, imitative life of the child, in which the will is the dominant function, gives way to the next stage: the middle years of childhood, from approximately seven to fourteen years, characterised by the development of the 'rhythmical system' (heart, lungs and so on), feeling and imagination, together with independent thought of an uncritical nature:

'It is an age of free rhythmical movement. Jumping, skipping, hopping, swinging their legs as they sit on the high adult chairs, running as naturally as they walk, the children exercise their rhythmic powers in almost everything they do. When they recite, they naturally emphasise the rhythm ... more than the adult considers seemly.' (Harwood 1958, 72)

'The first independent thinking ... has three main characteristics which distinguish it from later thought. It lives in the sway of feeling, it is pictorial and it is uncritical ...' (Harwood 1958, 36)

At the same time the child, in leaving behind the instinctive and imitative modes of behaviour, feels the need for guidance and a secure framework within which he can explore his newly emerging powers:

'At about the seventh year ... children become uncertain of their own purposes and look to the adult for guidance ... It is a curious thing that the progressive school movement of the twentieth century seems almost entirely to have neglected this mood in children. In its reaction against the rigid discipline of former times it stressed only the importance of freedom, forgetting that freedom includes also the freedom to obey. In fact ... children

in the middle years have a deep longing for direction and authority.' (Harwood 1958, 84)

This makes sense, if Steiner's contention that critical and truly independent thought only develops later is correct; how can a child think out his own limits when he is as yet unable to think critically?

Disciplinary control of children at this age should, Steiner believed, be achieved through enthusiasm for life and for knowledge; neither the imitative methods of the first seven years, nor the respect for authority which may be engendered in the later years, is appropriate.

After fourteen

The third stage of development occurs at about the age of puberty (fourteen years according to Steiner, now two or three years earlier in many cases.)

'About the age of fourteen ... the awakening powers of consciousness reach the head. The head rather than the heart now becomes the bearer of thinking and all the characteristics of intellectual thought begin to occur. The critical faculty develops with all its good and bad characteristics. The adolescent no longer accepts authority, but wishes to form his own opinions. He is extremely clever and ruthless in argument, and the wise adult will avoid controversy with him. At the same time, in connection with the rapid growth of limb, new will-power manifests itself which he finds hard to control. The rhythmical powers seem unable to hold the balance between thought and will. Judgement will be insecure until the new development is completed towards the age of twenty-one.' (Harwood 1958, 36)

The three principal stages of development are summarised thus by Harwood:

'... an epoch of will activity, an epoch of pictorial thinking impregnated with feeling, and an epoch of intellectual thought ...
epoch of imitation ... authority ... idealism ...'
(Harwood 1958 - 36/7)

'Thus through the different stages of childhood and youth pupils are enabled to unfold their own capacities. From healthy imitation in the first years they develop strength of will. Through joy in what they learn under the guidance of a loved teacher, their feelings are enriched and give life to their thinking. During their adolescence they discover the creative quality of thought, Then they can face life with confidence in their own powers.' (Hutchins, in Davy 1975, 86)

Temperament

In addition to the different educational needs arising from the consecutive stages of development, Steiner recognized significant differences between people in terms of what he calls 'temperament'. Broadly speaking he grouped children as predominantly 'sanguine', 'melancholic', 'choleric', and 'phlegmatic'; each group having particular needs, and strengths, which could be a powerful influence in educational progress and management.

'If, for instance, you have a child who gets into tempers, describe such situations to him and deal with them yourself, treating them in a choleric way. e.g. I should tell a choleric child about a wild fellow whom I had met, whom I should then graphically describe to him. I should get quite roused and excited about him, describing how I treated him, and what I thought of him, so that he sees temper in another, in a fictitious way - he sees it in action. In this way you will gather up his forces within him so that his general power of understanding is increased.' (Steiner 76, 32)

For the phlegmatics - those who are content to sit and let the world pass by - Steiner himself would deliberately arouse them by rattling a bunch of keys in his pocket as he passed by, and then at once give them something to do while their attention was alerted.

'If you keep on patiently trying to shake up the phlegmatic group in this way over and over again, you will accomplish a great deal.' (Steiner 1967, 29)

The child of melancholic temperament

'... is prepossessed by the illusion that he is quite exceptional in being what he is ... the moment you can bring home to him that other people also have these and similar experiences he will be in a measure cured.'
(Steiner 1967, 30)

It should be noted that Steiner was aware that any child was likely to have weaker or stronger characteristics of more than one 'temperament'; the groups he suggests are only approximately of one 'temperament', but he still found the distinctions profitable.

Education

In approaching the assignment of starting a school Steiner's philosophy of man and the universe was of great significance. If man is a qualitative being, in the process of becoming, an essential and distinct part of a vastly differentiated unity which is the universe; if further each individual man and his development is of significance beyond himself ('out of individual destinies the fabric of social life is woven' [Davy 1975, 23]), then the education of children is of the utmost importance. The fundamental assumptions Steiner makes that there are three seven-year stages of development, characterised by the predominance of willing, feeling, and thinking - and that willing, feeling and thinking are mutually influential although their primary functions are distinct - provide the framework on which he built his educational principles and practices. The goal of education is to initiate life-long learning; this can only be achieved by developing man's power to think:

'Thinking is a living process and it is crippling to teach fixed laws and maxims which will probably be superseded in the following generation. What is given should be able to grow and become transformed.' (Hutchins, in Davy 1975, 85)

This is education for the 'man in the becoming', not a neat mass-produced labelling system designed to produce 'educated packages'.

Steiner sought realism and flexibility in education:

'From the very beginning this school must be guided by educational principles rooted in the requirements of contemporary life.' (Rist and Schneider 1979, 153)

His aim was 'the all-embracing promotion of every individual's development ... irrespective of his social status.'

(ibid. 9) To this end he considered the following questions important: firstly, for a national education system:

- ' - How must both individual schools and the entire education system be organized and how must they operate to avoid creating social divisions?
- How can the school initiate a lifelong learning process in such a manner that the future adult will be able to comprehend new problems, solve them independently and thus live as a lifelong learner?
- What must be the teacher's social commitment, and in what kind of free educational situation must he work, so as to be an example of lifelong learning to his pupils? Steiner maintained that teachers can communicate only what they themselves practise.' (ibid.)

Secondly, he identified the principle issues in practical education:

- ' - How can children's urge to be active, to move, to do something, in short their urge for activity, be utilised by the school?
- How can the productive imagination the children display in their games be transformed into conscious and controlled creativity?
- How can the initiative and readiness to learn of a child at play be harnessed so that it produces a sound attitude to work in adulthood?
- How can the child be trained in bodily skills, especially in the use of his hands, so as to promote a general "grasp" which corresponds to the stages of his development?' (ibid. 46)

The ways in which Steiner tried to answer these questions in practical terms is best illustrated in what he had to say about and to teachers, and about the organization of schools.

Teachers

Steiner has much to say about the qualities and practices of a good teacher, both in general terms and relating to particular circumstances. In general:

'Keep your imagination alive. And if you feel yourself getting pedantic, then say to yourself: for other people pedantry may be bad, for me it is wicked and immoral.'
(Steiner 1966, 189)

'The teacher must be a man of initiative in everything that he does, great and small. The teacher should be one who is interested in the being of the whole world and of humanity ... who never makes a compromise in his heart and mind with what is untrue ...' (Steiner 1967, 164)

'The teacher must never get stale or grow sour.'
(Steiner 1967, 165)

'Our teaching will only bear the stamp of truth if we are intently striving after truth in ourselves.' (ibid.)

It is perhaps appropriate to insert here Steiner's admission that

'Of course in actual life these things cannot always come up to the ideal, but it is essential to know what the ideal is.' (Steiner 1966, 189)

In particular:

'A skilful teacher will soon learn to notice whether his children are becoming tired. He will know whether it is through too much imagination, or too much reasoning, or too much variety, or too much monotony, and will act accordingly.' (Harwood 1958, 107)

'It is really very important, particularly for those who want to work as teachers, to get rid of the habit of unnecessary criticism. As a teacher you should develop a strong feeling for this; you should be quite conscious that it is not a question of always trying to improve upon what has been done. A thing can be good in a variety of ways.' (Steiner 1967, 37)

'If for instance in Arithmetic we do not stress the fact that there is something the child cannot do, but rather work with him so that in the end he can do it, following the opposite principle to that in use up to now - then "being unable" to do something will not play so great a part as it now does. Thus in our whole teaching the passion for passing judgement which the teacher acquires by putting down marks for the child every day in his notebook should be transformed into the effort to help the child again and again at every moment. Do away with all your marks and placings. If there is something the pupil cannot do the teacher ought to give himself a bad mark as well as the pupil, for he has not yet succeeded in teaching him how to do it.' (Steiner 1967, 162)

Steiner considered the choice of people to become teachers to be vital; he cites personality, ability to understand children, together with wide interests, imagination, humour and adaptability as of the first importance. Since he favoured the practice of a class teacher staying with his or her class through from seven to fourteen years, to deepen relationships and provide stability, it might seem that the class teacher would need an impossibly wide range of expertise and knowledge; but some specialist teachers are used in support, and Harwood claims that

'... an ordinarily competent mind and good will for work will enable a teacher to acquire all the knowledge necessary.' (Harwood 1958, 86)

He advises that teachers who prove unsuitable should be employed elsewhere, or even change profession. The high standard of personal qualities he demands are common to teachers for all age-groups.

'A real canker in school constitution of recent years has been the habit of keeping the teacher of younger classes in a kind of dependent position ... which has made his existence seem of less value than that of teachers in the upper school ... in future everything in the sphere of teaching must be on an equal footing ...'
(Steiner 1981, 41)

The teacher exercises a great responsibility in his influence over children. Steiner maintains that he should not shirk making informed choices for children during the first two stages of development:

'Children are not always wise enough to know what they will in fact find the most interesting pursuit. Their judgement is too much based on imitation and other irrelevant factors to be reliable. To suggest to a child his reading, his hobby, his musical instrument according to his temperament is often to make the difference between boredom and enthusiasm.' (Harwood 1958, 168)

The different temperaments in children should be allowed to compensate one another, to act as modifiers to behaviour:

'It is a good practice to seat a choleric child next to another of his own kind. The same is true of all the temperaments. A phlegmatic will be bored by his phlegmatic neighbour and stimulated to some activity, just as a choleric will encounter opposition and become somewhat subdued ... it is as an orchestra that a teacher should think of his class, commanding and enjoying to the full the virtues and tones of all his human instruments.' (Harwood 1958, 166)

'Children of different temperaments need different treatment. The restless energetic child, who is liable to hit out when frustrated, needs to be kept busy fetching and carrying. One cannot ask him to sit for long periods as quiet as a mouse. The comfortable phlegmatic boy, who loves to sit put and do nothing, will probably be good at fulfilling tasks which have to be done regularly and conscientiously every day.' (Hutchins, in Davy 1975, 87)

I am more convinced of the accuracy of Steiner's diagnosis of how to employ the characteristic tendencies of the different temperaments than by the idea of putting like with like in order to counteract those tendencies. Phlegmatic children have been known to sit placidly together in apparently passive harmony; (and who is to say what is going on in their minds while they are outwardly immobile?); similarly, choleric tendencies, in my experience, are liable to provoke increasingly choleric responses rather than to result in the parties becoming 'subdued'.

Steiner would put temperamental differences to positive use when teaching:

'In dealing with large numbers of children it is helpful to use one group, e.g. the melancholics, as a pattern for the sanguine ... it is important that you should not only be serious and restful in yourself, but that you should also allow the melancholic children with their serious restfulness to act upon the sanguine children, and vice-versa.' (Steiner 1967, 26)

'To bring out the contrast you must have a really light touch and humour, so that the children see that you are never annoyed or bear a grudge against them, but that things reveal themselves simply through your method of handling them.' (Steiner 1967, 27)

The teacher himself has much to learn from the children, for example, from those of 'sanguine temperament':

'... he will discover ... the imperative need of holding the children's attention by liveliness and variety. They will teach him never to stick rigidly to a prepared lesson, but to give free play to the changing genius of the hour, pursuing the absorbing topic which has unexpectedly arisen, and yet at the end returning to his mittens. He will learn to forgive them when they desert the promised task, or burst into laughter at some trivial incident when he had hoped to produce a mood of solemnity. More than the other children they will show him how ridiculous he is. When he wants quick interest, or laughter, or a change of mood, he can turn to his most sanguine children and they will lead the class.' (Harwood 1958, 163)

The class teacher can also learn more about 'his' children by observing them in classes taken by other teachers: he should also advise other teachers on disciplinary problems because

'... he is the natural counsellor not only for the children but for their other teachers as well.' (Harwood 1958, 146)

The organization of schools

Steiner's aim in the Waldorf schools was a broad, comprehensive education in which thinking, artistic sensitivity,

scientific investigation, craft work and physical activities co-exist and cross-fertilize. It was intended that all the child's faculties should be exercised and developed. The actual hours of lessons in school were reduced because

'... ineffective learning periods caused by strain on one faculty or by working too long on one single skill or subject had been cut out.' (Rist and Schneider 1979, 13/14)

His hope that the schools would be free of state control and available to children of all social classes regardless of their parents' ability to pay were not fulfilled. In Germany, and other countries in Europe, Steiner schools have received financial support from government sources, and because of this have also had to meet certain requirements as to their organization and curriculum. In England the case is reversed; no governmental finance has been given, which leaves the schools free to determine their own emphasis, but obliges them to charge fees, thus preventing children in low-income families from attending.

Administratively the organization of schools is unusual.

'... there is no headmaster. The teachers who are willing to carry full responsibility meet together as a College to determine the educational policy. Financial and administrative affairs may often be dealt with by a small number; but the educational aims are the task of the College.' (Hutchins, in Davy 1975, 88)

The system is not competitive; unlike schools in which

'... from an early age children are assessed according to their ability to achieve high grades and be moved into 'A' streams, on the assumption that this is the right preparation for a competitive world, whereas the concern of education should rather be the care of the individual human being so that he may find a place in the world where he can be of service. This need not require academic skills. While claiming to give equality of opportunity to all, the large comprehensive schools, with their many streams of ability, are in reality only widening the gap between the intellectually gifted and the slow learners.' (ibid. 89)

The arrangement of the curriculum and timetable in a Waldorf school differs from the pattern common to most other schools. Eileen Hutchins explains the thinking behind the Steiner timetable:

'The system of dividing up the day into a number of forty-five minute periods is detrimental to any real concentration. To have to absorb small doses of a number of subjects one after the other leads to a superficial smattering of many themes, but to no deep interest in any. In a Waldorf school the first two hours of the morning are given up to one lesson which is continued each day for about a month. Then the subject is changed. In this way children live deeply into what they are studying ... After about a month, or perhaps six weeks in the case of history or geography, the subject is left until the following year. It might appear that all that has been taught will be forgotten. But just as in daily life we need both sleeping and waking, so in the case of cognition we need to absorb with full interest what is given and then allow it to sink into the unconscious. When the subject is continued in the following year it will be revived with all the more zest.' (Hutchins, in Davy 1975, 86)

This block method of teaching the 'main' subjects is only applied to areas amenable to such treatment; and it should be noted that Steiner refers to 'main' subjects in terms of the larger apportionment of time spent in a day, rather than in terms of importance of the subject matter.

Languages, singing and eurythmy occupy the remainder of the morning, and in the afternoon art, crafts and gymnastics are followed. Because these activities are continued for most, if not all, of the year, the time spent on them is in balance with the 'main', intermittently studied, subjects.

Crafts in a Waldorf school represent a much wider range of skills than metalwork, woodwork, needlework and cookery - gardening, agriculture, the care of animals, and discovering how all sorts of common mechanical things function, are all considered important parts of a basic set of life skills for the child. Steiner valued work done with the hands

equally with intellectual pursuits, and considered the skilled co-ordination of mind and hands essential to the full development of human beings.

'Childhood should recover the spirit of those great ages of handicraft when every object of common use flowered into some form of beauty.' (Harwood 1958, 143)

The routine in a Steiner school strives to maintain a right rhythm, a balanced day, balanced week, balanced year. In the daily classroom situation there is

'... a carefully cultivated inter-action between receptive, listening moments, and the more outgoing activities of the class, between sameness or ritual, and spontaneity.'
(Weihs, in Davy 1975, 106)

'Children love the same thing to be repeated in the same way and at the same time. ... Regular meal-times, regular bed-times, regular tasks at home and school - this is the backbone of a healthy and happy childhood. Educators are sometimes afraid that too much repetition will ... stifle ... originality ... On the contrary, repetition at this age ... is an exercise of the will and strengthens those very qualities on which initiative will later depend. It is the intellectual who tires of repetition.'
(Harwood 1958, 72/3)

Steiner stressed the value of 'lively anticipation' so that children could savour the knowledge of enjoyable, new things which will happen next day, week, or year. Among these experiences he emphasises the need for seasonal festivals of a religious kind:

'Children still need such a religious experience of the year. Here is a whole field of activity which the modern small home cannot undertake alone, but in which parents can fully co-operate with the school. Religious differences need not arise, because the religion of young children is essentially a nature religion. At Easter they all rejoice in the resurrection of new life, the rolling away of the stone from the grave of winter ... At Christmas (which was the festival day of all the old Sun religions) they all feel the wintry silence out of which new light is born for the world ... The festivals which have survived from older times have become commercialised, orgies of spending and present-giving and eating and drinking. The child needs more than this. Civilisation needs more than this. If the Nursery Class nourishes the soul of the child by giving him a spiritual experience of the rhythms of the seasons, it is also feeding a starving world.' (Harwood 1958, 70)

Music in Steiner education

'The whole of a Waldorf education is based on rhythm ... in this rhythmical education there is no doubt where the centre lies. It is in Eurythmy.' (Harwood 1958, 155)

'Eurythmy' is, according to Francis Edmunds, a 'new art ... through which the sounds of language and the tones of music are made visible in movement' (in Davy 1975, 124).

'Eurythmy' sounds so like 'Eurhythmics' that the two are apt to be confused, or at least bracketed together, which would have displeased Steiner. He vehemently denied any connection and claimed that the two names arose independently in different countries, and that 'their source of inspiration and their character are absolutely divergent.' (Harwood 1958, 147). Dalcroze did not make any claims to the development of specifically spiritual man through Eurhythmics, and he did have a highly detailed system of steps representing musical particulars; in this his system does seem quite different from Eurythmy. Intending teachers of Eurythmy study for three years the complex symbolic relationships of man, music, movement, colour (to simplify the art's contents beyond the recognition, I fear, of its practitioners). In the present context I shall leave the methodology of Eurythmy aside, as too large a matter in its own right, and concentrate on why Steiner felt music to be of such vital and central importance in education.

For Steiner the whole of education aims at achieving a true rhythm in man himself and in his relationships with other people and the world around him; music he deemed to be the most fundamental and widely necessary rhythmic influence, essentially part of man himself as a creative being 'in the

becoming':

'When the musical ear of the individual is cultivated he is induced to experience in a living way the musical essence of the world itself. It is of the utmost value for the developing human being ... In the sculptural, pictorial realm we look at beauty, we live it, whereas in the musical realm we ourselves become beauty*. This is extraordinarily significant ... We can have the distinct impression that music is something still in the process of becoming ... in music man himself is the creator ... all real music and poetry is a new creation ... by starting with music we in some way rescue what still has to come about; we rescue it for reality out of the present nullity of its existence.' (Steiner 1937, 52)

Music and man thus ideally are related in such a way that each is indispensable to the other; the cultivation of this relationship cannot, according to Steiner, start too early:

'Man is born into the world in a way that makes him want to join his own bodily nature in a musical rhythm and relationship with the world; and this inner musical capacity is most strongly present in children in their third and fourth years. Parents could do a tremendous amount, if they would only notice this, by starting not so much from external musicality but from the attunement of the physical body and from the element of the dance.' (Steiner 1937, 20)

In the early imitative years

'The child is as sensitive to the mood as he is to the sound of the tones around him. The impersonal voice of radio and gramophone is not what he needs to imitate. A mother's singing, however poor, is far better for her baby than the best of records.' (Harwood 1958, 60)

(This emphasis differs markedly from that of Suzuki, who recommended the playing of one piece of recorded music over and over again in the hearing of the infant. The difference probably springs from Steiner's primary concern with the human being, and Suzuki's tendency towards

* Compare T. S. Eliot, The Dry Salvages V (Four Quartets):
'..... music heard so deeply
That it is not heard at all, but you are the music
While the music lasts.'

musical conditioning as a means to developing the aural faculty.)

If this early relationship with music is fostered, Steiner believed, it lays a sound basis which may be built upon in the next seven years:

'There would remain in the child the foundation for the whole musical element. It is from this musical element that the separate senses arise: the musically attuned ear, the eye for shapes and forms ... are specializations of the total musical human being ... By means of music or by means of drawing or modelling, we lift the realm of feeling up into the intellectual sphere.' (Steiner 1937, 20)

Music is not perceived as an external art to be added to the child as part of an education kit; music is innate, it is within the child and the function of music education is to draw it out and develop it:

'The teacher must never have the feeling that this is something the child cannot do, but rather must be conscious that Eurythmy in all its totality lies in the child. This assurance on the part of the teacher would also be transmitted to the child.' (Steiner 1967, 99)

Steiner is not propounding a blind principle, ignoring the differing proportions of various aptitudes in people:

'We should not stress so sharply: This is an unmusical child, and this one is musical. The differences do in fact exist, but to take them to their ultimate consequence of excluding the unmusical child from everything musical and giving musical education only to children with musical inclinations, is most definitely wrong ... no effort should be spared in bringing the musical element even to those children who are considered at first to be unmusical. (Steiner 1937, 48)

The temperament of each child needs to be taken into account in arranging appropriate musical education:

'It will be especially useful to take the child's temperament into account in selecting an instrument. Many children lose heart and detest the necessary practice because the instrument chosen is not suitable to them.' (Harwood 1958, 156)

Steiner suggests that for 'phlegmatics' the most suitable

musical studies may be the harmonium, piano, choral singing and harmony; for the 'sanguines', wind instruments, whole orchestra, and melody; for the 'choleric', percussion, rhythm and solo instruments; and for the 'melancholics', stringed instruments, counterpoint, and solo singing.

Whatever instrument a child might eventually play, Steiner recommends that all should begin with a recorder or 'small flute',

'... for in a wind instrument there is the closest of all connections through the breath itself between the rhythmical system and the music.' (Harwood 1958, 72)

The profound significance which Steiner assigns to music education does not result in the recommendation of large chunks of the timetable being labelled 'music'. Singing begins every day in a Waldorf school, and on most days time will be spent in music, in Eurythmy; but since music is part of man, it is also part of everything that he does, and this is the way Steiner thought it should be in education.

'It is a wonderful thing to bring the experience of singing into a child's feeling for number, and it will be good for them all to learn the names of the notes. While some are singing one long note, others can be dividing it into two, four, six and so on. If the children have learnt to play recorders or flageolets (as they all should) the playing of the notes while they walk in time, each to his particular 'division' is an excellent mathematical exercise. For it means that the children experience number with every part of their being.'
(Harwood 1958, 106)

'To sound the note of a stretched string, and then discover that to obtain the octave above the string must be divided exactly into half, is a great joy to children. They realise that the ear is a mathematician, perhaps a better mathematician than they are in their conscious heads. They can make little "riders" to sit on the string while it vibrates and work their way to the "notes". They can discover the numerical proportions of all the musical intervals, and if the string has a pulley at one end and weights to attach, the relation between the note and the tension.' (ibid. 123)

The teacher's attitude is of course crucial to this natural distribution of music throughout the curriculum:

'When the Eurythmy teacher is as much interested in what the children are learning in their main lessons, as the Class teacher in what they are doing in movement, the children thrive in a harmony of mind and will.'
(Harwood 1958, 154)

Teachers are advised not to explain the music to be heard in a concert immediately before the performance:

'... dissection and analysis should be forgotten in the pure enjoyment of a work of art. Children can be prepared the week before to understand what they are going to hear. But at the actual concert the music should speak for itself - and speak to the heart more than to the head.' (ibid. 157)

Steiner's idea of significant knowledge clarifies this approach:

'... it should not be the ideal for a child to remember as much as possible of what he learns. It is only when knowledge sinks into deeper layers of the soul that it becomes capacity ... Even in such elementary things as learning to ride a bicycle we achieve the skill by forgetting the process.' (ibid. 107)

The importance of music in the education of children is summarized by Harwood thus:

'...A Waldorf School believes that education in music is chiefly valuable when it forms part of a musical education ... it echoes Plato's words in The Republic: "We attach supreme importance to musical education because rhythm and harmony sink most deeply into the recesses of the soul and take most powerful hold of it, bringing gracefulness in their train and making a man graceful if he be rightly nurtured, but if not the reverse". The gracefulness to which Plato refers is not only aesthetic: it is the ground of reason and morality. It seeks for harmony in nature, and harmony in the soul. It is to this search that a Waldorf education is dedicated; it may therefore truly be called a musical education.' (ibid. 157)

What Steiner has to offer music education today

Steiner's ideas on education in general, and music education in particular, bristle with possibilities for today.

'There never was an educational movement in which practice more closely embodies theory, in which the smallest part more accurately reflects the organic whole ...'
(Harwood 1958, 9)

One principle interrelates with another, and until all had been considered, the possibilities for music education raised by Steiner's thought could not sensibly be commented upon. There is much to learn from him which will be self-evident to the reader of the previous pages. The following comments and suggestions refer therefore to a selection of what seem to be the more significant points. For the reader who wishes to review the passages from which they arise, the relevant page numbers are given in the right-hand margins.

'Art is the perception of the qualitative as opposed to the utilitarian ...'
(Harwood 1958, 171)

This is fundamental to the concept of music education. 244/
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If a school tries to evaluate music education quantitatively and banishes it to the curricular backwoods on the evidence obtained, the situation is not only tragic but entirely false; the evaluative criteria are inappropriate. In Steiner's terms, the qualitative value of music education lies in the qualitative experiences and development it helps to bring about in the child. Even those in high places today with responsibility for education seem to equate 'quality' with the successful performance of technical 'tricks' or tasks.

Child and teacher are the essential human factor in 245/
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music education, as in all education; they are fully involved, not passive receiver or perfunctory

giver.

If thinking is man's distinctive and formative characteristic, what is offered to children in music education must involve their independent thinking in musical terms. Allied with feeling and the will, it represents the full responses of the child which may be exercised in educational experiences. 246

The three stages in which Steiner believes children learn could well be helpful: the joy in imitation and repetition in the early years, the total absorption of the child in what he is doing, and the idea that he lives his experiences directly and does not see himself as separate from them. The importance at all stages - but especially in the first years - of the adults taking the child and music seriously, is very great. Truly the infant 'is the music while the music lasts'; perish the adult who approaches children and music in an attitude of condescension, shattering their integrity of experience in the arrogant carelessness of his esoteric preconceptions! We must not fragment artificially what for the child is a satisfactory part of his life. 247

The need for the adult to be not only sensitive, but enterprising, is a salutary reminder to weary teachers! The image of the inert man behind the newspaper being, in the child's eyes, 'an offence to God and man' speaks volumes. Yet how often the 248

scene is repeated - in sitting rooms, gardens, on beaches and in cars. It only takes a small step of the imagination to transfer the image to the classroom, the songbook or textbook effectively shielding the teacher from recognition of his obligation to be enterprising!

The opportunities suggested by Steiner's appraisal of the middle years are obvious, and valuable: the natural rhythm, movement, pictorial thinking, the need for direction from teachers, and the sway of feeling and imagination, suggest their own fulfilments. The idea that disciplinary control should come about through the enthusiasm of the children for what they are doing is significant:

'A large proportion of naughtiness comes from the fact that the children are bored and have no relationship to their teacher.' (Steiner 1967, 61)

It may be useful when children are unruly and uninvolved to check whether their current needs - e.g. for movement, imaginative and uncritical thinking, feeling, and so on - are being adequately met by the content of the music lesson.

'Even the best teacher will have naughty children in his class, but if a whole class takes part it is usually the teacher's fault.' (ibid. 59)

In the adolescent years greater intellectual demands can be made in music, and the tendency to criticize strongly can be harnessed to lead into more sophisticated qualitative distinctions. The instability caused by physical, emotional and intellectual accelerated growth also results in

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vulnerability; it would seem appropriate to encourage experiment and commitment, taking care not to be dismissive of efforts which may end up apparently unsatisfactorily. Really to commit oneself in a musical enterprise is to become in a sense emotionally exposed, and this exposure must never be ridiculed. Steiner aims to help children to 'face life with confidence in their own powers'. To achieve this, teachers have to build up, to develop strengths and repair weaknesses, and never to give a child the desolatory sense of defeat.

Steiner's concept of 'the temperaments' gives scope for interesting and possibly very profitable experiments in music education. For example, matching the child with the instrument, at least for an experimental period (and possibly in collaboration with peripatetic teachers); allocating tasks with the intention of complementing or counterbalancing temperamental tendencies, and so on.

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The idea that learning is a lifelong process and that 'what is given should be able to grow and become transformed' relates closely to the question of aims and content of music education in schools. If man and music are both in the process of 'becoming', music education in school is the confirmation of an existing relationship between travelling companions setting out on a journey;

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a programme of quick sprints followed by immobility can never be a justifiable substitute. The quality of the early relationship between the companions will determine how far they choose to travel together.

The principle issues Steiner identifies in connection with a national education system, and with practical education in schools, could provoke a whole book on music education. Briefly, elitism (whether social or musical) is inimical to education; individual schools and the entire education system need to be organized so that children encounter and experience music in such a way that they become intrigued by it, captivated by it; to become actual lifelong learners they also need to be taught how to learn. If in music lessons children engage directly with musical materials and concepts, are required to organize, explore, refine - they become capable of generating their own musical experiences; rather than being fed with musical experiences which (however enjoyable in themselves) are not susceptible to extension on their own initiative. If the teacher supplies guidance and offers alternative solutions to the problems encountered, the understanding of concepts and the skills necessary for their implementation will develop in tandem. The questions Steiner poses as a means to identify the important issues in education provide an excellent checklist for any teacher considering how and what

he is going to teach in music classes.

All that Steiner has to say about the qualities a teacher ideally should possess is relevant to music teaching: imagination, self-criticism, initiative, interest in everything around, striving after truth, observant of children's needs, avoiding unnecessary criticism of others, taking responsibility for the children's success or failure to understand. The deceptive simplicity of the chief demand Steiner makes on teachers is shattering:

'Teachers can communicate only what they themselves practise.' (Steiner 1967, 18)

'Education' Steiner told a group of teachers, 'takes place by virtue of what you are, or rather, let us say, what you make of yourself when you are amongst the children.'
(Steiner 1967, 18)

Can a teacher - who is professionally concerned with children and music all day long - sustain the freshness and openness of approach implicit in the concept of lifelong learning? To do so means to be an eternal traveller; no holing-up in comfortable quarters along the route and indulging in satisfied contemplation of the store of information and experience already accumulated, no slotting it neatly into files and pigeon-holes to provide a definitive basis for future easy 'teaching' ... It means actually believing that learning is a lifelong process, and being fully committed to it. The teacher has to be what Steiner terms a 'free spirit', and he describes

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the difference between the free and unfree spirit very clearly:

'A free spirit acts according ... to intuitions selected from the totality of his world of ideas by thinking. An unfree spirit ... recalls, before coming to a decision, what someone else has done or recommended as suitable in a comparable case, or what God has commanded to be done in such a case, and so on, and he acts accordingly.' (Steiner 1964, 162)

This is a cautionary message for those who devote themselves to teaching strictly according to one particular 'method'. The teacher as purveyor of expertise and information, however erudite and accomplished, is incomplete in Steiner's view unless he succeeds in keeping alive in himself that sense of wonder which is so potent an incentive to learning in children.

'Unhappily this divine sense of wonder can easily shrink to an admiration of human cleverness as represented by the wisecrack and the gadget. It is all the more important for teachers to consider with great earnestness the mood which the day's lesson will create ... It is a strange thing that an age which has discovered so many marvels in the universe should be so conspicuously lacking in the sense of wonder.' (Harwood 1958, 76)

Ideally education should not depend on individual ability to pay; unfortunately individual tuition in music often does depend on this, which makes the significance of the quality of music education in the classroom even greater, as it is the only music education which reaches virtually everybody, and is financed, in maintained schools, by the rate-payers.

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I like Steiner's emphasis on humour and humility - 257
that teachers need to be ready to learn from
children and to be able to laugh at themselves.

His recommendation that music teachers should take
a lively interest in other classes their pupils
attend, and encourage other teachers to come to
music lessons, might revolutionise attitudes to
music in many schools if it could be followed up.

The natural occurrence of music throughout the 265
curriculum requires a diplomatic, friendly,
realistic attitude on the part of the music teacher.

The freedom of timetabling for musical activities 259
in Steiner schools may fill the music teacher with
a sense of elation at the possibilities such an
arrangement provides; the joy is likely to be
short-lived, for few school timetables are
genuinely flexible, and are often regarded as
little short of sacrosanct. What is supposed to
justify such reverent treatment of an arrangement
designed to achieve superficial learning would
have baffled Steiner.

The significance of seasonal rituals is commonly 260
marked in first schools. It gives wide scope for
musical imagination and impact, for any age group.

In

'... the daily classroom situation ... a carefully
cultivated inter-action between receptive,
listening moments and the more outgoing
activities of the class, between sameness or
ritual, and spontaneity ...' (Weihs, in Davy
1975, 106)

is a healthy aim for the music teacher. The multi-

cultural population of many British schools enormously increases the possibilities and resources; as well as requiring sensitivity and awareness of what is sacred to different people.

If music, as Steiner claims, is innately part of man, it is a dimension of his life; and neglect or misuse of capacities in this dimension, leading to atrophy, are reprehensible. It is vital that the teacher fosters capacities and inclinations, rather than foisting his own, or particular, musical preferences onto children. It was nice to hear in a BBC Radio programme in 1984, My kind of music, the choices of Dudley Moore - one-time organ scholar at Magdalen College, Oxford, specializing in the Baroque period - sometime jazz pianist of no mean accomplishment. He made his choices unashamedly, he said, because the music made him laugh or cry or dance about like a mad thing. If children choose music for similar reasons, who is the teacher to condemn them?

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For Steiner music is 'chiefly valuable when it forms part of a musical education.' From this it follows that teachers of music need to study education, and class teachers without specialist help need to study music. Teachers may think they know what music is, and what function it should fulfil in the classroom; musicians may think they know what education is, from

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their own experience of it; but what they 'know' may only be the tip of an iceberg in which many marvels and possibilities lie submerged.

MARIA MONTESSORI

1870 - 1952

'... the false seems great and
the truth so small and insignificant.'

(Montessori 1964, 255)

The name of Maria Montessori is still recognized as representative of a particular approach to education, although the significant factors in that approach are often not clearly understood. The seeds of this situation were sown when at the age of forty Montessori gave up her varied academic and medical responsibilities in order to concentrate fully on education. She became dependent for income upon royalties, copyright, fees for certification of teachers, and so on, and

'... her name became a brand name which could not be used without her permission ... which contributed to maintaining her work as a separate movement outside the mainstream of educational thought in the years following World War I.' (Kramer 1978, 156)

John Holt wrote in a letter in 1971 of

'... the unevenness of quality in Montessori classrooms and the relative isolation of Montessori educators...'
(Lillard 1972, xi)

which also serve to obscure the substance of Montessori's pioneering work.

Background

It is no exaggeration to say that Maria Montessori was a remarkable woman. She challenged the traditional way of life in Italy for women of her time. She attended a

technical school for boys, to study engineering. She then struggled to obtain entry to the University of Rome Medical School, and in 1896 became its first woman graduate. Later she studied philosophy, psychology and anthropology at the University of Rome, where in 1904 she was appointed Professor of Anthropology. In the course of her early studies she suffered much from the opposition of her father, and the resentment of many of her colleagues. Eventually her persevering hard work, professional excellence and articulate manner, assisted undoubtedly by an arresting beauty and dignity of bearing, won her acceptance as a physician and academic. On leaving Medical School Montessori joined the staff of the University of Rome Psychiatric Clinic, and worked with children in asylums for the 'insane' in Rome. Her belief that these children could benefit from special education led her to study the work of Edouard Séguin and Jean Itard, who had pioneered this field. In 1898 she was appointed director of the State Orthophrenic School, in which she worked with mentally deficient children for two years, searching for ways to develop their capacities, with startling success:

'I succeeded in teaching a number of the idiots from the asylums both to read and to write so well that I was able to present them at a public school for an examination together with normal children. And they passed the exam successfully ... While everyone was admiring the progress of my idiots, I was searching for the reasons which could keep the happy healthy children of the common schools on so low a plane that they could be equalled in tests of intelligence by my unfortunate pupils! ... I became convinced that similar methods applied to normal children would develop or set free their personality in a marvellous and surprising way.'
(Montessori 1964, 38/39, and 33)

The opportunity to test out her conviction came in 1907. She undertook the setting up and supervision of a day-care

centre for sixty children aged 3 - 7 in a slum district of San Lorenzo. The owners of new housing blocks were concerned at the damage caused by unsupervised children, and provided one room for a day-centre in the hope of reducing the vandalism.

'Friends could not understand how she could involve herself in such insignificant work as that of a school-teacher of ordinary children ... in a slum school. For a university professor, it was unthinkable.'
(Kramer 1978, 110/111)

It is characteristic of Montessori that she thought the unthinkable, and acted accordingly; as a result she achieved much that was generally regarded as impossible. Her method of education grew from her observation of the children in this first 'Casa dei Bambini'; it grew in a sense out of necessity, informed by her background of medical and anthropological work, and her experience with the asylum children. The remarkable effect of the Day Centre on the children of the tenements attracted wide interest, and led to the establishment of other similar schools.

'From timid and wild ... the children became sociable and communicative. They showed different relationships with each other. Their personalities grew and they showed extraordinary understanding, activity, vivacity and confidence. They were happy and joyous.'
(Montessori, quoted in Kramer 1978, 113)

Montessori had become unequivocally an educator, a woman who, in time,

'... revolutionized the educational system of the world ... whose success has been so wonderful that the Montessori method has spread into nation after nation as far east as Korea, as far west as Honolulu, and south to the Argentine Republic.' (The Brooklyn Daily Eagle, quoted in Kramer 1978, 15)

Such effusive pronouncements contribute nothing to the spread of understanding of Montessori's methods, but the

facts in this case (apart from a somewhat limited notion of 'the world'!) are substantially correct.

'... a new education based on aiding the
inner powers of the child ...'

'There is no conversion more miraculous than that which vanquishes melancholy and depression, and brings an entry to a higher plane of life...' (Montessori 1936, 178)

This observation was made by an Italian authoress, amazed at the transformation from fear and shock to renewed eagerness and confidence evident among children who had survived a terrible earthquake at Messina and subsequently been lodged in an orphanage under the care of Montessori. Such transformations were not magically achieved overnight, but gradually and painstakingly over periods of months and sometimes years. Montessori believed in

'... the right of every child to develop his own fullest potential, and the idea that the school exists to implement that right ...' (Kramer 1978, 374)

She maintained that

'... the goal of self-development is ... *for service* to mankind as well as individual happiness.'
(Montessori 1964a, 87)

Her philosophy of education ran counter to that in which

'...the child is usually considered as a receptive being instead of as an active being ...' (Montessori 1964a,86)

Self-development implies a kind of self-education, an education effected by the person on his own behalf, and Montessori built up

'... a new education based on aiding the inner powers of the child ... to replace the present method, which is based on the transmission of past knowledge.'
(Lillard 1972, 49)

It is at this point that Montessori's approach to education frequently suffers misinterpretation. The assumption is made that if Montessori education is self-education, that means leaving the child to educate himself by doing as he pleases. Oddly enough, this is in one sense precisely what Montessori does advocate: but she aims so to develop the control of the child over his own will that 'doing as he pleases' will actually mean doing something demanding and satisfying and purposeful.

'To be in control of oneself was for her the ultimate end of the process of education ...' (Kramer 1978, 139)

'Freedom without organization of work would be useless. The child left FREE without means of work would go to waste, just as a new-born baby, if LEFT FREE without nourishment, would die of starvation.'
(Montessori 1965, 187/188)

Montessori found that when children were given work to do which set them real problems appropriate to their capability, they concentrated with great seriousness on the task in hand, often repeating it voluntarily a number of times before regarding it as finished.

'When ... we speak of the child's work and compare it with that of the adult, we speak of two different kinds of activity with different ends, but both equally real ... When a little child works he does not do so to attain an outward end. The aim of his work is the working, and when in his repetition of an exercise he brings it to an end, this end is independent of external factors ... the end of the work is not even an effect of weariness, for it is characteristic of the child to come forth from his labour with new vigour and full of energy.'
(Montessori 1936, 242)

Montessori saw the child's work as the means to his inner growth, the activity through which he builds up his understanding of his own functions in relation to the world around him; whereas the adult's work is to achieve some outward end connected with 'things'. No-one,

therefore, can do the child's work for him; what he appears to be doing outwardly may seem insignificant, but it is what he is inwardly learning in the process of doing it which is of value.

The real needs of the child are fundamental to Montessori's ways of educating. Her perception of children's needs derived from her observation of the asylum children, and then of the tenement children in the Casa dei Bambini. She first took steps to meet the pressing need for physical health, through involving the parents and children in improving cleanliness and diet. The day-centre charged no fees, but parents had to send the children out clean, with an apron, and mothers had to meet the Directress weekly to discuss the children's progress. Montessori's background gave her a natural authority, which she combined with a respect and concern for parents and children alike; thus she was able to initiate changes in people's habits and attitudes without being offensive. She regarded the co-operation of parents and teacher as essential to the welfare of the child, and deemed parents responsible for adapting their own pace of living to the needs of growing children: she was adamant that children should be involved in the family life around them, from their earliest days, not merely occupied in order to prevent their activities from interfering with those of the adults. (Lillard 1972, 122)

Montessori's concept of 'work' as necessary and satisfying to children was fundamentally different from the approach which largely prevailed in her day (and in our own) where

'... instead of opportunities for serious accomplishment ... we supply our children with expensive toys, hoping that these will occupy them and keep them from disturbing us.' (Lillard 1972, 116)

She tried to counteract the

'... tendency of parents to train their children for passivity - unaware of the young child's need to explore his world and to try to do things for himself.'
(ibid. 146)

Montessori observed that in classes with a three-year vertical age range the children developed great community spirit, caring for and inspiring each other. She noticed that the older children

'... give help only when necessary. This is very illuminating because it means they respect intuitively the essential need of childhood which is not to be helped unnecessarily.' (Montessori 1964a, 228)

In taking account of the 'child's instinct and legitimate need for purposeful activity' (Lillard 1972, 140), Montessori prepared materials for children to work with, aiming not at specific skills for their own sake, but to enable real work and concentration.

'The first essential for the child's development is concentration ... He must find out how to concentrate, and for this he needs things to concentrate upon ... Indeed it is just here that the importance of our schools really lies. They are places in which the child can find the kind of work that permits him to do this.'
(Montessori 1964a, 221)

Montessori insists on the child's need to explore his capacity to concentrate, and on his

'... right not to be interrupted when using the materials, either by other children or the teacher. Here the teacher must be very alert. Praise or even a smile from her can distract the child, and children have been known to stop and put their work away with no more interference than this.' (Lillard 1972, 64/65)

The child

'... needs not only to touch things and to work with them, but to follow a sequence of actions to its completion,

and this is of the greatest importance in the inward building-up of his personality.' (Montessori 1936, 208)

It is through the development of concentration that

Montessori believed

'... wandering curiosity is transformed into an effort to master knowledge.' (ibid. 193)

Deprived of this capacity to focus attention positively,

'... the mind that should have built itself up through experiences of movement, flees into fantasy.' (ibid. 191)

The adult has to beware of pre-empting children's experiences, as can so easily happen:

'When you see a child evidently perplexed, don't immediately explain and remove the perplexity - he's THINKING and needs to think in order to grow. Explanation may just ruin the possibility.' (Montessori 1965, 58)

The teacher's function

'Montessori freely conceded the tremendous influence exerted by Pestalozzi, Froebel and Rousseau on the changing conception of the teacher, but shrewdly suggested that learning for love of the teacher, rather than for fear of her, represented limited progress. Learning for one's own sake, to meet one's own criterion of success, was what made learning satisfying to the young child.' (Nancy McCormack Rambusch in Montessori 1965, 11)

Confronted with a large number of unruly children the teacher has to work hard to achieve a state of affairs in which such learning can take place. A Miss Dufresne, who trained as a teacher under Montessori, wrote:

'I must confess that the first four weeks were disheartening; the children could not settle to a task for more than a few moments; they showed no perseverance, no initiative; at times they followed one another like a flock of lambs; when one child took up an object, all the others wanted to imitate him, sometimes they rolled on the floor and overturned the chairs.' (Montessori 1917, 88/89)

Montessori based the control of children in the classroom on a very positive concept of discipline. Her explanation of this illustrates her whole concept of education:

'If discipline is founded upon liberty, the discipline itself must necessarily be ACTIVE. We do not consider an individual disciplined only when he has been rendered as artificially silent as a mute and as immovable as a paralytic. He is an individual ANNIHILATED, not DISCIPLINED. We call an individual disciplined when he is master of himself, and can, therefore, regulate his own conduct when it shall be necessary to follow some rule of life. Such a concept of active discipline is not easy either to comprehend or to apply. But certainly it contains a great EDUCATIONAL principle, very different from the old-time absolute and undiscussed coercion to immobility.' (Montessori 1964, 86)

Education on this basis is an education for life, not just for conformity within a school community, for

'... the child now learns to MOVE rather than to SIT STILL ... for he becomes able, through habit and through practice to perform easily and correctly the simple acts of social or community life ...' (ibid.)

The teacher therefore has to teach the children the difference between good and evil, unequivocally, but making sure that they do not confuse 'good' with immobility, and 'evil' with activity, as so often happens in schools. This is easier to achieve in a vertically grouped class, where only perhaps one third of the children are newcomers each year; the establishment of a basic order of acceptable behaviour and active self-discipline is then a gradual process in which the older children greatly assist the younger by example and inter-relationship. To achieve self-respect, and respect for others, among the children, Montessori recognised the necessity for the teacher initially to set and maintain standards on behalf of all. She writes of a visit she made to a classroom:

'I saw children with their feet on the tables, or with their fingers in their noses, and no intervention was made to correct them. I saw others push their companions, and I saw dawn in the faces of these an expression of violence; and not the slightest attention on the part of the teacher. Then I have to intervene to show with what absolute rigor it is necessary to hinder, and little by little suppress, all those things which we must not do, so that the child may come to discern clearly between good and evil.'
(Montessori 1964, 92/93)

The freedom she desired for small children was

'... a freedom to take action of certain kinds within certain well-defined limits.' (Kramer 1978, 117)

A further important factor in the attainment of 'active discipline' is the quality and appropriateness of the work the children have to do:

'No sooner do the children find the objects that interest them than disorder disappears in a flash and the wanderings of their minds are at an end.'
(Montessori 1936, 182/3)

Montessori noted that the children of the rich have great difficulty in achieving active discipline, for they cannot concentrate, they lay things aside with indiscriminate scorn, and it is only when

'... the child discovers something, some particular object, which arouses in him a deep and spontaneous interest ...' (ibid.)

that things start to improve. She observed that the

'... children's cycle of repetition, concentration and satisfaction ... would lead to a development of inner discipline, self-assurance, and preference for purposeful activity.' (Lillard 1972, 8)

Once the classroom has become a community in which this cycle can operate freely, what is the teacher's function then? In Montessori's terms it is necessarily related with the function of the classroom itself and the materials within it, which together with the teacher

constitute the child's school environment. From the children in the first Casa dei Bambini Montessori learned that

'... interest and concentration spring precisely from the absence of confusion or superfluity ...'
(Montessori 1936, 152)

Some materials which she put in the first classroom she noticed were never spontaneously chosen by the children. These she removed after a time. The classroom should be a place where there is a basic state of 'repose and order' (Montessori 1964, 94) so that activity is then deliberate, purposeful. It is the children's territory, the children's responsibility; they maintain its order, care for plants and animals, polish tables, fetch materials from their storage places and return them intact. The furniture and resources are designed with the size and capabilities of children in mind, but they are real and not 'pretend' articles - the stove is a suitable height for children, but it is fully functional, and they learn to cook, carry hot food safely, and so on. The telephone, sink, the tarnish on metal, the waiting for equipment which someone else is using, the slow growth of plants and animals, these are all REAL. Montessori regarded 'pretend' activities as inappropriate where the real thing was useful and possible. She deplored the tendency of adults to encourage credulity in children instead of developing imagination; to persuade children to accept the fruits of adult imagination is no substitute for bringing them to imagine for themselves, to see possibilities and alternatives, using their intellectual

and imaginative powers together.

'Education ... should not be directed to credulity but to intelligence. He who bases education on credulity builds upon sand.' (Montessori 1917, 260)

In all this Montessori seeks to maintain the integrity of the child, and the integrity of his experience. The teacher must accord children

'... the dignity, trust, and patience that would be given to someone embarked on the most serious of endeavours and who was, at the same time, endowed with the potential and desire to achieve his goal.'
(Lillard 1972, ix)

The materials designed by Montessori to provide children with opportunities to concentrate and to work through problems to their own satisfaction are graded with care, starting with items which require the child to deal with one characteristic only; for example

'...a tower of blocks will present to the child only a variation in size from block to block - not a variation in size, color, designs, and noises, such as are often found in block towers in American toy stores ...'
(Lillard 1972, 61)

A concept is initially presented in its most concrete form, and the materials lead out step by step into the abstract understanding of it. The first triangle, for instance, is a solid wooden triangle, followed by flat triangles which fit into wooden trays; then solidly coloured paper triangles, followed by heavily outlined triangles, thinly outlined triangles, and so on. All the Montessori materials are designed for auto-education, and the control of error 'lies in the materials themselves rather than in the teacher.' (Lillard 1972, 63)

The classroom, in Montessori's view, should be a 'natural environment' for the child, that is to say

'... one where everything is suitable for his age and growth, where possible obstacles to his development are removed, and where he is provided with the means to exercise his growing faculties.' (Lillard 1972, 4)

The teacher is the preparer of the environment, and the essential link between it and the child.

'The goal is not to impose the will of one person on another, but to set free the individual's own potential for constructive self-development.' (ibid. 77)

Anne George wrote in McClure's Magazine in June 1912, of Montessori:

'She treated the children, not as automatons, but as individual human beings. She never forced her personality or her will upon them, and made none of the efforts to attract and interest which I had often made use of.' (Quoted in Kramer 1978, 178)

For her delicate and complex task the teacher needs to be

'... distinguished by QUALITY even more than by CULTURE.' (Montessori 1917, 130)

Montessori enumerates the main qualities: the capacity to observe is paramount, for in practice whatever intervention (direct or indirect) the teacher makes in the children's activities should be guided by her observations of the children. For this reason when Montessori was training people to teach she would not provide them with a definitive guidebook, but insisted that each student compiled his or her own handbook during the course of training and teaching.

'By writing her own guidebook, the Montessori teacher is forced to think through her personal approach to the materials and the children on a deeper level than if she were merely handed someone else's answers. This policy of asking each teacher to state her own understanding of Montessori education is consistent with a philosophy and method of education that asks children to discover their own answers, instead of expecting to appropriate and substitute someone else's experiences for their own.' (Lillard 1972, 120/121)

Montessori stressed also the quality of patience, and of

humility; no rushing for quick results, no aiming for specific great achievements, but a willingness to observe and to interpret and think what events signify as they occur. The teacher is responsible for making active discipline and active learning possible for the children. Each day in the Casa dei Bambini started with a short ritual of necessary tasks, after which each child would sit in his or her own place, silently, feet on floor, hands on table, head erect. Only after these corporate preliminaries does the teacher cease to direct, and the children proceed to choose and use the materials 'freely'. Even so, 'free' choice is limited to the range of materials for which the child has been prepared, for the teacher introduces each set of materials to a child individually before leaving him to explore them on his own. Montessori asserted that teachers

'... must ... check in the child whatever offends or annoys others ... all the rest ... must not only be permitted, but must be OBSERVED by the teacher' (who) 'must bring not only the capacity, but the desire, to observe natural phenomena.' (Montessori 1964, 87)

The method of teaching children to read and to write which Montessori developed is unusual and apparently remarkably successful. Consistent with her stress on integrity of experience, she insisted that when children learned to read they should be able to read something exciting, something worth reading, which would stimulate the desire to read more. Children learned the sounds and shapes of letters by handling letters cut out of sandpaper and smooth paper, tracing the letters with their fingers and then with chalk and crayon, learning the sound of each

letter as they did so. (Italian is fortunately a highly phonetic language.) This preparation provides the children with the skills necessary for writing, and the spontaneous outcome is best described in Montessori's own words:

'One beautiful December day when the sun shone and the air was like spring, I went up on the roof with the children ... I was sitting near a chimney, and said to a little five-year old boy who sat beside me, "Draw me a picture of this chimney", giving him ... a piece of chalk ... As is my custom ... I encouraged him, praising his work. The child looked at me, smiled, remained for a moment as if on the point of bursting into some joyous act, and then cried out, "I can write! I can write!" and kneeling down again he wrote on the pavement the word "hand". Then, full of enthusiasm, he wrote also "chimney", "roof" ... His cries of joy brought the other children, who formed a circle about him, looking down at his work in stupefied amazement. Two or three of them said to me, trembling with excitement, "Give me the chalk. I can write too." It was the first time that they had ever written, and they traced an entire word, as a child, when speaking for the first time, speaks the entire word ... The first word written by my little ones aroused within themselves an indescribable emotion of joy. Not being able to adjust in their minds the connection between the preparation and the act, they were possessed by the illusion that, having now grown to the proper size, they knew how to write ... And, indeed, this is what it is in reality. The child who speaks, first prepares himself unconsciously, perfecting the psycho-muscular mechanism which leads to the articulation of the word. In the case of writing, the child does almost the same thing, but the direct pedagogical help and the possibility of preparing the movements for writing in an almost material way, causes the ability to write to develop much more rapidly and more perfectly than the ability to speak correctly. ... The child who wrote a word for the first time was full of excited joy. He might be compared to the hen who has just laid an egg. Indeed, no-one could escape from the noisy manifestations of the little one.'

(Montessori 1964a,287/8)

Reading came after writing. Montessori made cards with the name of items in the classroom and propped them in front of the items. The children knew the individual letters, knew the names of the items, and they worked on the sounds at first slowly and then faster, until

'... finally the word bursts upon his consciousness. Then he looks upon it as if he recognized a friend, and assumes that air of satisfaction which so often radiates our little ones ...' (Montessori 1964, 298)

As one parent exclaimed:

'Montessori education ... does encourage a child to learn, to be curious, to be interested, to make learning a beautiful process.' (Lillard 1972, 149)

This

'... principle of indirect preparation enables the child to experience success in his endeavors much more readily and aids the development of self-confidence and initiative.' (ibid,62)

Broadly speaking, the function of the Montessori teacher may be summed up in the plea of one child:

'Help me to do it by myself!' (Montessori 1936, 248)

Observations

A documentary film on television illustrated the work of John Aspinall, a zoo-keeper with a difference. His zoos, a Swiss expert on elephants remarked, are built and run for the animals, not for the public. Colonies of various threatened species are provided with conditions as near as possible to those they would enjoy in the wild. It is dubious logic to make too much of comparisons between the behaviour of animals and human beings, but there is nevertheless wisdom to be gleaned here. Watching Mr. Aspinall share the care of month-old tiger cubs with their mother, play and howl with wolves in woodland at night, and exchange affectionate pleasantries with a 400lb male gorilla, it becomes obvious that the significance of these activities is the quality of relationships they demonstrate.

It is not man dominating animals, forcing them to perform tricks to impress other people; it is man, having observed with great interest the habits and needs and moods of animals, relating with them within their familiar environment and adapting his own behaviour so successfully that the animals respond to his company rather than feeling threatened by it.

The comparison between a zoo built and run for the sake of the animals who inhabit it, and education in schools built and run for the sake of children, is obvious. (Although the eventual outcome of schools is intended to be educated adult persons, and wild animals remain wild animals, the comparison is still valid in the question of attitudes.) Something very similar happens in conventional schools. They contain children, prevent them from interfering with adult activities, and eventually supply society with young adults trained to perform certain tasks and behave in certain ways, rather as circus animals are trained to conform. Children's upbringing is managed for the convenience of adults, and to enable children when they have grown up to be accepted as adults among their elders. Children, it is reasoned, ought to be passive beings; tendencies to activity must therefore be curbed. Montessori observed children closely and found them to be active and capable human beings. Their development, she felt, depended on their own activity (not just physical, but mental, emotional, spiritual, involving the whole person) in exploring and coming to control those capacities. She rejected the conventional idea of 'discipline', the

unquestioning conformity of one individual to the demands of another, as calculated to 'annihilate' the individual; rather she desired that the individual should come intentionally to control his will and activities to take account of the freedoms of others as well as his own. The essential engagement of the individual's inner powers in the process of coming to terms with himself and the rest of human society is crucial to Montessori's philosophy and method of education. To accept it as valid means to accept that teachers by themselves cannot educate children. To present children with a galaxy of information and sounds and wonders, which pass before their eyes and ears and minds and through their hands, according to our management of the timetable, is not to educate them; it is to occupy them with a spectacle, something to be observed from the outside. If this is what education offers children, they may become experienced and well-informed spectators. But education is the stuff of life, the inner life of the individual, and his relationships with society around him; and who is satisfied with living life as a spectator? Only the individual who has never known what it feels like to participate, to be active in living.

In music education (and musical education, and education through music) the spectator element, and the training-to-perform-adult-tricks element, can prevail all too easily. They are the means of training children and putting them on show to adults. The achievement in terms of human and musical qualities which could result from the

efforts involved is distorted by the emphasis on impressing others, rather than on the joy of achieving quality for its own and one's own sakes. The esteem in which teachers hold themselves, the power of music, and children, is the pivotal factor. That friends of Montessori should have considered teaching 'ordinary' children 'insignificant work' betrays an ignorance which persists even today, largely unremarked in spite of its appalling implications for education. Montessori regarded teaching 'ordinary' (and indeed, extraordinary children such as those in the Rome asylums) worth the devotion of all her energies. The profession of music teacher is rather a special case. Self-esteem is hindered for many by the knowledge that they only became teachers because they had aspired in vain to become professional musicians of another sort, perhaps performers or composers. Teaching is viewed by many music students as a safety net into which they can jump if the ascent of the high wire to composing or performing professionally becomes too steep. While this is understandable, it has the unfortunate effect of giving music teaching an aura of second-ratedness, something to be done if all else fails, rather than undertaken purposefully. It results in numbers of music teachers who have no real interest in teaching, who set out aflame with zeal to perform or compose music and when the flames were gradually and painfully extinguished, limped to a classroom or private studio to lick their wounds.

If children were the passive creatures of small significance which Montessori's friends assumed them to be, there might

be ways of occupying them in the classroom and still finding opportunity to lick one's wounds. If they are active beings, growing and developing by the second, of high worth and potential power, those who teach them need to be wholly committed to the enterprise, not preoccupied with themselves. Children regarded en masse, as a section of society to be catered for with as little expenditure of thought and money as possible, are not attractive material on which to base a career. Children recognized as individuals with great and various capacities and potential are a more precious metal with which to work than any to be found in the earth's crust.

Knowing this, to be a teacher is a privilege and an awesome responsibility. Sadly, for the musician who aspired unsuccessfully to another aspect of music as a profession, teaching may seem to be a process of getting other people to do at a very low level what he wished himself to do at a much higher level. Such an occupation is doubly depressing, occasioned as it is by personal 'failure', and concerned daily with striving for standards in other people which they too frequently fail to reach. To such teachers, Montessori's concept of education may bring light where they had assumed there was unremitting darkness.

Montessori's methods were designed for young children, and to put her principles fully into practice would seem to presuppose one teacher staying with one class for several

years and being responsible for most, if not all, of their school activities; in this way a consistent approach could be maintained. Nevertheless in many respects her educational principles are relevant to the teaching of all 'subjects'. Each teacher has to relate these principles with the nature and requirements of each 'subject', and the general principles thus become particular in their interpretation. There is no short-cut. Montessori, it is well to remember, refused to give her student teachers a ready-made handbook on how to teach. She was well aware that

'Nothing is as inimical to the pursuit of truth as the conviction that one has already found it.'
(Kramer 1978, 378)

JEAN PIAGET

1896 - 1980

'... the growth of all knowledge - in all disciplines, and on the time scale of human intellectual history as well as the intellectual growth of one child.'

Introduction

It is not the aim here to describe Piaget's work in detail, nor to evaluate it. The purpose is to identify some innovative ideas which emerge from his research, to discuss their applications to education and to the teaching profession in particular, and to examine some of the ways in which his ideas have been used and abused, whether by intention or by default. Inevitably, bearing in mind the scale of Piaget's work, this study cannot be comprehensive; it does attempt to be faithful to Piaget's intentions so far as these may be deduced.

The name of Jean Piaget is familiar to students of education in this country, as it is to people in many disciplines throughout the world. Yet when Jean Bringuier remarked to Piaget in 1977 on the almost universal recognition he commanded, Piaget was silent for a moment, then responded:

'I'm pleased by it, of course, but it's pretty catastrophic when I see how I'm understood.' (Bringuier 1977, 54)

Bringuier asked if he felt he had been badly interpreted, to which Piaget replied:

'Yes, in general.' (ibid.)

There is a plethora of descriptive, interpretative and

critical publications dealing with Piaget's work; and that he should, towards the end of his long life, feel misrepresented is significant as well as unfortunate. It means that a barrier is often encountered by the inquiring reader who is looking for a bridge, and who, moreover, is sometimes unable to distinguish between the two. Some publications erect a barrier of dense jargon.⁽¹⁾ Others are pedantic and often patronising at the same time, assuming as Ruth Beard⁽²⁾ does that readers are either unable to use, or do not need, an index. Others⁽³⁾ assess Piaget's ideas in terms of their own preconceptions, trying to fit them into existing categories rather than appreciating the new departures they offer. Then there are those hostile writers who, not infrequently, criticise Piaget for failing to do things he never claimed to do in the first place.⁽⁴⁾

'One is reminded at such times of those book reviewers who criticise an author for the book he did not write rather than for the one he did write. For the kinds of questions Piaget is concerned with, individual differences, motivation, and learning are largely irrelevant. Piaget is concerned with those structures which, if they hold true for the individual, also hold true for the species. He does not deny that individual differences, motivation, and learning may affect the acquisition of these structures. What he does deny is that such factors affect their identification and it is their identification with which he is primarily concerned. Once identified, the successive forms of these structures can be compared, to arrive at an explication of their genesis.' (Elkind, in Piaget 1964, .vi)

Even so respected an author on educational matters as R. S. Peters makes the elementary mistake of equating stages with ages in Piaget's theory:

(the teacher) '... will learn the age at which reversibility and seriation are possible mental operations for a child.' (Peters 1966, 228/9)

This is precisely what Piaget does not do. He indicates stages, not ages, at which certain operations become

possible.

It would appear that some authors writing about Piaget cannot comprehend a research which depends as a vital element upon the desire to discover rather than the desire to prove. There is a compartmental attitude which precludes a felt need to learn, and a felt need to learn is what teachers (according to many great educators) most need to activate in their pupils. If it is not part of the teachers' own experience, nor of the authors whose books they read during their training, they are more likely to stifle it in children than to activate it. Theories are sometimes regarded as in competition with each other, and derided by those who either fail to understand them or who disagree with them.

One lamentable outcome of this state of affairs is that students of education who read miserable* little* books about Piaget as part of their Psychology of Education courses may feel only bewilderment and distaste for the indigestible notions they suppose to represent Piaget's thinking. It is not practical to suggest that they should instead approach Piaget's publications unaided, for they

'... are so numerous that the very reading of them would represent a lifetime's work for an ordinary man ...'
(Lunzer 1960, 3)

Where then can the student begin? Conversations with Jean Piaget⁽¹⁾ (Bringuier 1977) reveal a dedicated, lively, humorous, open-minded man; a seeker after truth rather

* 'miserable' in the strict sense of 'causing misery, discomfort etc.', 'contemptible', (Collins 1981); 'little' because many authors and editors mistakenly equate small size with ease of reading.

than an asserter of dogma. Perhaps students would be well-advised to begin with these conversations, which range widely over Piaget's interests, in language more accessible and attractive than that of his more 'scholarly' works. (Profundity is not sacrificed to informality, as might be suspected.) Whereas many of Piaget's books were written decades ago (for example, Language and Thought of the Child in 1923, Judgement and Reasoning in the Child in 1924, The Child's Conception of the World in 1926, The Child's Conception of Physical Causality in 1927, and so on) the conversations with Bringuier are mature reflections of a long period of life and research. From there the student could go on to read more in the areas which particularly arouse interest. The anthology of Piaget's writings compiled by Gruber and Vonèche and explicitly approved by Piaget himself in the Foreword provides a useful acquaintance with his ideas, as well as an extensive bibliography.

From molluscs to genetic epistemology

Who then is this man who so many authors choose to acknowledge?

Jean Piaget was born in Neuchâtel in Switzerland in 1896. From an early age he found pleasure in observing and writing about natural phenomena. When only ten years old he assisted at a natural history museum with research concerning molluscs and, after the

director died, Piaget published his own papers on the experiments they had carried out. Ironically, this led to the offer of a post as curator of a natural history museum in Geneva; an offer that had to be declined because the author whose work inspired it was only eleven years old!

By the time he was twenty-two he had obtained his PhD in Natural Sciences and had published a number of papers and one novel. He read widely, and was deeply interested in philosophy, and in the means of the growth of knowledge in human beings. In 1919-1920 he studied psychology and psychiatry in Zürich and Paris. In Paris circumstances combined to leave him much freedom of procedure in the work he was employed to do, which was to standardize, in French, the tests of reasoning constructed by the English educational psychologist Cyril Burt. This period was influential in focusing the course of his work thereafter.

'Instead of administering the tests in a standardized way, he interviewed the children at length. The children did not complain ... Instead of simply noting the responses given by the children to the test items, the young Swiss biologist was interested in the how and why of the answers. What had been at the outset nothing but a boring and annoying test situation became a real dialogue with suggestions and counter-suggestions, an argument developed, a deepening of the child's thought, a new method of interrogating children was born. It leads the child to show how he formulates and solves a problem, how he thinks.' (Gruber and Vonèche 1977, 53)

Or, as Piaget described the situation to Bringuier:

'I did what I've been doing ever since: I made qualitative analyses instead of preparing statistics about right and wrong answers.' (Bringuier 1977, 9)

In 1921 Piaget was appointed Director of Studies at the Jean Jacques Rousseau Institute (concerned with education

and child psychology) in Geneva. Two years later he married Valentine Chatenay, and in the succeeding years it was their three children whose development Piaget was to observe and catalogue so minutely in his study of the growth of intelligence from infancy. It is acknowledged that

'Piaget has been instrumental in making psychologists re-consider the significance of infancy as a period of human development.' (Barnes 1984, 53)

From 1925 onwards he held an amazing variety of posts, many of them concurrently, including Professor of Psychology, Sociology and Philosophy of the Sciences at the University of Neuchâtel; Associate Professor of the History of Scientific Thought, Director of the Institute for Educational Sciences, Professor of Sociology, Professor of Experimental Psychology, Professor Emeritus, all at the University of Geneva; Director of the International Bureau of Education in Geneva; Professor of Psychology and Sociology at the University of Lausanne; Professor of Developmental Psychology at the Sorbonne; and from 1955, as Director of the International Centre for Genetic Epistemology at the University of Geneva, he undertook the bulk of the research for which he is famous. At Geneva he developed, in active collaboration with colleagues and students from various disciplines and many parts of the world, research into

'... the growth of all knowledge - in all disciplines, and on the time scale of human intellectual history as well as the intellectual growth of one child.'
(Gruber and Vonèche 1977, xiii)

The findings of such catholic researches are of interest to a wide range of people in diverse situations, which

partly explains the vast output of publications by followers and critics of Piaget which attempt to clarify his work and to suggest applications for it. Gruber, who was for a time one of his research associates, describes Piaget as a man who

'...works all the time ... That doesn't mean he doesn't play, because work, too, is a kind of play. But he has a goal. Piaget's goal is to construct the logic of the human mind, the logic of life, and to discover the genesis of the logic of life. It's a goal that guides practically everything he does ... Piaget ... responds to the external world, but within the framework of his goal.' (Bringuier 1977, 79/80)

He valued the different perceptions contributed by colleagues from different academic areas to the research as a whole, as the physics teacher Rafel Carreras explains:

'Perhaps the most interesting thing is that when the physicist listens to the biologist, he gets ideas he perhaps hadn't had before. Then he suddenly interrupts the biologist with a comment. Now, three-fourths of the time his remarks are completely inappropriate, completely ridiculous; but once in a while they bridge the disciplines and offer some clarification. Then the biologist says, "Well, frankly, I'd never have thought of that approach." And maybe just then a man in the history of science says "Why, what you're suggesting is what a certain person tried centuries ago. A Descartes, or an Aristotle, or an Archimedes had already started out in that direction." Then and there, Piaget, who leads his group without saying very much yet more or less directs everyone, says, "Mr. So-and-So, you'll give us a little talk on that person two weeks from now." Naturally, you're glad you were there.' (Bringuier 1977, 75)

Piaget received many public honours, including at least twenty doctorates, and he found his French Legion of Honour badge to be unexpectedly useful:

'The border is just ten minutes away from here by bicycle ... Sometimes I'll be dripping with rain when I go into a pub over in Savoy; the fellow comes to chase me out, and then, when he sees the rosette, he finds me a seat. And customs officials, especially, give you less trouble.' (Bringuier 1977, 53/54)

It should be noted that despite the educational connotations of some of his professional posts Piaget was not a teacher by training, intention or profession. He specifically disclaimed pedagogical expertise:

'I've no opinion on pedagogy. I'm very interested in the problem of education, for I have the impression that an enormous amount needs to be reformed and transformed; but I think that the role of the psychologist is, above all, to give the facts the pedagogue can use and not to put oneself in his place and give him advice. It's the pedagogue's job to see how he can use what we offer. Pedagogy is not simply applied pedagogy; it's a whole set of techniques the specialist has to fit together by himself.' (Bringuier 1977, 131)

There is no 'teaching method' to be derived from Piaget's work. He emphatically refutes Bringuier's suggestion that he had formulated principles for restructuring the teaching of mathematics (at a meeting with Dieudonné, Lichnerowicz and others):

'Piaget: That meeting had to do with comparing mental structures and mathematical structures.

Bringuier: And it didn't result in a teaching method?

Piaget: 'No.' (Bringuier 1977, 128/9)

Barry Wadsworth, addressing himself specifically to teachers, emphasises this point:

'Piaget has evolved a useful theory to explain how and why children develop and learn ... Piagetians have not evolved a teaching method. There is not a set of teaching practices that constitute a Piagetian approach to teaching. The universals of education that can be derived from Piaget's theory are general principles, not specific in-classroom teaching practices.' (Wadsworth 1978, 97)

Yet the myth that there is a 'Piagetian method' persists (for example, Brainerd in Barnes 1984, 323/4).

Piaget regarded education as a serious matter and observed that:

'... the public (which includes certain educational authorities and an appreciable number of the teachers themselves) being unaware of the complexity of these

problems, does not know that pedagogy is a science comparable with other sciences, and even a very difficult one, given the complexity of the factors involved.' (Piaget 1969, 12)

Bringuier elicits a glimpse into how Piaget himself set about teaching when it was required of him:

'Bringuier: What do you think the ideal university would be?

Piaget: Oh, there'd be research at every level, and seminars based on the research.

Bringuier: With a minimum of course work?

Piaget: Yes.

Bringuier: When you teach classes, then, you're acting against your own ideas?

Piaget: Well, I usually stop after twenty minutes and ask for questions or objections. That way it works. Sometimes it falls flat; other times there's lively resistance from the class, and it's a pleasure.'

(Bringuier 1977, 133)

This integrity of intention is characteristic of Piaget's attitude. He is concerned with the search for what really is, not to claim that he knows. Two further excerpts from the Conversations illustrate this constructive realism:

'Piaget: We don't know anything about the possibility of consciousness in plants.

Bringuier: You don't believe in it?

Piaget: Well, I don't know anything about it!'
(ibid. 4)

And again:

'Bringuier: ... What is talent?

Piaget: That's the secret. The most mysterious secret.

Bringuier: That's a funny answer for a scientist to give.

Piaget: No, it's the least well-known problem in the psychology of intelligence. Every scientist who has tried to identify the factors and conditions of genius has run into a stone wall; because it just isn't very clear. It's not a funny answer. It's admitting a gap.' (ibid. 132)

With Piaget, the recognition of ignorance is clearly significant in the search for knowledge. There is a fundamental difference of attitude between Piaget and many

of his critics, including Peters. Where they proceed through argument alone, Piaget proceeds to argue from observation. Peters writes:

'Piaget's theory represents a fusion of philosophy with a biologicistic belief about self-development arising from the optimism of the nineteenth century ... Into alleged descriptions of human nature and its development are smuggled norms about the sort of creature a man should be. They enshrine not simply generalizations relevant to the development of a worth-while form of life but covertly prescribe its content.' (Peters 1966, 232)

To say that Piaget's theory prescribes the content of a worthwhile form of life is comparable to saying that someone who asserts that all human beings have skeletons is covertly prescribing their characters. Peters is manipulating theories; Piaget was observing children. His attitude to them is instructive:

'Bringuier: Do you like children?
Piaget: Very much.
Bringuier: Because they are guinea pigs?
Piaget: Oh, no! They're alive, it's wonderful.
They're new. Oh, no: they're remarkable!'
(Bringuier 1977, 46)

Perhaps all educationalists should be asked that question, 'Do you like children?' and their answers, and the manner of their answers, should be given careful consideration alongside their theories.

Piaget no doubt had as many or as few faults as the rest of us. It is important, however, to be aware of the kind of scientist he was; a questioner, a seeker after understanding rather than a stickler for conclusions:

'... to me, the search for unity is much more substantial than the affirmation of unity; the need and the search, and the idea that one is working at it.'
(Piaget, in Bringuier 1977, 51)

He sometimes returned to a topic he had worked on years earlier and took an entirely fresh look at it, when the

occasion demanded; that is to say, when new evidence, or work in other areas led him to suspect that it could now profitably be reconsidered. (Bringuier 1977, 91/2)

His critics may deride him for failing to be all things to all men, but he himself knew his limitations and had no such pretensions:

'It is my conviction, illusory or otherwise - and the future alone will show which part is truth and which but simple conceited obstinacy - that I have drawn a quite clear general skeleton, but one still full of gaps of such a kind that, in filling them, one will be led to differentiate its connections, in various ways, without at the same time altering the main lines of the system ... When one theory succeeds another, the initial impression is that the new one contradicts the old and eliminates it, whereas subsequent research leads to retaining more of it than was foreseen. My secret ambition is that the hypotheses one could oppose to my own will finally be seen not to contradict them but to result from a normal process of differentiation.'

(Piaget, Archives de Psychologie Vol.44, no 1, June 1976)

Piaget's work is a landmark in the development of psychology, or more precisely, of epistemology. Cellerier describes psychology before Piaget as

'... an unbelievable jumble ... and then, afterwards, with Piaget ... a sort of Einsteinian revolution in psychology ... Psychology began to separate itself from philosophy, at least for me ... only with Piaget.'
(Bringuier 1977, 82/3)

Knowledge and Learning

'My real concern is the explanation of what is new in knowledge from one stage of development to the next. How is it possible to attain something new? ... How one increases one's knowledge by finding something new, relative to the limited knowledge with which one began...'
(Piaget, in Bringuier 1977, 19)

Terms which are assumed to have commonly acknowledged meanings frequently do not have anything of the sort.

There seems to be confusion at all levels of the educational

hierarchy between the terms 'knowledge' and 'information'; and the tendency to use these terms as though they were synonymous leads to a great deal of misunderstanding. (Proposals intended to test knowledge but designed to test information are one example.) Information is frequently a means to, or a by-product of knowledge, but it is not in itself knowledge. Information can be obtained, given, possessed, memorized and forgotten; knowledge, in the significant sense in which Piaget uses the word, cannot be obtained, given, possessed, memorized or forgotten: it is part of the structure of ourselves (which since we are living beings is never static), and it is we who construct it. Knowledge is not the information of which we take possession, but the kinds of understanding of which we become capable.

Piaget observed children's conversations and actions, and he carried on dialogues with children; what has come to be known as 'Piaget's theory' is his translation of his reflections on those experiences. He deduced that we learn through our active engagement with the world outside us and through the inner processes which this outward engagement provokes; and that this learning, though its contents and circumstances differ vastly among people, proceeds through invariable stages, successive kinds of 'knowing' becoming accessible by means of building on the structure of the achievement of the earlier kinds. It should be emphasised that Piaget is concerned with stages of intellectual development:

'In this privileged domain of intellectual operations, then, we arrive at a simple and regular system of stages,

but this is perhaps specific to such a domain, and we cannot simply apply this system to perception, for example, where I would be incapable of describing such stages.' (Piaget 1955, in Gruber and Voneche 1977, 817)

In drawing on Piaget's concept of 'stages' teachers need to acknowledge this disclaimer to generality. The misapplication of a theory of 'stages' as a theory of 'ages' has already been noted. To apply a theory of 'stages of intellectual development' as a theory of 'stages of development' is at least as dangerous; probably more so. Piaget illustrates the impossibility of a generalised theory of stages of development:

'We must consider different dimensions of growth: dental age, skeletal age, cerebral age, endocrinal age. These ages do not all exhibit the same development. There are certain minor parallelisms, but there is a multiplicity of functions that develop in relative independence ... I have nowhere seen structural unity, at any stage of development ... I am myself a multiple personality, divided and contradictory. In certain cases, I force myself to be a serious man, as in professional situations. But in other situations I am infantile or I behave like an adolescent. There are conflicts within me among these multiple tendencies. I do not achieve structural unity ... How then would you expect structural unity in the child if it does not exist in the adult? And if there is no structural unity, there are not general stages that permit fixed and verifiable correspondences in all domains, among all functions ...' (ibid. 817/818)

'Knowledge is neither a copy of the object nor taking consciousness of a priori forms predetermined in the subject; it's a perpetual construction made by exchanges between the organism and the environment, from the biological point of view, and between thought and its object, from the cognitive point of view.'
(Piaget, in Bringuier 1977, 11)

Or, put another way:

'The central idea is that knowledge proceeds neither solely from the experience of objects nor from an innate programming performed by the subject but from successive constructions, the result of the constant development of new structures.' (Piaget 1978, v)

The problem of defining terms persists: what does Piaget mean by 'structures'? In one sense a physical comparison

is accurate, say for example we think of a course of bricks in the wall of a building: it is a structure, itself made up of the subsidiary structures of bricks and mortar; it is built upon previous courses, and supports further construction beyond itself; it is an essential part of the whole building. This physical allegory is insufficient to explain how we build structures of knowledge, however, because each course of bricks in a building is set out beforehand in the blueprint for the building. Piaget, referring to intellectual structures, points out that they

'... are not given in advance, neither in the human mind nor in the external world as we perceive and organize it. They are constructed by the interaction between the individual's activities and the object's reactions.'
(Piaget, in Bringuier 1977, 37)

An example of this constructive interaction is given by Robert Witkin in his analysis of the process of learning to swim:

'When a person first attempts to propel himself through water that is too deep for him to stand in, he soon discovers that the water resists all his normal movements. He cannot walk in it nor can he part it or sweep it to one side. If he is to overcome the resistance and to move through the water then he must organise his behaviour to take account of the specific properties of water. He must learn to swim. Just as the water displaces elements in his behavioural medium producing the action that we call swimming, so his behaviour displaces elements in its environmental medium, namely the water.' (Witkin 1974, 4)

This 'interaction between the individual's activities and the object's reactions' is the process of learning (in the developmental sense), distinct from learning (in the purely mnemonic sense). Learning is the means by which we structure knowledge, and both learning and knowledge are essentially dynamic:

'If one fails to see that the structure is always a system of transformations - passing from the simpler to the more complex - one cannot understand the passage from one structure to the next ... The word "transformations" implies a possible construction of new structures, the enlarging of the initial structure that inserts itself in a more general structure as a particular case.'
(Piaget, in Bringuier 1977, 40)

Piaget's explanation of the processes through which learning occurs is of profound significance to education, and it is well to remember that it derives not from a blinkered attempt to prove, but from exhaustive first-hand observation of and interaction with children. How we move from a state of not being able to do or understand something to a state of being able to do or understand it; from a state of ignorance to a state of knowing; this after all is at the heart of education, and for this reason it seems justifiable (perhaps even necessary) in any serious study of educational ideas to refer to Piaget's work. Its relevance is entirely independent of disciplinary ('subject') affiliations; all stand to benefit. The semantic devaluation of 'knowledge' and 'learning' has dire repercussions at all levels of educational affairs. Piaget contends that certain kinds of understanding only become possible when the child (person) has previously constructed the cognitive structures necessary to support that kind of knowledge. The soundness of this theory, and the deceptive ease with which it can be evaded by those who set out to teach children, is demonstrated in the following account (which incidently illustrates the myopic effect of seeking to prove rather than to discover):

'The tenacity of the young child in maintaining his position can be illustrated by the five-year-old son of a friend of mine. The father had apparently made repeated attempts to drill the child on the conservation of water problem.⁽¹⁾ One day the father proudly demonstrated the child's skill. On the first two trials the boy said, "There's more in this glass: it's higher." The father's face fell. Given a third try, his son said, "Oh, it's the same, it's still the same amount of water." The father beamed proudly while the son added in a tiny whisper, "but it really isn't!"' (Piaget, in Cowan 1978, 160)

That is the difference between 'saying things' and 'knowing things'! The child could repeat the accurate version of events, to please his father, but he did not believe it, because his structures of understanding had not reached the stage at which they were capable of assimilating the concept involved. The danger of teachers soliciting particular answers is that whether through fear, love, or the desire for a quiet life, children may oblige with 'correct', if uncomprehended, answers.

Stages of cognitive development

Piaget studied his own three children closely from infancy, and concluded that from the earliest days human beings show evidence of 'an effort to comprehend situations' (Piaget 1969, 30). From the earliest efforts of a baby to deal with her circumstances and needs - sucking, crying, blinking - she is acting upon the world and thereby building the inner structures which progressively enable her to make sense of experience and to exercise increasing control over her actions upon it.

'I think the most creative period of human life is between birth and eighteen months ...'
(Piaget, in Bringuier 1977, 129)

'For speed and productivity, I've always found it to be the period of greatest creation. Cognitive creation. And don't forget - even before language - in action! Then, at the level of thought and representation, all this will be reconstructed, restructured on conceptual ground, on the conceptual plane.' (ibid. 130)

It is difficult at a later stage to think back and remember what one did not know. In fact it is virtually impossible. Some inkling of the enormity of the learning accomplished in the first two years of life may be glimpsed by those who are in a position to watch a baby closely over a period of time, who can see the process of learning through actions unfold before them. For example, a baby first moves her fingers in an involuntary way, comes gradually to be fascinated by the sight of them moving, to grip haphazardly and then intentionally, and eventually to realise that the fingers are part of herself, distinct from the other objects around her. The dawning of awareness of power to control her own movements comes very gradually and is part of the more general recognition of the distinction between herself and other people and things. Those who have not watched a baby at this stage may well have seen a kitten - or cat - trying to catch its own lashing tail, apparently oblivious to the fact that the tail is part of its own body until at last it catches and bites it; this is similar to the baby's situation in coming to realise that those interesting things which move around near him are actually his own fingers. (No further parallels, of course, are intended between the behaviour of the cat and the baby!)

Piaget refers to this early stage as the 'sensorimotor' stage, in which the senses directly provoke actions through which learning structures are built up. It is usually regarded as occupying about the first two years of life, but the tendency to equate Piaget's sequence of stages of learning in terms of age categories is misleading, and particularly harmful if applied to the school curriculum, because schools usually divide children into age groupings for teaching purposes.

'The relative unimportance of age should be stressed ... what remains fixed, Piaget maintained, is the order in which the stages occur.' (Barnes 1984, 52)

These stages through which Piaget perceives the structures of knowledge to be built up are significant because, as in the case of the five-year-old mentioned above, there are distinct kinds of concept which become comprehensible to us in a progressive order, and to require children to act on the basis of a concept which, at that stage, they are unable to understand, is both futile and unkind.

'You have to distinguish planes within knowledge - the plane of action and the plane of conceptualization. For the child, the actions are a function of a real problem, a problem set before him, and he doesn't think beyond that ... Theorization translates what is discovered by actions into concepts and doctrines ... Essertier has said, "The mechanic is a physicist unaware of physics and aware of theory."' (Piaget, in Bringuier 1977, 96)

The sequence from sensorimotor learning proceeds through

'... the elaboration of the symbolic function, those abilities which have to do with representing things. The presence of these new abilities is shown by the gradual acquisition of language, the first indications of dreams ... symbolic play (two sticks at right angles are an airplane) and the first attempts at drawing and graphic representation.' (Elkind 1970, 19)

This is referred to in Piagetian jargon as the 'pre-operational' stage. According to Piaget's observations

the pre-operational stage is completed with the beginning of

'... internalized actions that permit the child to "do in his head" what before he would have had to accomplish through real actions. Concrete operations enable the child to think about things.' (Elkind 1970, 19)

This first 'operational' stage is characterised as dealing in 'concrete operations' because the child needs to manipulate physical things, to 'see what happens', in order to understand. It is succeeded by the beginnings of 'formal operations' in which the child begins to think what happens without necessarily going through the physical motions to find out.

'... formal operations in effect permit adolescents to think about their thoughts, to construct ideals and to reason realistically about the future ... Formal operational thought also makes possible the understanding of metaphor ... The child's inability to understand metaphor helps to explain why books such as "Alice in Wonderland" and "Gulliver's Travels" are enjoyed at different levels during childhood than in adolescence and adulthood, when their social significance can be understood.' (ibid. 20/21)

Until the stage of formal operations is reached, and sometimes beyond, children experience and perceive in an 'ego-centric' manner, by which Piaget

'... meant that they act and think only from their own point of view.' (Barnes 1984, 46)

Perhaps the derogatory sense in which 'ego-centric' has come to be used derives from the manifestly large numbers of adults who 'act and think only from their own point of view', a stage which most might be expected to have negotiated and left behind in childhood.

Piaget's research provides enormously detailed evidence of the unfolding of the stages of cognitive growth, and

the outline given here is no more than a brief indication of his findings. It can be unhelpful to become too embroiled in the particularities of the 'stages' and their associated jargon, because Piaget himself

'... takes the idea of stages for granted and uses it vigorously as a framework on which to organize his findings during the whole of thirty-six year period from 1923 ("Language and Thought of the Child") to 1959 ("The early growth of logic in the child).'
(Gruber and Vonèche 1977, xxvii)

The erroneous idea that 'stages' are something teachers should 'put children through' is all too easily adopted. Piaget regarded the stages of capacity to understand, through which we develop, in a manner of direct recognition rather than dogmatic theory. Whatever a person's current stage of cognitive development, perceptions are governed irrevocably by the limitations of that stage (and those preceding it), and this obviously has great significance for teachers.

The processes of learning

Given that Piaget found learning and knowledge to be dynamic processes which continuously create and demand structures and transformations of structures; and that certain kinds of understanding become possible in a succession of identifiable stages of cognitive development; what has he to say about the actual process of learning itself at any or all of these stages? This is a most fascinating aspect of Piaget's work, and his explanation of how learning occurs is so satisfactory and universal that its very plausibility invites a sceptical approach. It accords remarkably with the 'systems view

of living organisms'.⁽¹⁾

The significance of new (to us) objects and ideas has in some way to be assimilated into our existing framework of understanding (our existing 'structures' in Piaget's terms). This active assimilation, the taking in of our experience in terms of our own cognitive structures, is one pole of the continuum which Piaget offers as the mechanism of learning. It occurs in learning at all stages of cognitive development. Here are three examples:

'A young infant is holding a rattle when her arm shakes and the rattle makes a pleasing sound. In succeeding days, every new object is shaken in the same way - hands, combs, rattles, beads, spoons full of food. Not all of these objects have rattle-qualities, but the child is cognitively transforming the objects by assimilating them (fitting them) into the shaking-an-object activity. In the process some aspects of the new stimuli are incorporated while others are ignored (e.g. size, color, shape) ... Eight-year-olds, still conceptually egocentric, assimilate the world to their own point of view. Asked to draw a picture of a scene as it would be viewed by someone at a different location, they draw the scene as they themselves view it. Others' view-points are transformed to be identical with one's own ... Adults assimilate too, of course. We travel to different countries interpreting "strange customs" through our own eyes. We listen to lectures and to conversations, extracting our own meanings, often failing to check whether that is the meaning intended by the speaker.' (Piaget, quoted in Cowan 1978, 22)

When a new experience or idea fails to fit satisfactorily into the existing structures of understanding, a state of disturbance or disequilibrium occurs. Adjustments have to be made in order to accommodate the incompatible factors. For example, a child who has assimilated the idea of 'animals' through encounters with dogs, cats and cows is shown a picture of giraffes. His concept of 'animal' cannot cope with something so novel (to him) as

a giraffe until he has adapted and transformed it. This process Piaget refers to as 'accommodation', and the continuum through assimilation, disequilibrium and accommodation is termed 'equilibration'. This model of learning vindicates the convictions of educators who stress the necessity for a child to be puzzled, and for teachers to refrain from indiscriminately seeking to relieve such puzzlement. For example:

'In general, the unpuzzled child is a child who will understand very little ... Making him puzzled is the first, essential, step towards helping him to understand.' (Passmore 1980, 210)

The transformations of structures in a process of continuous equilibration is Piaget's representation of the way in which learning takes place and knowledge is constructed. It becomes obvious that in Piagetian terms knowledge cannot be given or taken as a commodity, and learning cannot be equated with imitation or copying; learning and knowledge occur only through the spontaneous activity of a person engaged in trying to make sense of - i.e. assimilate and accommodate - experience.

Because teachers ignore this point, 'activity learning' or 'discovery learning' methods, which became fashionable in schools in the 1960s (their genesis largely ascribed to interpretations of Piaget's theory) are apt to diverge grossly from Piaget's concepts of learning and knowledge. 'Activity' has too often been interpreted as 'busyness' (a superficial state of activity which leaves the child uninvolved at a significant level); and 'discovery' is reduced to 'encounter' in which the teacher puts out certain materials and the child is expected to 'discover' them.

'According to Piaget the question of whether a child is developmentally ready to learn a particular thing depends on whether the appropriate competence or sensitivity to that thing is present in the child's cognitive structures. If the competence exists, then the stimulus can potentially cause disequilibrium and initiate equilibration - the search for equilibrium.'
(Wadsworth 1978, 81)

Thus it is the causing of puzzlement, advisedly, which is the teacher's role in promoting learning. The relieving of puzzlement is appropriate in response to a need for information. Both are necessary in education, but the former is more often neglected, and is more productive. Piaget stressed the constant formation of new structures from and beyond those already existing, so that cognitive development is not a clear-cut matter of reaching equilibrium (like sailing out of a storm into calm waters). Many different processes of learning are taking place at the same time, overlapping and interrelating, and the equilibrium attained is only provisional until it is disturbed by some new factor which sets the whole process in motion once again. This is perhaps why Piaget emphasised the process of equilibration rather than the state of equilibrium. Gruber and Vonèche note that:

'... it is almost impossible to separate means from ends in applying Piaget's ideas to education. Activity is the means by which growth of cognitive structures comes about, and activity is the functioning of those structures. Activity nourishes the structures that guide the activity. Thus we cannot say simply that activity is the means and cultivation of the structures the end. They are inherently inseparable ...'
(Gruber and Vonèche 1977, 691.)

In order to become productively active we need to be sufficiently puzzled (disturbed, intrigued ...) to start the wheels of our own activity turning. As Witkin puts it,

'... all sensible disturbance whether great or small, pleasant or unpleasant, is a problem in so far as it makes demands upon us to structure our particularity.'
(Witkin 1974, 170)

The sentimental or doctrinaire teacher or parent who cannot bear to see a child struggling to master something actually prevents the child from learning (like the father who could not wait until his son could understand the conservation of water), and is also depriving the child of satisfaction if s/he insists upon doing the thinking for him. Froebel, stressing children's need of 'an object to work upon' noted that

'... the divergence and distraction of the faculties cease as they converge upon the work, and the mind is at rest in its very occupation.' (Quick 1894, 407)

Discretion is essential in interpreting principles, or else they degenerate into rigid rules. Dorothy Heathcote⁽¹⁾ who in her own work makes greater demands on children than many adults would dream of doing, stresses the responsibility of the adult to intervene if necessary to prevent the child's efforts from 'spiralling into failure'. The balance is crucial: that demands are made sufficient to provoke active learning, and vigilance maintained to ensure that the child has the means to meet the demands, and does not end up baffled and defeated rather than intrigued and finally satisfied.

Piaget pointed out that activity does not imply haste:

'... the great mistake some people have made is going to formalization too quickly with students who aren't at all ready to assimilate it. Modern mathematics should start with the child's mind and with what he already has in the way of roots for topology, group theory - for operations of structures generally. But if one hurries over this and tries to teach modern mathematics by the methods of modern mathematics, that is formalization and axiomatic methods, everything is lost ... Going too

quickly lessens the fruitfulness of later assimilation.'
(Piaget in Bringuier 1977, 129/130)

In an attempt to speed up learning adults sometimes rely overmuch on verbal communication (or attempted communication, because in bypassing the learner's active involvement communication is not actually achieved):

'... the assumption that language can of itself communicate knowledge - provided only that most of the words used are "known" and some few are illustrated or "explained" - can constantly be seen to break down ... verbal communication can only become a source of real knowledge and understanding where children have already done so much living learning that they can meet verbal explanations three quarters of the way. This is a condition which is not at present often fulfilled.' (Isaacs 1965, 11)

Ripple and Rockcastle put forward the interesting view that when children have been told that certain things are, or that certain things happen, they memorize this verbal response and use it instead of thinking. For example, 'metal can float', 'solid metal sinks' (Ripple and Rockcastle 1964). The limitations of language as a means to understanding are not confined to children. Collaborative efforts between teachers which founder do so, I suspect, more often than not because the collaboration is based too much on language (meetings, discussions) and too little on sharing experience of each other's activities. It is the same problem which Nathan Isaacs refers to for children in the classroom:

'... the great spate of purely verbal impacts does mean that round their limited core of actively-worked-over experience and real living learning there gathers a large world of vague and shifting verbal "ideas". That is, words of all kinds with only the most shadowy quasi-meanings or half-meanings attached to them.'
(Isaacs 1965, 11)

This reflects with painful accuracy the situation of many teachers in training for whom the multiple require-

ments of the BEd examination influence the manner and content of courses more than Piagetian concepts of knowledge and learning. Even in these circumscribed conditions, more could be done to take account of Piaget's principles. For example, in Piagetian terms the technical jargon necessary to precise scientific argument has to be consequent upon, rather than introductory to, the concepts in question. It seldom is. Piaget was of the opinion that

'... a truth is never truly assimilated as a truth except insofar as it has first been reconstructed or rediscovered by means of some activity adequate to that task.' (Piaget 1969, 26)

Education, teachers, and teaching

It is very difficult for teachers to avoid haste, when the system of conventional schooling requires certain amounts of information to have been dealt with by certain dates, and the school day jangles with interrupting bells and conflicting demands upon children. Pupils and teachers may end up unable to think profitably about anything, because the multiplicity of demands, physical removals, and the constant harassment of doing things in a set time fragment their capacity to concentrate and to be interested.

Why do we condone aspects of an education system which are so antithetical to intellectual development? Is it perhaps partly due to prevailing interpretations of 'activity' and the whirlpool mentality which has developed in western society? The seventeenth century

Dutch philosopher Spinoza saw things differently:

'Spinoza's concepts of activity and passivity are a most radical critique of industrial society. In contrast to today's belief that persons driven mainly by greed for money, possessions, or fame are normal and well adjusted, they are considered by Spinoza utterly passive and basically sick.' (Fromm 1979, 88/9)

Erich Fromm himself observes that

'... modern man thinks he loses something - time - when he does not do things quickly; yet he does not know what to do with the time he gains - except kill it.' (Fromm 1957, 92)

Busyness is sterile. Activity is fertile.

Whether or not we find Piaget's explanation of learning and knowledge acceptable depends largely upon the concept of education we hold to be valid.

'Education, for most people, means trying to lead the child to resemble the typical adult of his society ... for me, education means making creators ... even if the creations of one are limited by comparison with those of another ... you have to make inventors, not conformists.' (Piaget, in Bringuier 1977, 132)

(This reminds me of Froebel's 'free, thinking, independent man', ideally the aim of education, yet not at all what the public at large required schools to produce.)

Piaget is not aiming to educate for anarchy, as critics wishing to denigrate his work might construe his words.

He would hope to

'... form individuals capable of inventive thought and of helping the society of tomorrow to achieve progress ... an education which is an active discovery of reality is superior to one that consists merely in providing the young with ready-made wills to will with and ready-made truths to know with.' (Piaget 1969, 26)

David Elkind remarks:

'... education has most often focused upon the static aspect of concepts and has ignored their dynamic features.' (Elkind 1970, 5)

and

'The child is taught how and what things are but not the

conditions under which they change or remain the same... the child receives a static formal education while living in a world in transition.' (Elkind 1970, 14)

Nathan Isaacs concludes that

'Piaget's work leads to a concept of living learning such that traditional school "learning" appears almost as its negation.' (Isaacs 1965, 8)

It is not surprising, therefore, that Piaget's ideas are not more widely interpreted into educational practice.

The prevailing idea of what schools are for and the way in which children's time in school is organized and their progress evaluated make it difficult for teachers to translate Piaget's principles into classroom practice.

It would seem that a Buddhist environment could incorporate them more readily than our current materialistic culture:

'The Buddhist point of view takes the function of work to be at least threefold: to give a man a chance to utilise and develop his faculties; to enable him to overcome his egocentredness by joining with other people in a common task; and to bring forth the goods and services needed for a becoming existence. ... the consequences that flow from this view are endless. To organise work in such a manner that it becomes meaningless, boring, stultifying, or nerve-racking for the worker would be little short of criminal; it would indicate a greater concern with goods than with people, an evil lack of compassion and a soul-destroying degree of attachment to the most primitive side of this worldly existence.' (Schumacher 1974, 45)

'Work' in this sense is the 'activity' through which Piaget believes we learn; work is something we do ourselves, something which poses problems we have to solve and the accomplishment of which both taxes our faculties and satisfies our need to find meaning in experience. Whether child or adult, through 'working' we learn, we build up and increase our structures of knowledge, and our capacity to deal with ever more 'complex matters. This concept of education values the individual for himself and

for his function within society. Moreover, once it is realised that whenever we are self-propelledly active (whether physically, mentally, or both) we are undoubtedly learning, it behoves the teacher to consider whether or not the substance of pupils' learning is desirable. If in the busy course of school life teachers can make time to consider - dispassionately - what their students are actually learning, as opposed to what the teacher has intended or assumed they should learn, the comparisons may be revealing. 'Learning through experience' may be a cliché; it is also an inescapable fact.

Piaget comments on

'...the very large proportion of innovators in the field of pedagogy who were not professional educators ...'
(Gruber and Vonèche 1977, 698)

He cites Comenius (theologian and philosopher), Rousseau (philosopher and composer), Froebel (chemist and philosopher) Montessori, Décroly and Claparède (all doctors). He writes warmly of Pestalozzi as 'perhaps the most illustrious of the pedagogues who were purely and simply educators' (although Pestalozzi did in fact work in other fields as a young man, but not for very long). Piaget questions why pedagogy is so little the work of pedagogues, while

'... medicine in its broad outline is nevertheless the work of doctors, the engineering sciences have been constructed by engineers and so forth ...'
(Piaget, in Gruber and Vonèche 1977, 699)

He concludes that

'The truth is that the profession of educator has not yet attained, in our societies, the normal status to which it has the right in the scale of intellectual values. A lawyer, even one of no exceptional talent, owes the consideration in which he is held to a respected and respectable discipline, that is, the law, whose prestige corresponds to clearly defined ranks among university teachers. A doctor, even one who does

not always cure his patients, represents a hallowed science, the acquisition of which is a lengthy and arduous process. An engineer, like the doctor, represents a science and a technique. A university teacher represents the science he teaches and to whose progress he devotes his efforts. What the schoolteacher lacks, in contrast to all these, is a comparable intellectual prestige ... The general reason is ... that the schoolteacher is not thought of, either by others or, what is worse, by himself, as a specialist from the double point of view of techniques and scientific creativeness, but rather as the mere transmitter of a kind of knowledge that is within everyone's grasp. In other words, it is considered that a good teacher is providing what is expected of him when he is in possession of a general elementary education and has learned a few appropriate formulas that enable him to inculcate a similar education in the minds of his pupils.' (Piaget, in Gruber and Vonèche 1977, 699)

It has been noted above that Piaget specifically disclaimed pedagogical expertise himself, although he was well aware of the relevance of his researches to teaching. The trend in recent years has been for pedagogy to become the responsibility of politicians. This is a bizarre situation, for politicians are not necessarily specialists in any intellectual field, let alone in that of education. The low self- and public esteem which Piaget observes attaches to teachers is aggravated by patronising and ill-conceived policies for education, imposed by politicians who, for the most part, have little understanding of education beyond their own childhood experiences and therefore have an abysmally limited understanding of what is at stake. The situation is comparable to one in which we regard ourselves as expert nutritionists because we have been eating food all our lives, or expert mechanics because we have been driving cars for years. Having been to school oneself is an equally ludicrous qualification for adopting the role of an expert in pedagogy. Politicians tend to regard education as a means to

controlling the kinds of aspirations people shall be encouraged or permitted to fulfil, not always according to any enlightened altruistic philosophy but according to economic and social criteria reflecting their own political advantage.

Education and the profession of educator therefore may be said to be on a precarious footing. In such circumstances it is virtually impossible for the creative science of education to achieve the public esteem it requires in order to realise its proper value to society.

Enlightened educational ideas stand small chance of being incorporated in educational planning and policy from the top. It remains open to the individual teacher or head-teacher or teacher-trainer to interpret the insights of educational research in the best way s/he can. The choice is between adopting the purposes and interpretations of teaching proclaimed by successive politicians; or of deciding independently on as informed and seriously-reflected a basis as possible.

It is easy to feel so depressed about this quite unnecessarily bad state of affairs that the effort to grapple with new ideas in unfavourable circumstances seems not worth making. Such understandable defeatism needs to be resisted, for at least three reasons: the integrity and self-esteem of the teacher; the educational health of the children being taught; and the readiness of the profession to respond to opportunities to assume its proper responsibilities for child development and the enabling of learning at all levels and ages.

'The research has not necessarily produced any definite answers, but it has certainly changed the questions.'

If Piaget is correct in his analysis of how knowledge occurs in human beings, the premises from which educational questions are posed need to take account of the universal implications of 'knowledge' and 'learning' as intrinsically dynamic concepts. The question cannot, in these terms, be:

'How can children be given the knowledge they need to grow up in accordance with the roles "society" (their parents, teachers, religious leaders, government, etc etc.) decides for them?'

They cannot be given knowledge, it is inherently impossible.

The question in Piagetian terms becomes:

'How can children be enabled to develop structures of learning and knowledge in order to live fully and be equipped to meet whatever situations may obtain as they grow older?'

The distinction between the two basic questions is not a semantic or pedagogical nicety. It has awesome implica-

* It should not carelessly be supposed that to consider knowledge as a Piagetian concept means to ignore important matters of necessary information and training; it does not. Child or adult, we all need training in some respects in order to cope effectively with situations we are not currently able to understand. A small child needs to learn how to cross the road safely long before reaching the stage of formal operations which enable independent response to the problem. An adult visiting a foundry or a laboratory, and ignorant of its procedures, needs to be informed how to conduct himself safely. In each case it is more effective to be made to rehearse the appropriate behaviour rather than just to be shown, or worse still, told. What is being trained is behaviour; the concrete experience of this behaviour may be conceptualised at a later stage.

tions. It represents the difference, at all levels of society (individual, family, school, 'work', national and international), between collaborative effort and insistence upon a unilaterally defined version of 'truth'. This appears, at its most innocuous level, to be a difference between interaction and isolation. It is also unavoidably the difference between productive peace and destructive conflict, between altruism and bigotry. Bigotry arises through failure to accommodate an idea, a concept, a way of life or conduct which is unfamiliar. Lacking the necessary cognitive structures to understand, and fearing the disequilibrium inherent in equilibration, a person may simply reject the new phenomenon; it cannot be countenanced. In the refusal to adapt the existing framework of thinking, a prejudice is established. It blocks off thought. It prevents understanding. Whole movements, whole political movements, national and international, are founded on this simple failure to assimilate and accommodate.

Is 'truth' something human beings search for all their lives, and thereby find meaning and common identity? Or is 'truth' the prerogative of a particular group, obliging that group to find meaning through devotion to, and defence of, its own doctrine? To 'construct knowledge' empowers the person who does the constructing (and who indeed is the structures!) To 'be given knowledge' leaves all power in the hands of the giver. The question is whether education aims to extend or to limit the horizons and possibilities for those people being educated.

Piaget demonstrates that knowledge is generative and not finite. We cannot have it both ways.

Education, therefore, has to proceed on the assumption either that human beings are fit to be passive consumers, or to be active creators. In supporting the latter contention Piaget pointed out the futility of 'providing the young with ready-made wills to will with and ready-made truths to know with' (Piaget 1969, 26). He was not moralising; he was stating what he believed to be the biological and cognitive case; Piaget's contribution to education is explanatory, not prescriptive.

If we are not educated to think for ourselves, we are not able to choose how we shall live. Perhaps this accounts to some extent for the situation Erich Fromm describes:

'Modern man has transformed himself into a commodity; he experiences his life energy as an "investment" with which he should make the highest profit, considering his position and the situation on the personality market. He is alienated from himself, from his fellow men and from nature. His main aim is the profitable exchange of his skills, knowledge, and of himself, his "personality package" with others who are equally intent on a fair and profitable exchange. Life has no goal except the one to move, no principle except the one of fair exchange, no satisfaction except the one to consume..' (Fromm 1957, 88/89)

Twenty seven years later David Smail observed the same passive attitude to be widespread, for example the television viewer who

' ... exists in a world which is complete and finished, ready to be transmitted in easy stages. He or she is there to consume the world, not to create it.'
(Smail 1984, 119)

'The passivity of the person in relation to television is expressed in almost beautiful symbolism by the development of cable television. Like a great umbilical cord, the cable snakes to your set from some huge central placenta, promising to relieve you of the necessity for activity, creativity, thought, or even,

eventually, movement.' (Smail 1984, 120)

'... we become mere shells, passively consuming via a highly evolved technology an artificial world which is increasingly insulated from any effort we might make to impinge upon it.' (ibid. 122)

Is this state of affairs, if granted in some measure to exist, the result of being 'educated' to take what we are given? The 'creators' and 'inventors' Piaget would have us become do not need to resort to technological analgesia, for their pain is the productive pain of equilibration rather than the hollow pain of impotence and abdication. They would be equipped and inclined to use technology, not to submit to it.

People 'educated' to conformity find it very difficult to act unless they can do so on the 'safe' basis of an approved system or method. Hence the complaint that

'Piaget explains how the child learns, but he does not discuss in detail how he may best be taught.'
(Richmond 1970, 89)

Gruber and Vonèche sum up the situation well:

'... there is no Piagetian educational dogma. We can go further now: If there were a Piagetian educational dogma, it would be necessary to destroy it. Regardless of their many virtues, professional innovators know so much that they often have the effect of intimidating the people they are trying to help. This effect is especially harmful in education. We do not need intimidated teachers, even if they are coerced into doing the right thing. For the teacher, all dogma is bad, even good dogma. Probably the best thing that each group of teachers can do is to invent the approach that fits their situation. Piaget's remark, that only by reinventing a theory can the child understand it, applies equally well to all adults. If the teacher is to understand what he is doing, he must invent it; he can neither invent it well nor understand it if he does not understand the child. What Piaget has done can only be an aid to that understanding, without which teachers cannot invent and reinvent their practice.'
(Gruber and Vonèche 1977, 694)

Notes

page

- 298 (1) For example, Jean-Claude Brief, in Beyond Piaget (1983) claims on p. xxvii that
- 'Chapter 1 succinctly summarizes Piaget's genetic psychology, cognitive psychology, and genetic epistemology in relation both to intellectual progress and to knowledge claims.'
- He then writes, in Chapter 1, page 1:
- 'There is a latent conceptualism that postulates an anteriority, not only causal and genetic, but also logical, of intellectual structures relative to the reality which they generate.'
- (2) Beard, Ruth M. (1969) An Outline of Piaget's Developmental Psychology. London: Routledge and Kegan Paul.
- (3) For example: Sigel, Irving, et al., (eds) (1981) New Directions in Piagetian Theory and Practice. New Jersey: L.E.A. Publishers.
- (4) For example: Christine Atkinson writes in her over-optimistically titled book Making Sense of Piaget:
- 'It is becoming increasingly clear that Piaget's research concerns only one strand in the many strands that make up human development.' (206)
- For a direct refutation of any intention to deal with development generally, see Piaget (1955) in Gruber and Vonèche (1977) pages 817/818.
- 299 (1) 'I think this book presents Piaget's work and his person better than anything else that I know about.' (David Elkind, himself the author of several books on Piaget, quoted on the cover of Conversations with Jean Piaget [Bringuier 1977])
- 312 (1) Water poured from, for example, a low wide container into a tall narrow container alters in appearance but not in volume. In the earlier stages of cognitive development a young child would reason that because the water 'looks taller' there must be more of it.
- 317 (1) 'Besides the complementarity of self-assertive and integrative tendencies, which can be observed at all levels of nature's stratified systems,

living organisms display another pair of complementary dynamic phenomena that are essential aspects of self-organization. One of them, which may be described loosely as self-maintenance, includes the processes of self-renewal, healing, homeostasis, and adaptation. The other, which seems to represent an opposing but complementary tendency, is that of self-transformation and self-transcendence, a phenomenon that expresses itself in the processes of learning, development, and evolution. Living organisms have an inherent potential for reaching out beyond themselves to create new structures and new patterns of behavior. This creative reaching out into novelty, which in time leads to an ordered unfolding of complexity, seems to be a fundamental property of life, a basic characteristic of the universe which is not - at least for the time being - amenable to further explanation.' (Fritjof Capra, physicist, writer and lecturer on the philosophical implications of modern science, on page 309 of The Turning Point: Science, Society and the Rising Culture [1983])

- 320 (1) See Wagner, B. J. (1979). Dorothy Heathcote: Drama as a Learning Medium. London: Hutchinson.
- and: Johnson and O'Neill (eds), (1984). Dorothy Heathcote: Collected Writings on Education and Drama. London: Hutchinson.

PART III

Foreword

The necessity of restricting the length of this thesis and bringing it to some kind of conclusion has prevented the inclusion of the work of two further contemporary innovatory educators, whose work is highly relevant to the argument. These are Dorothy Heathcote, educator through drama, whose visionary pragmatism has demonstrated the artificiality of divisions by which prejudice (in society) and the curriculum (in schools) separate kinds of learning; and Murray Schafer, Canadian composer, environmentalist and educator. Their respective contributions to education are of a high degree of originality and cannot be considered here without the addition of two very substantial chapters. Nevertheless I draw on their work to support the evidence accumulated in Parts I and II.

I draw also on the work of two psychologists (who have philosophical inclinations) Erich Fromm and David Smail; the historian Theodore Roszak; the economist E. F. Schumacher; and high-energy physicist Fritjof Capra.

Because matters of specifically musical significance arise principally in connection with the work of Dalcroze, Kodály, Mursell, Suzuki and Paynter, Matters of musical significance was included at the end of Part I, in the interests of clarity and continuity. In substance it is closely related with the present chapter. The mediums through which educators give form to their educational principles does not separate the significance.

It is difficult to draw together the implications of the foregoing chapters without writing a sizeable book. So many significant relationships emerge, each of which suggests further relationships, and so the scope extends indefinitely. I now understand what Piaget meant when he said that his researches had not produced any answers, but had certainly changed the questions.

On pp. 10/11 I anticipated that the findings of the present research could be no more than indicative. They have proved to be indicative of such a range of relevance that they suggest numerous further theses, rather than a neat conclusion to this one. To give just a few examples of what I mean:

Unity in diversity

Activity and inertia in human development

The communication of ideas and the limitations of language

Equilibration as a universal process

The either/or syndrome (reciprocity and opposition)

Learning through questions

Self-control: a concept of prevention, or enabling?

The teacher as agent provocateur

What have joy and fear to do with learning?

What follows is therefore a pitifully inadequate version of what needs to be said.

THE SIGNIFICANCE OF INNOVATORY IDEAS
AND ENDURING VALUES
IN ALL KINDS OF EDUCATION

'Still the noise in the mind:
that is the first task - then everything else
will follow in time.'

(Schafer 1973, 33)

'A great deal of time and intellectual force are lost
in the world, because the false seems great
and the truth so small and insignificant.'

(Montessori 1964, 255)

'... to make something of men
and to make as much of them as possible ...'

(Pestalozzi, in Heafford 1967, 16)

If nothing matters, there is no point in thinking or
doing anything at all.

Knowing that people and things matter, judging that one
thing is more significant than another, means having values.
This implies principles.

Making decisions on the basis of principles leads to action.
Actions interrelate with other actions.

Action continued unrelated to principles and other

considerations becomes void of significance. This is the phenomenon which gives 'method' a bad name.

The enduring significance of the work of innovatory educators lies (as was argued on p. 201) in the fundamental principles which inform it, rather than the procedures to which these originally give rise. These principles endure because they are susceptible of re-interpretation in education in any era or context.

There are remarkable, deeply reassuring parallels between the principles of activity, relatedness and unity inherent in the ideas of innovatory educators, and the insights of contemporary sub-atomic research in physics. This reveals the universe and all life as a unity of diverse structures, dynamically related and irreducible to visible, measurable entities.

'In ordinary life, we are not aware of this unity of all things, but divide the world into separate objects and events. This division is, of course, useful and necessary to cope with our everyday environment, but it is not a fundamental feature of reality the various models of subatomic physics ... express again and again, in different ways, the same insight - that the constituents of matter and the basic phenomena involving them are all inter-connected, interrelated and inter-dependent; that they cannot be understood as isolated entities, but only as integrated parts of the whole.'
(Capra 1975, 142)

The significance of these parallels is that they suggest that the principles argued to be fundamental to education are in fact more than fundamental: they are universal.

'... conceive of yourself as a process in the cosmos,
which is the reality.'

(Steiner, 243 above)

There are two kinds of 'reality'; and in living, we take account of both, in proportion to our awareness of each, and the value we assign to each.

There is the 'reality' to which Smail refers as 'the myth of normality' (Smail 1984, 1); the social chessboard with its agreed moves and separate functions assigned to the chessmen in the rules of the game. This is the 'reality' which consists in procedures, and it coincides with the other, fundamental, reality only in so far as it reflects fundamental principles. (Note the parallel relationship between procedure and underlying principles in the significance of innovatory ideas in education.)

'Mythical reality' submits people to unnecessary and unprofitable tyrannies all their lives; or, if they are lucky, only for certain parts of their lives. Only 'free, thinking, independent' people (Froebel, 235 above) can resist its capricious demands.

Within the ambit of this artificially constructed 'reality' Steiner's reality seems unreal (sic). In the situation in which people are 'processes in the cosmos' there are no inherent procedures, no fixed rules, only active principles. Piaget's explanation of the transformational nature of knowledge and learning reveals human beings as necessarily active in the process of their own becoming; the exercise of powers of thought, feeling, movement or

whatever else we do, is intrinsically active. Each of us is thus a 'small unity' (Froebel, 231 above) of diverse activity. In our interaction with other people and the world around us we become parts of larger unities of diverse activities (sic). This network of related unities is endless: universal principles of unity, relativity and dynamism serve man's individual and social needs; the needs of society and of the interactions of societies; the needs of the planet on which they depend; they reflect the very nature of the universe itself, so far as we are aware of it (Capra, 88 above).

These observations do not carry, as the sceptical reader may suspect, the pure wool trademark. To illustrate the principle in simple terms we need only refer back to Piaget's account of the five-year old and his father (Piaget, 312 above) negotiating the significance of a quantity of water transferred from a short jar to a tall jar. The father is concerned with 'mythical reality'; he is concerned that the boy should say the right thing, that he should appear to know; knowledge, learning, and achievement are all inert measurable entities to him. The boy - while eventually capitulating to the conventions of contrived 'reality', in order to please his father - struggles to maintain the integrity of experience on which his personal unity depends; the child experiences himself, instinctively, as active and reliable (he knows what he knows, not what he is told to 'know'); it is the adult who, fatuously and often fatally, seeks to separate the child from reality by requiring him to dissemble.

In the context of 'mythical reality' the child's strategies of pretence may grow until they swamp his belief in his own experience, his identity as 'a process in the cosmos which is the reality.'

Capra writes of

'... the oneness of the universe which includes not only our natural environment but also our fellow human beings ... the world view implied by modern physics is inconsistent with our present society, which does not reflect the harmonious inter-relatedness we observe in nature.' (Capra 1975, 339/340)

Neglect of the universal principles of activity, unity and relativity may therefore be said to fly literally in the face of reality. Since these principles are inherent in cosmic reality in all its macro- and micro-aspects (see Capra 1975, 215/216 for an enthralling exposition of this) to attempt to educate in defiance of them is lunacy - destructive lunacy.

The innovatory educators were, in varying degrees, aware of this. Many of them explicitly stated that education needed to be turned upside down, reversed, in order to find itself the right way up and able to advance.

This, I suggest, is because their work was rooted in enduring values, in universal principles, which were (or are) 'inconsistent with ... present society ...' (Capra above).

Innovation is fuelled by visionary ideas. The innovator sees what others ignore, dismiss, or fail to perceive. By definition, then, the innovator works surrounded by a large degree of non-comprehension.

Should education be concerned with visionary ideas,
with innovation?

When we talk about 'education' the word signifies quite different things to different people, and in different contexts. Commonly 'education' is equated with schooling (not surprisingly, since schooling is compulsory and presumably this compulsion is justified on the grounds that every child has a right to 'education'). There is a tendency in educational discourse to start from the premise of schooling: to relate what needs to be done, to the requirements of schooling - i.e. institutional management - rather than to the human values embodied in the children and teachers on whom schools depend for their existence and purpose. In preserving a particular image of schools we subordinate education and pupils' development; we limit their potential.

'... to lead the child to resemble the typical adult of his society ...' (Bringuier 1977, 132)

'Education' as a means of controlling the child's development in order to 'lead the child to resemble the typical adult of his society' is a concept which cannot countenance visionary ideas. Adults pervert children's development in order to preserve their own delusion that change is undesirable and unnecessary.

'We tend to traumatize our children early: rather than trying all we can to use our adult knowledge and power to stand in their position and to make sense for them of their experience, to make space in which they can act from their own perspective, we tend to impose upon them a cold objective gaze which monitors their every departure from our norms and enables us to force them back into the ways of our choosing. In this way, the

child becomes terrified of its own "interiority": it discovers that most of what it experiences and feels and thinks is not permissible, and so, as soon as it can, it opts for any state of "objectivity" in which it seems to be moderately successful and reasonably comfortable, and beyond that state it does not pass.' (Smail 1987, 127)

This is the antithesis of education. It is a terrible thing to accomplish the 'annihilation' of individuals, the blocking off of their powers. Socially, too, it is dangerous, because individuals trained to conform, to obey, but undeveloped in independent judgement, are liable to conform to 'anything' and to obey 'anyone'; they are easy prey to the unscrupulous, as the numbers of people who follow bogus 'religious' cults, or ruthless political leaders, bear witness.

If the function of education is to reflect the values of contemporary society, then society can be held responsible for what we do in education. This view is held by Bennett Reimer, who in his book A Philosophy of Music Education writes that the 'would-be philosopher' has

'... obligations to articulate the underlying beliefs of the time in which he lives.' (Reimer 1970, 2)

Such an obligation would seem to invalidate the purpose of philosophy, which exists in looking further than the local and deeper than the surface.

'The ideal of a just and equal society in which care is taken that every member of it shall be able to develop his or her potentialities to the full ... represents an achievement so distant as to be indescribable in any coherent formulation. But this does not mean that we should ... morally endorse forms of social organisation which we can see no way of changing. It is precisely the function of an ethics to combat and contain forms of conduct envisaged as ineradicable.' (Smail 1987, 151) (my emphases)

This points up the significance of the work and ideas of

innovatory educators in any discipline. Their work highlights the principles which enable education - at least in small pockets - to proceed coherently and valuably without depending for its rationale on the vagaries of contemporary social norms.

'The creative thought is always a critical thought because it does away with certain illusion and gets closer to the awareness of reality.' (Fromm 1980, 1)

In a society which 'dislocates people from a world of constructive action' (Smail 1987, 101) children desperately need experience which teaches them to trust themselves, their instinctive judgement and their ability to cope; this prepares them to respond appropriately to the diverse circumstances which come their way, and is a much more realistic manner of educating children for life than the popular notion of conformism, with its false assumption of unchanging circumstances to which the conformity must be made. Merely to make them conformist to our agenda is to use them as adjuncts to our own view of life, not to equip them to cope with and make something worthwhile of their own lives.

'There are many people who expect you to be what they want you to be because it suits them. They choose roles for you - casting you in their own life-dramas, so you can play a supporting part to their star performances.' (Lake 1984, 15/16)

This resembles the relationship between teacher and children in some 'model' classrooms which appear to run like clockwork. The 'disorder', which several of the innovators remarked as a necessary part of the struggle to achieve self-control and concentration, is suppressed: saving face for the teacher, and sacrificing development

for the children.

Visionary ideas have nothing to offer this kind of 'education'. It is designed to equip people to conform to a predictable pattern of living; to keep the social and economic boat on an even keel, and maintain the characteristics of the crew by cloning. Visionary ideas constitute a threat, for even one crew member infected with a visionary idea is enough to rock the boat, or to initiate an outbreak of mutiny in the previously complacent crew.

Man as an essentially active being, to whom superficial knowledge is poison, is an unpromising candidate for conformist schooling. He will resist conformity; he will be a nuisance; measures will have to be devised to divert and suppress his energies. He cannot be relied upon to do what he is told to do, nor to learn what he is supposed to learn; he may have to be forced into (outward) submission. Through conformist schooling he may learn, very effectively, to be dishonest, disrespectful, scheming and cynical; these are the only active attitudes he can with integrity adopt. He may conclude that since nobody else is going to look after what he sees as his interests, he had better look after them himself. If his sensitivities balk at the conflict all this implies, he may dissolve his individual potential in abject conformity.

Man as a unity-of-many-aspects is equally unsuited to conformist schooling. The child's unity of experience is

soon fragmented, both before school and by school.

'Look at children playing and try to delimit their activities by the categories of the known art-forms. Impossible. Yet as soon as those children enter school, art becomes art and life becomes life. They will then discover that "music" is something which happens in a little bag on Thursday morning while on Friday afternoon there is another little bag called "painting". I suggest this shattering of the total sensorium is the most traumatic experience of a young child's life.'
(Schafer 1975, 15)

The child's attempts to relate with his experience of people and events is further hampered by the haste with which school days are so often associated. The customary shunting from teacher to teacher, and room to room, many times in the course of a day is very unsettling for children (and for teachers). It requires children to adjust their minds to the demands of each 'subject', and their behaviour to the expectations of each teacher; to become, in effect, social and curricular chameleons. In the face of the solid evidence that a child's concentration upon what he is doing is vital if he is to learn to think, and that he needs to take time and care over his work, how can this situation be accounted for?

Two causes, at least, are apparent. One is the way in which subject disciplines are regarded as separate, and in competition with each other for timetable space.

'Time' is a resource treated as something to be divided up and wrangled over, rather than as the precious condition for children's concentrated activity. Secondly, adults disregard the most fundamental educational resource of all - the powers of each child. To the innovators, these are essential to the whole concept of education,

because it is these powers that they seek to develop. This process takes time, and makes good use of time. When teachers disregard children's capability, they find it hard work to occupy their classes even for the short periods the usual timetable allows. Such teachers do not want more time, because they do not know what to do with it, and fear the task of coping with the undirected energies of their pupils.

The conformist concept of education is wholly inadequate, resting as it does on the delusion that knowledge can be 'given' and 'acquired' passively; and neglecting the most valuable resources of education - the several powers of children and teachers themselves. This basic source of energy, diversity, originality and constructive potential, is neglected to a quite terrifying extent. At all levels, from nursery school through to university, there are teachers and parents who (often unconsciously) patronise children and students, proffering 'ready-made truths to know with' (Piaget, 323 above) and ignoring the capacity and need of their 'victims' to do their own learning and make their own contributions in the world. Referring to student-teachers Dorothy Heathcote remarks that

'... classes are harder to handle, more and more students are making their feelings felt about the content of their course. The ones I meet are not asking for less work, or easier work, they are asking for meaningful work.'
(Johnson 1984, 30) (my emphasis)

Fundamental under-estimation of human potential is, I believe, the most basic error in our approach to education. It goes deeper than 'labelling' (although this is harmful enough in itself); it demonstrates disbelief in the

worth and possibilities inherent in human beings; it implies nihilism.

Why should a concept of education which rejects visionary ideas be so widespread? Innovation implies change. Change is perceived as a threat (see pp. 163-165 above). Therefore change, and the ideas behind it, are not evaluated, but are rejected out of hand. Where education seems to be 'petrified by the prosaic' it is because the prosaic has been adopted as the polarised lens through which education may safely be viewed in an unchanging light; it relieves the viewer of the necessity to adjust his vision; it confirms the illusion that nothing changes or needs to change.

To welcome innovatory ideas assumes that we want to learn, to move on, to consider possibilities and alternatives. It is easy to say glibly that good teachers should acquaint themselves with new ideas, which will inform good practice. But the more we learn, the more painfully conscious we become of how little we know; and hard-won certainties assume alarmingly fragile contours. Francis Bacon, towards the end of the sixteenth century, understood this:

'He that increaseth knowledge increaseth anxiety.'
(Bacon 1924, 197)

So did Albert Schweitzer, in the present century:

'As we acquire more knowledge, things do not become more comprehensible but more mysterious.'
(Anderson 1965, 167)

Conflicting and converging insights into educational

problems evoke confusion in us which requires energy and mental effort to grapple with and follow through to a useful outcome (i.e. equilibration). For the practising teacher whose energies are in constant demand from the multifarious claims of his day to day work, energy is at a premium. Teaching is creative work, and, as Paynter pointed out, there must be times for 'taking in' in order to be able to 'give' to one's pupils. The question of whether or not teachers should have opportunities to learn from innovatory ideas through experience is usually left to chance or personal preference. (Should we be 'free' to limit our effectiveness deliberately? by avoiding ideas which may challenge, modify or confirm, our assumptions?) Opportunities for refreshment and learning for teachers should be provided within term-time; proper arrangements should be made to cover absence from school; and courses should be arranged as an integral part of teachers' careers, not as optional extras undertaken for fun or kudos. It is very important that such opportunities should not be wasted in verbiage; the principle that action is a better vehicle of understanding than words does not cease to be valid as we grow older.

'... men are more remarkable creatures than most societies ever allow them to be ...'

If education takes as its point of reference human beings instead of the prevailing social mythology, what then? Suzuki remarked, with deceptive naivete, that since we have (like it or not) been born, our chief concern is

'How, then, to live?' In considering education we tend to leapfrog over this basic question. As Lake points out:

'We are able generally to avoid thinking about death until we come into contact with it. We also tend to avoid thinking about life ...'
(Lake 1984, 5)

Rather than consider how we should live, and therefore how we should educate, we cobble together definitions of 'education' deriving from political, economic or pseudo-social expediency; doing precisely what Schafer (albeit in a musical context) warns against,

'... making the definition stretch around the thing it is defining.'
(Schafer 1965, 12)

It is yet another instance of leaving man 'out of the equation'; and in so doing, we leave out all that is most valuable in the ideas of innovatory educators, because human values are fundamental to their work.

The question of 'how to live' is basic to education, for the answer given determines the whole direction in which education leads out.

There is no quick and easy answer.

On the other hand, perhaps the question sounds so lofty that people feel it is a theoretical concept best left to the 'experts' to argue about. David Smail takes a realistic view:

'It is indeed the very uni-dimensionality of our materialistic philosophy which leads us to think it essential that we should know what the "point" of living is in any case. We tend to assume, for example, that unless we can identify a "point", life becomes pointless or absurd. But there is no compelling reason to believe that, for there to be a point, we should know what it is. It is, after all, likely to take many more thousands of centuries before we have got as far as

learning how decently to live together, without worrying about what the point of it all might be. The very most we can hope to do is make what contribution we can in the vanishingly brief time available to us. In view of the heartless waste of talent, the systematic destruction of intelligence and the commercialized emptying-out of mentality which, in particular, characterize our treatment of the young, it seems to me that to aim at maximizing the possibility of our contributing, through our embodied instrumentality, to a future none of us can foretell, is far from an unworthy or uninspiring goal.' (Smail 1987, 131)

The decline, in our society, of common beliefs which provide direction and purport to specify the 'point' of living (such as religious dogma, set conventions of social hierarchy, skills and occupations passed down as family traditions) leaves a vacuum which disturbs us; and (as has been discussed on pp. 163-165) what disturbs us either initiates the demanding process of equilibration, or - more usually - is defensively ignored.

In looking within ourselves and our immediate spheres of influence, Smail suggests an accessible and constructive answer to Suzuki's question, and one entirely in keeping with the attitudes of the innovators. Human beings with active powers need a reason to use those powers, but it does not have to be - as some people would like to believe - a reason clearly identified and enshrined in A Particular Creed. As Montessori pointed out, truth is often ignored because it seems so 'small and insignificant'.

If we find meaning through our actions and through the knowledge that they matter, this is something we can supply to each other through the manner of our interaction. In the overcoming of our (Piagetian) egocentrism we find self-respect and meaning, in our value to other people and in their value to us, as related in society. This is

enough, as it were, to be going on with; the concept of mutual respect provides a working basis for 'how to live'; for, while it is our search for ultimate truths which constitutes our ultimate reason for living, that search is infinite and in the meantime we need a direction for our everyday existence.

Education, then, could do worse than settle for the partial, provisional answer to the question of how to live: In accordance with the concept of "respect for persons" (as educational jargon would term it); or, in Blacking's more attractive proposition, live in acknowledgement that

'... men are more remarkable creatures than most societies ever allow them to be ...' (Blacking 1976, 7)

A basic attitude of respect determines 'how to live' and 'how to educate' without specifying circumstances or actions. It is explicit or implicit in the work of all the innovators.

'Respect is not fear and awe: it denotes, in accordance with the root of the word (respicere, to look at) the ability to see a person as he is, to be aware of his unique individuality. Respect means the concern that the other person should grow and unfold as he is. Respect, thus, implies the absence of exploitation.' (Fromm 1957, 30)

It is this quality of respect which teachers, as keen observers, need to cultivate in order to perceive what are the real needs and responses of their pupils. Children do not show 'respect' for adults by doing everything adults tell them to do; neither do adults 'respect' children by indulging them indiscriminately. Fromm points out that to be able to respect others, one must oneself have passed beyond egocentrism:

'It is clear that respect is possible only if I have achieved independence; if I can stand and walk without needing crutches, without having to dominate and exploit anyone else.' (Fromm 1957, 30)

It is essential that teachers should have achieved this independence; and it is surely this same independence that children are working towards, as they learn not to bully, not to distract others and themselves, not to feel they must have everything they want; or, equally, when the timid learn not to defer instinctively to others. Anti-social habits are indeed the 'crutches' on which people can be seen to hobble through life. If the teacher can strengthen her pupils so that they can throw away the crutch and move freely, they will have learned the basic skill of how to live.

If education is to enable people to be the 'remarkable creatures' they are capable of becoming, it needs to reinterpret and affirm fundamental human principles in order to resist the deformed image of man presented by 'society'. Here is Smail's assessment of how contemporary society influences the development of children:

'... the transformation of a lively and promising human infant, through a period of indoctrination, disillusion and rebellion, into an emotionally constricted, competitively hostile adult saturated in the values of commodity consumption, desperately conforming, anxiously pursuing an ever-receding "happiness", bereft of any ability to criticize the society in which he or she is located, pathetically eager to enjoy those of its "fruits" (consumer durables) which are within reach. This is the great, inertially stable backbone of our society, the guardian of its values and the target of its mass media, working tirelessly in the interests of others and blindly against its own, forced by the crushing vice of economic power into reproducing itself reliably and endlessly in its children.' (Smail 1987, 117)

The state of powerlessness, through ignorance of one's

capacity to think and act, is the same as that of the children Pestalozzi described nearly two hundred years earlier as standing 'like butter in the sun' (208 above). The principles of first-hand experience, active learning, and the necessity for exertion, achievement, delight and eagerness to learn, were employed by Pestalozzi to counter-act the situation; the same principles are employed in our own time by Paynter, to educate in the precise context which Smail describes.

The innovatory educators, without exception, set out to cultivate potential through the purposeful exercise of children's own powers within a secure environment (secure, that is, in the double sense of safety and self-esteem). They work on the principle that learning which is significant to children occurs through their own efforts, through real activity of mind, body, will, feeling - whatever aspects of the person are actively engaged in pursuit of some end perceived as worth working for. They acknowledge that this significant experience, this real work, requires the ancillary resources of training in skills and of information gathering. There is a passage in a Handbook of suggestions for the consideration of teachers and others concerned in the work of public elementary schools (1927 HMSO) which expresses the unity of the diverse aspects of education, the relationship between 'traditional' and 'progressive' styles of schooling, quite beautifully; it might be more profitable to write it clearly in the centre of a blank page than to allow it to be jostled out of prominence by the struggle

to order so much other material.

'There is a due mean between a system which counteracts the natural aspirations of children and one which in the name of freedom refuses them the aid and guidance which they require.'

(This writer - and I am sure the reader - cannot but envy such lucidity)

There are, as the innovators stressed, social behaviours which need to be directly trained, in order to maintain the proper freedoms of all by means of each taking responsibility for his own conduct in relation to other people's needs. Children's real efforts of concentration in working need to be allowed time to run their proper course, not interrupted arbitrarily. Puzzlement is seen as the enabler of learning; and how hard it is for teachers to withhold their expertise (in Heathcote's phrase)!

'Can I tolerate not giving direct instructions before people have a chance not to be told?'
(Heathcote, in Johnson 1984, 210)

In learning, superfluity and superficiality are the disablers. Skills are means to creative ends; knowledge grows through significant experience of its applications. Success and failure are relative concepts implicit in the learning process of equilibration.

The work of the innovators reveals teaching as a privilege and responsibility. It carries the power to release or to dam up children's potential. Teachers are held to require independence of thought, a lively disposition to learn, sensitivity, perception, habits of observation, initiative, imagination, patience and firmness; and wide experience of the medium, such as music, through which they educate. It is, in effect, the teacher's responsibility to

'... stir up, to animate, to awaken, and to strengthen

the pleasure and power of the human being to labour uninterruptedly at his own education ...'
(Froebel, 234 above)

'An experience that is an undergoing of an environment and a striving for its control in new directions is pregnant with connections.' (Dewey 1960, 23)

If education is concerned to develop children's own powers, to make sense of the world as they perceive it and to enable them to respond with a constructive participation in society, then the value of visionary ideas to education is very great. Those responsible for planning and carrying out the educational process in schools and all centres of learning need visionary ideas* in order to maintain a forward momentum. It is only through the ideas of educators who look beyond the accepted parameters of some aspect of education, that progress is achieved; and the alternatives to progress are stagnancy and retrogression. The high potential for development which exists in people, and the exigencies of contemporary circumstances, require an education which will

'... develop in young people the ability to perceive relationships, rather than isolated fragments of knowledge, in order to be able to pull together the almost overwhelming developments in all fields of knowledge.' (Mark 1978, 19)

Ability to perceive relationships is fundamental to human development. Storing up information, like a data-bank, is subsidiary; unless the owner is able to perceive applications for its store of information, the data-bank remains inert and useless. Perception does not acknowledge

* An idea can, of course, be both visionary and inappropriate, even as progress can be in an undesirable direction. Discernment is implied.

'... the frontier which is said to separate the knowledge of facts from the appreciation of values ...'
(Polanyi 1959, 37)

It requires the ability to discern qualities, to discriminate between alternatives, to understand things as distinct from each other and at the same time in relation to each other. It is a variant of the old adage of the wood and the trees:

'We cannot comprehend a whole without seeing its parts, but we can see the parts without comprehending the whole' wrote Polanyi (1959, 29) and he went on to illustrate this clearly:

'Take a watch to pieces and examine, however carefully, its separate parts in turn, and you will never come across the principles by which a watch keeps time. This may sound trivial, but is actually of decisive significance.' (Polanyi 1959, 47)

This illustrates, incidently, precisely why method-mongering teachers may steep themselves in the minutiae of their chosen guru's procedures, and still entirely miss the point and spirit of his work.

Education, then, needs to enable children to understand principles so that they can select and perceptively manipulate 'parts' from their personal 'data-banks' to build up structures of knowledge. The information children receive is of no significance unless they are able to relate it, to see connections and perceive applications; for in the relating and the application lies the 'significant experience' which Mursell identifies as the means whereby we learn and develop, and which Piaget calls 'equilibration'.

Basics

The 'basics' with which contemporary education is obliged to obsess itself are skills: for example, reading, writing, and computing. Skills are procedures whose value depends entirely on their application. They are important ancillary equipment to active human beings who have a purpose for such equipment, and who understand how to operate it.

'No skill ... is in itself intrinsically desirable ... All such things are worth having and worth mastering only in so far as they enable ... (people) ... to live stronger, more satisfying, more worthy lives; only in so far as they release human and spiritual quality.'
(Mursell 1934, 4/5)

Human beings have an unfathomable range of capacities. It is the business of education to activate such of those capacities as tend to sound living; to provide the individual, and the social fabric into which his individuality is woven, with sustainable resources. Children need basic skills, but more significantly they need basic human values (and let no-one assume that the cultivation of one implies neglect of the other).

'The essence of education ... is the transmission of values, but values do not help us to pick our way through life unless they have become our own, a part, so to say, of our mental make-up. This means that they are more than mere formulae or dogmatic assertions: that we think and feel with them, that they are the very instruments through which we look at, interpret, and experience the world.' (Schumacher 1974, 66/67)

Attitudes and values are learned - as everything we learn is learned (sic) - through active experience.

To the extent that children are educated in basic human values, they will

'.. be able to stand in an active relation to the world

in a way which lends meaning to their existence.'
(Smail 1984, 178)

As well as the technical skills of communication,
human beings need the skills of living amicably together.
These are, I suggest, sensitivity, perception,
independence of thought and action.

Children, in effect, need the same basic equipment with
which the innovatory educators set out on life. They
need their lives to be rooted in enduring values.

Unless we wish to live down to the atrophied caricature
of humanity presented to us in our commodity-oriented
society, we have great need of innovatory educators.
If education is for life, for reality, it needs to
reinterpret and affirm fundamental principles. They
are the seam of rock which underlies the shifting sands
of cultural and social trends.

Afterword

Our society trains children in the skills of how to get
things, how to achieve power and possessions. We need
instead to educate children to be persons conscious of
their own value and the value of others, able to think and
act and take responsibility for their own lives; these
are the skills that enable a commitment to living rather
than mere suffrance. These inner achievements enrich
regardless of the degree in which outward circumstances
may impoverish; the 'achievements' of conformist education

are external and vulnerable to changing circumstances.

If we were indeed to concentrate resources on the basics of education, as schools and teachers are so unctuously advised to do by people to whom education is a simple - and a distanced - matter, we would dig deeper than the surface of any contemporary society in seeking to identify what is 'basic'; and education might, as Froebel considered it should, be

'... regarded from a diametrically opposite point of view - namely, that of a system of development ...'
(Froebel, 235 above)

It would then be apparent that the basic purposes of education are quite extraordinarily susceptible to fulfilment through musical experience. Like the visionary ideas of educators down the ages, music encourages and enables us to surmount the tyranny of pseudo-reality. It reassures us that the real world is where we belong, where we live, move and have our being; that there is a coherence and value to human development, both in the individual sense and in the evolutionary sense. Music - if we dare to believe it - is as perfectly adapted a means to knowledge as any we have: it is an expression of the fundamental principles of the universe, and an affirmation of them right within our own selves. Schafer writes of music as

'... a search for the harmonizing influence of sounds in the world about us...' (Schafer 1973, 4)

It moves us 'from where we are to where we have never been before' (Davies, 3)

It is universal. It is independent of the language which

generalises and distorts our experience.

'... the ultimate understanding of human consciousness goes beyond words and concepts.' (Capra 1982, 415)

In music there is a level of experience in which human equivocation is outdistanced, and something in the nature of pure passion and pure insight occurs.

There is a sense in which it is foolish to say that we teach music (although for everyday administrative purposes we have to say this). It is really the case that music teaches us. At its most significant, the experience of music expands our consciousness of ultimate reality.

'There the eye goes not,
Speech goes not, nor the mind.
We know not, we understand not
How one would teach it.'

(Kena Upanishad 3: quoted in Capra 1975, 37)

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