CHAPTER IV

IDEATIONAL ASPECTS OF MUSIC EDUCATION
In this Chapter a comparative analysis of four ideational aspects are taken up:

A. Aims of Music Education

B. Concept of Music Education

C. Concept of Universalisation of Music Education

D. Social Framework and Ideology

A. **AIMS OF MUSIC EDUCATION**

The aims of music education in the modern western systems have gone far beyond the conventional statements of aims formally tacked on to education or to the teaching of a specific subject. The aims and objectives presented below were obtained through an analysis of text books as well as the literature about music education. For our purpose the components identified were not separately analysed in terms of different though related categories such as aims, objectives, outcomes, tasks, functions etc. Educational theorists use the term objectives with more specific connotation than aims. An aim accomplished becomes an outcome. Similarly an outcome which is foreseen in advance and set up as the starting
point of specific educational tasks or procedures becomes an educational objective. In this analysis this family has been treated as one unit with the stress given to different types of aims, objectives or functions and to their qualitative import rather than to the hierarchies and sequences of operations within this family. Hence in the analysis of the material all these terms either explicitly stated or implied in the literatures were taken into account. Even 'invitations' addressed to pupils to participate in the musical activities with various ends in view have been taken into account.

Analysis of the modern music education literature reveals that music education does not limit itself to the objective, relating to the subject field called music teaching alone but enters deep into the total education process and helps to realise objectives, some of which are probably realised best or even only through music.

**Aims in Western systems**

The aims of music education in the modern western systems can be analysed in terms of three categories:

1. The general aims falling within the orbit of given music which can be realised through the teaching of music.
(2) The broader aims of education which in fact spill over the realm of the art proper, that can be obtained through music education, some of which can perhaps be obtained best through music.

(3) Statement of the objectives in terms of music in its interdisciplinary context.

(1) **Aims and objectives falling within the subject field of music**

Among all arts music is considered to be the highest. It can be considered as a basic need of man. It helps people to communicate with each other. Because music is the most natural of all arts, it is possible to enjoy music without knowing the science of music. So Music education helps to make the pupils to have interest and enjoy the art.

According to Binkowski\(^1\) music education in the school has four aims and should:

(i) show the way to the understanding of music for each child;

(ii) prepare your pupils to find their bearings in the world of music that will surround them in later life;

(iii) introduce music to the pupils as an art in its own right;

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(iv) be the basis of a general musical culture, i.e., one that embraces the whole population.

Speaking about the courses in music within the framework of the high school in FRG, Binkowski\(^1\) says "that in the first, the basic aim is to produce people with a spiritual and practical music education; those who have been through these courses are expected to become in future music teachers. In the second, the accent is on the practical training of musicians who intend when they finish the school and matriculate to go on to a musical higher education with a view to eventually becoming a solo performer."

Natalia Korykhalova,\(^2\) says that the purpose of teaching music in the general education school in USSR is to arouse the pupils' interest in music, teach them to appreciate and enjoy good music, to render it themselves, and to acquaint them with musical literature and essential musical notation.

Dmitry Kabalevsky\(^3\) says that "the main task of

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1. Ibid., p.102.
music lessons at school is to interest the pupils and to arouse their enthusiasm in music as a live art."

According to Murray Schafer,¹ "music education is to develop new listening habits and attitudes."

Palisca of the Yale University² has given an analysis of the aims of music education which he considers relevant both for talented amateurs and professionals. The use of the word talented here does not imply that it is meant for a very limited number; "The enormous growth of elementary and secondary school music in the 50s and 60s bred a generation of highly skilled young performers, many of whom have discovered that they have a strong affinity for music."

The major aims obtained through an analysis of Palisca's presentation relating music education to the quality of life are presented below:³

(1) To develop amateur music-making as a pastime that serves both the individual and the community as a means of offsetting the illnesses in industrial societies.

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3. Ibid., pp.27-29.
(2) To develop the capacities of talented potential amateurs as of professionals.

(3) To develop as fully as possible pupils interpretive powers.

(4) To help amateurs to become rapid and fluent readers.

(5) To enable the amateur to become a critical and understanding listener.

(6) To develop one's potential to the highest degree without neglecting other responsibilities.

(7) To steer into the music profession those most suited to it and direct a much larger number into intensive preparation for a long and lively participation in music for pure enjoyment and fulfilment. ¹

The aims underlying the universal offering of music education in the American schools presented below were obtained from analysis of the introduction in the American text-books in music addressed to pupils.

The 'Singing School' offered to the pupils in the general education system of Boston schools is based on the following aims: ²

1. to introduce songs from the people and songs from great composers

2. (for pupils) to sing or whistle it, when they are away from school (leisure aim)

1. Ibid., pp.28-29.

3. to know about how music grew and to know about great composers with pictures

4. to sing freely and joyfully

5. to experience happiness in singing

The New Music Horizons offered in the Californian school systems have the following aims:

1. to help children to find in music a happy means of aesthetic and emotional self expression

2. to help children acquire the skills through music activities and experiences like singing, playing, dancing, listening and creating

3. to locate the song in place and time which contribute to the social program

4. to appeal to the sense of beauty

Other aims obtained from other American textbooks include:

1. to help create music by making the words and melodies for one's own songs

2. to make instruments and to form an orchestra

It is interesting to note that these aims are stated in very specific terms at a level which is understandable by the young people and is actually presented not in the formal form stated above but as an invitation to the pupil:

"To our growing, forward-looking American Youth....
If you seek action and form, quiet thought and wider
understanding, comfort and encouragement, look for them
in this generous collection. It's good for live folks
to express themselves. Let Music Ring!"¹

"To the children.... This music book was made for
you. Some of the songs are by boys and girls of your own
age. You will find it fun to do all these things and
learn about music at the same time."²

This way of presenting the aims to the pupils very
well reflects the typical American theory of aims as
expounded by John Dewey. Aims are internal to the situa-
tion. Aims cannot be externally imposed on the child by
the adult. A set of aims which teachers might have, but
which pupils might not have recognized, understood and
accepted, do not become genuine aims. Of course the adult
experts have the duty to analyse and present the ends
which are worthwhile for children to seek. But then they
have to become the pupils' own foreseen ends - in order
to become operative. The introduction addressed to
children is meant to serve this purpose.

¹. Peter W. Dykema et al. (ed.), Let Music Ring. California
   State Series, Sacramento: California State Department

². John W. Beathe, The American Singer. New York:
   Cincinnati, Chicago, Boston, Atlanta, Dallas,
Benner\textsuperscript{1} emphasises the aims of music education in schools and colleges in a changing society:

(i) to acquaint students with the structure, the forms, the styles and the societal forces reflected in representative music of the past;

(ii) give students the understandings and skills that will enable them to analyse, participate in, and make judgments about the music of the present;

(iii) to give students a basis for comprehending the music of the future;

(iv) to enable the students to discover appropriate uses for music as a personal medium of interest and expression.

Benner concludes his challenging discussion with an open futurological note.

When the society emerges and says, 'Shall we dance?; who leads? At that moment of truth, which is not far off if it is not already upon us, music educators as a profession had better know the new steps and tune in on the new beat. They can only do this for themselves. But we know that if they don't, not all their scholarship, nor status, nor expertise, nor pride, nor wit will save them.\textsuperscript{2}

In western music very specific objectives in terms of each of the components of music have been carefully spelt out by the various schools. One specific taxonomy developed in Hawaii for the age group of 5 to 18 almost

\textsuperscript{1} Charles H. Benner, "Implication of social change for Music Education", In ISME (1976), p.36.

\textsuperscript{2} \textit{Ibid.}, p.37.
all the major content of music have been brought in as specific objectives: Tone, rhythm, melody, harmony, texture, tonality, form. Each of them are spelt out in terms of the grade level.¹

Tone is spelt out in elementary terms like pitch, duration, loudness and timbre in kindergarten and in grade one. In the high school it is spelt out as wave form temperament (tuning), formant, decibel scale of intensity, orchestration, (solo, tutti, doubling), orchestrtion (instrumental roles) viol, tuning, harmonic, Klangfarbenmelodie, overtone series.

Similarly everyone of the components have been spelt out. Consideration of space prevent the citing of the complete content objectives in the Hawaiian project and from other analyses. Besides, in a study of this nature no major purpose would be served by detailed spelling out of such content objectives. Each system has its own variations in the analysis though there are some common aspects. The South Indian system for instance has much more detailed analysis of the melodics and tala variations while Western music has a very complicated system of harmony.

One aspect of interest in this study is that in Western training the task analysis in the learning of skills is much more detailed and precise. The Western voice training and violin schools have very detailed analysis of the task and content which serve as specific objectives in training. Some of these aspects are discussed later under methodology and curriculum.

(2) The broader aims of education realisable through music education

As a result of a number of recent experiments and experiences in developed systems several potentialities of music education in terms of helping to achieve the higher objectives of total education have come to light. In the German Democratic Republic and in some other countries the experiments have yielded such far-reaching results that they have come to the stage of projecting the outcomes as objectives.

a. Music is a vital aspect in the culture of a nation. Hence music education can help us to reach out to the vital and intangible aspect of human culture. The famous Hungarian music educator Kodaly aimed at leading the people "through an appreciation of music to an apprecia-

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tion of the totality of human culture." The term culture is one of the most misunderstood ones in literature. Some even tend to associate it with leisure or with elite culture. But Kodaly's concept of culture is very closely related to folk culture.

The cultural aim is stated forcibly and effectively by Florence Caylor of the San Luis Coastal Unified School District, U.S.A: "Music should be for transmitting the culture and the heritage of the nation .... Music should help tell the story of the nation to all the boys and girls. It should carry an indigenous approach and move with any method from the earliest America to the music of the electronic age."

However Caylor follows this up with an elitistic point of view limiting Music education for the talented few and offering just the elementary "sings" to fulfil the needs of the masses, a point of view totally opposed to the view of Kodaly. But such discriminative views are only one of the voices heard in the pluralistic society of America. The treatment of folk songs and culture along with the best compositions of masters and presenting them in the common school system to all at least at the appreciation level is a more typical feature

of the United States system as revealed from the Californian and other state series Books.

b. Music Education helps to present not only one's own culture but also other cultures. According to Lockridge¹ "Music education of young people can contribute to the area of foreign relations through the creation of an atmosphere in music which is conducive to the growth of international understanding. Teachers can place an emphasis on the international aspects of Cross Cultural music and thereby achieve this goal."

Reflection of this aim is seen in the analysis of textbooks and other materials, particularly those from the United States. The textbooks in music as well as the resource materials in Social Studies are deliberately designed to achieve this aim, and a very wide variety of foreign cultures is presented through songs.

c. The case for music education as a counterweight to technology is made out by many people. However Michel² makes out that "under socialism the scientific-technological

and the cultural revolution are one and the same process. While the people's satisfactorily high cultural level is the decisive condition for the speedy development of the productive forces and further social progress, culture and the arts become the concern of the whole people. It is precisely in the process of the technological revolution that the individual establishes his creative powers. Humanity of socialist society grows on the basis of this new, higher plane of control over nature." Earlier in this discussion we have referred to Balisca's case for music education as offsetting the illnesses of an industrial society.

The Rumanian music educator Theodor Bratu¹ points out that "even in this technical age a child still remains a child with his purity of feeling, sincerity, and his integral perception of surrounding nature - basic traits common to all young children. What is more, it is imperative to do everything possible to protect their childhood, their beautiful spring of life, from the steadily growing power of machines which want to turn men into robots."

d. Music is also aimed at releasing the full spiritual potentialities of the individual. The word 'spiritual' in this context is not limited to a purely religious sense, though this sense is obviously covered in some of the denominational systems of the U.S.A. The textbooks of the American State School system contain a large number of religious songs. But their inclusion in the common textbooks is for cultural rather than religious reasons, though the latter function cannot be excluded.

Perhaps the most interesting exposition of the spiritual aim of music education comes from the Soviet Union; and the elaboration of this aim by the Soviet educators is probably relevant to music education in the common system throughout the world. Kabalevsky,¹ the famous composer and music educator of the Soviet Union says: "Music at school is not limited to its aesthetic function; like literature and the visual arts, music resolutely makes its way into all spheres of education, for it is a uniquely strong medium for shaping the spiritual world of school children."

Elsewhere, explaining the ideological principles of music education in the Soviet Union, Kabalevsky² says

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that "the chief aim of mass music training in general education schools is not so much the teaching of music for its own sake as influencing through music the children's inner world and, above all, their moral character."

Binkowski of the Federal Republic of Germany emphasises the role of music in the development of sensitivity and reason and in making "the individual sensitive to the other sides of the spiritual life."

The American music educator Reynolds thinks that through music education a teacher can inspire children to recognise the "spirit" in themselves, to grasp with understanding a part of their humanness - their similarities and disparities with other people. A music teacher can create an atmosphere or emotional climate in a classroom that encourages self-expression while developing the discipline needed in any group situation."

This concept of spirituality takes one to other values, particularly the social and humanitarian values. As Reynolds says, "music rightly presented can be a

vital force in developing this understanding and enhancing these values of mutual respect and true brotherhood upon which the community of all human beings and the peace of the world must rest."

A large number of values relevant for individual growth and harmonious development of one's full power are emphasised by several music educators.

Michel\(^1\) points out that "music enriches man's spiritual world, brings awareness of the beauty of nature, public life and art. It helps to awaken a sense of beauty and to form a coherent aesthetic outlook."

Binkowski\(^2\) emphasises the appeal of music to the understanding and the will, the feelings and the creative imagination." He further says that "active contact with music will make the individual more adaptable."\(^3\)

Speaking about the aims of music education Emanuel Amiran-Pougatchov\(^4\) says "that the study of music enriches and beautifies man's emotional life and helps him to find the medium for expressing his inner spiritual aspirations."

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3. Ibid., p.98.
According to David Galliver,¹ "the function of music is not just to delight the ear, but to stir men's emotions." Sarai² expresses the view that "of all the arts music is the one which has most effect on the development of the full man." Willems³ says that "music is one of the best means to the harmonious development of man; it helps to develop abilities innate in us all."

Slack⁴ is of opinion that "music first of all teaches a pupil the discipline of music and aspiration for giving his best, not only as an individual but also as a member of group."

Thus music education not only develops individual powers in a person but also aims at the full and complete development of the personality.

f. A very interesting task of music education in a society ridden by mass suggestion is brought out by Binkowski,⁵ viz., "to prepare young people's defences

1. David Galliver, "Performance and Research," In ibid., p. 188.
2. T. Sarai, "The role of music in the life of children and young people," In ibid., p.121.
against possible manipulation by music." He points out the following dangers of manipulation with modern acoustic mass media:

(i) the mass spread of pop music;
(ii) excessive consumption of music which leads to passive perception; and it must be noted that this passivity can arise even with good music when it is listened to haphazardly and too often;
(iii) the irrefutable influence of ideological texts hidden in the form of light entertainment music.¹

"Music education can, as we showed above, bring out the strength to resist these tendencies. It can help people to free themselves from passive listening habits for which the public has acquired a ready-made taste, shaped and affirmed by the mass media."²

One interesting feature in recent educational objective setting is that certain excellence objectives have been set up as universals rather than as relevant only for the elite few. Progressive thinkers all over the world have been pleading for this state of affairs for several decades. But the sputnik challenge opened the eyes of the Western educators to these possibilities

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1. Ibid., p.98.  
2. Ibid., p.98.
more than anything else. Science educators and mathematics educators in the United States and other Western democracies and educational psychologists like Bruner developed models of extending this excellence concept to all. The researches of Bernstein and the reforms following the Plowden Report in the U.K. (similar models were developed in U.S.A. and in other countries) were directed towards removing the blockages to excellence in education felt by the culturally disadvantaged sections. The achievements following the approaches of Kodaly, Kabalevsky, Suzuki, Orff and others, as well as the researches reported by Michel and others have shown beyond doubt that through music education excellence in all education can be developed for all, and that compensation and excellence can be achieved at one stroke. These possibilities do not seem to have become very commonly diffused in the general pedagogic literature even in the western world. Hence these are stated in some detail.

Michel cites Goethe's significant remark referring to "music as one of the fundamentals of education, because from it paths lead in all directions," and adds that "the music education of today makes it possible for the first

time in history to bring people the huge transforming power of music on a scale of which the great humanists of the past could only dream."

Commenting on music education and scientific technological revolution Michel points out that "Contemporary man is constantly pushing back the frontiers of knowledge. Among these we must also number his imagination, the scope of his thinking processes, his cultural awareness and creative powers all of which are connected with his aesthetic upbringing and his ability to enjoy the arts."  

Vernazze of the California University says that "for handicapped children, such as blind, or the child with learning disabilities concept building may be difficult. Music helps these children."

Every normal child has the capacity for development, functioning, growth, maturation, coordination, adjustment, organisation and reorganisation. Exceptional children are limited or accelerated in some of these capacities, differing greatly from one individual to another. From music the child takes what means the most to him, what is most functional, attractive, meaningful - keeps it for his own. To make this possible, we, as music educators must offer him a rich but well balanced programme with many kinds of basic musical experiences.

1. Ibid., p.89.  
2. Ibid., p.87.  
4. Ibid., p.112.
Hoermann\(^1\) points out that "Kodaly education through music may well provide a unique foundation for the formal reading programme and a background of confidence for later learning situations, quite apart from the obvious cultural advantages inherent in a musically based programme of education."

Bresciani\(^2\) of the Yamaha Music foundation of Australia reports several findings which bring out the extraordinary contributions that music education makes to the higher cognitive and other excellence objectives of education. He cites Bruner: "Perhaps the most general objective of education is to cultivate excellence," and interprets it in Universalistic rather than selective terms. "One of the chief objectives of modern education then, must be to educate all citizens to apply intelligent thinking to the general problems of the world."\(^3\)

Bresciani\(^4\) develops the possibility of achieving this goal through music education.

An elementary music education programme that focuses on thinking will provide suitable opportunities for the expansion of the growing intelligence of the young child. This means focusing on the acquiring of general knowledge:

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3. Ibid., p.77.
4. Ibid., p.76.
Knowledge of the general principles and fundamental laws which govern all actions and interactions, and which therefore shape the child's 'concept' of himself and his ability to communicate with the world in which he lives.

Bresciani adds: "Music teaching which activates thinking engages the child's personality, harnesses intrinsic motivation and promotes general development."

Bresciani also stresses that "elementary music education can learn a great deal from Music Therapy where it has been found that the 'effective' teacher must be responsive to affective needs."

According to Bresciani the desire and need to communicate is the foundation for both aesthetic and intellectual development: "Music and movement together form highly significant possibilities for non-verbal communication." She also makes out that "when music and movement are combined in a group activity the process of music education has a general transfer effect on the integration of all learning."

Bresciani refers to the researches in Hungary which have shown that "music education can increase problem-solving ability through the effect of both general and specific attitude."

1. Ibid., p.76.  2. Ibid., p.79.  3. Ibid., p.80  4. Ibid., p.81.  5. Ibid., p.82.
Music education has also the effect of drawing out—particularly with the learning disabled, deaf, mentally retarded, and even gifted children. After citing evidences, reported in the Tanglewood Symposium, Bresciani adds:

"In my own work I have found that musical experiences not only draw out the withdrawn, the rigid or the neurologically disturbed, but that almost always, response to the stimulus of music seems to hold less threat than other 'feeling' experiences and therefore is more often successful than any other form of communication in coaxing the shy child, or the child with language difficulty to participate in a group experience." 1

Bresciani 2 identifies the following functions of music in elementary education:

(i) it provides the thinking foundation upon which all subsequent learning must rest;

(ii) it has a special propensity for drawing out the inner abilities of a child, thereby increasing his confidence and enhancing the desire to communicate;

(iii) music is the most effective vehicle for the development of aural analysis because it is ordered through time;

(iv) high quality music education can help the learning ability of the disabled children;

1. Ibid., p.83. 2. Ibid., pp.35-36.
(v) The collective musical experience introduces the child to social realities as an active participant.

(vi) Participation in group activities makes the child feel confident and helps him to experience the harmony of the total ensemble;

(vii) It makes possible the active use and creative restructuring of material that the child has come to understand;

(viii) Music leads somewhere and allows the child to go further more easily;

(ix) It harnesses the intrinsic motivation of the child's personality;

Thus even in terms of the usual concept of education which extols cognitive functions, music has a key role to play. It is no more a frill subject catering to aesthetic pleasure and serving some social functions, but has the potential to remove the affective blocks to learning and to make learning a socially significant process. It also contributes directly to cognitive learning through its symbolic operations taking off from a concrete base and effecting powerful transference into various experiences inside and outside school.

(3) Aims of teaching music in the Interdisciplinary context

There are several attempts at interdisciplinary co-ordination with music as a key element. The aim of such integrated approach to music can be illustrated
through the analysis presented by Kraus,\(^1\) of the Federal Republic of Germany.

The course objectives in Related Arts education according to Kraus are:

(i) developing aesthetic sensitivity;

(ii) cultivating independent artistic judgment;

(iii) exploring the nature of the individual art;

(iv) exploring the creative process;

(v) developing an awareness of the arts in their social context.

The Pennysilvanian State University interdisciplinary model programmes reveal the following outcomes.\(^2\) They

(i) demonstrate that the arts are the ideal and indispensable vehicle for humanizing the education of children, adolescents and adults;

(ii) Support an incontrovertible thesis that education is made more effective for both teacher and learner when the arts are present in their many forms;

(iii) transform the traditional curriculum into one which emphasizes the integration of the arts into the main stream of human experiences;

(iv) develop ways to infuse the arts into all aspects of the school curriculum as a means of enhancing and improving the quality and quantity of aesthetic education offered in the school, and as a principal means for extending the base for affective learning experiences in the total school programme;

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(v) provide the setting and the climate necessary for the parity between the arts and the remaining school programme to be realised;

(vi) Include both integrated arts activities and subject oriented arts instruction for all students in a format that will expand the creative, perceptive, appreciative, and expressive qualities;

(vii) motivate classroom teachers to teach arts offering creatively and confidently by preparing them to include creative music, dance, drama etc. in the programme, and by providing them with a basis for making all instruction relevant to students' needs;

(viii) allow co-operative teaching and planning among staff members, resource teachers, consultants, and resident or visiting artists; and

(ix) foster a co-ordinated community volunteer service for the arts with the purpose of achieving community-wide commitment to the arts and to arts education and fuller utilization of available cultural resources.

Elmira Beyer\(^1\) refers to the interdisciplinary tasks aimed at through music education in the Beach School in Portland.


(a) Crawling, skipping, running, climbing, jumping, hopping, walking and rolling to music

(b) keeping the beat to music by clapping, snapping fingers, stamping feet or Patschen on the legs.

(c) Marching to the beat or touching parts of the body to a march

(d) Learning the parts of the body and laterality

(e) Large body movements through games and dancing

(f) Space exploration or finding one's own space

(g) Using the entire body to dramatize play as dictated by the words of a song or choral reading.

(h) Eye-hand coordination through playing instruments

(i) Imitative movement and mirror image.

2. Developing of Auditory Perception.\(^1\)

(a) Listening for pitch

(b) Listening and responding to instrument sequences

(c) Listening activities using records and followed by discussion periods

(d) Identifying instruments by moving correctly

(e) Clapping and chanting of rhythmic patterns for auditory memory

(f) Hand signal for auditory clues

(g) Listening for likeness and difference: high and low tones, fast and slow rhythms, and loud and soft sounds

(h) Transferring creative thought to musical sounds of the body or instruments

(i) Development of imagery through listening to master works

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1. Ibid., pp.136-137.
3. Development of Visual Discrimination.¹

(a) Visual sequencing on flannel boards while singing songs

(b) Use of large classroom charts to teach children to decode and encode symbols

(c) Left-to-right relationship by following songs or rhythms on overhead projector

(d) Use of hand puppets and other visual aids while singing

(e) Spatial relationships by using magnetic board Staff and notes

(f) Development of creative imagery through art projects emanating from music

(g) Figure-ground perception through art projects

4. Development of Concepts and Language.²

(a) Teaching of the alphabet

(b) Songs to develop awareness of the world

(c) Songs for teaching vocabulary

(d) Songs for teaching numbers

(e) Songs for teaching health and safety

(f) Songs for spelling development

(g) Developing an awareness of careers

(h) Expression of feeling and creating experience through original composition, conducting and performing.

Other analyses have shown how the higher objectives relating to humanities relevant to one's own and other

¹ Ibid., p.137. ² Ibid., p.137.
cultures are developed through music. It will be clear from such analyses that interdisciplinary music teaching is directed to a wide spectrum of general and specific objectives of education.

Almost all the recent modern approaches have such interdisciplinary and total education objectives built into them.

In the Suzuki-Kendall method as adopted in some of American Preschools "the goal is to develop children's musicality, appreciation and love of music by opening their hearts to music through violin playing as our vehicles for enjoyment and child development." ¹

In Hungary modern approaches like those of Kodaly enrich childhood education. "The task of Kindergarten is to establish the children's musical taste; develop their singing aptitude, sense of rhythm and hearing and through the many-sided indirect influences of the music, affect their personality." ²

Kodaly's method according to Sarai³ was aimed at making the people "capable of appreciating music, or

rather to lead them through an appreciation of music to an appreciation of the totality of human culture."

The early Soviet music enlightners Yavorsky and Asafiev have pointed out that in music education "musical creativity is especially precious. The most valuable thing is not the 'output'itself, but the process of mastering musical speech." ¹

"Mass enlightenment, intellectual breadth, relating general and special development, and drawing the learner out in the creative activity, are specific aims built into the method of Asafiev and other Soviet educators."²

Aims in the Indian Context

An analysis of the Indian literature available in music education reveals that music is taught in order to prepare pupils to become musicians, to enable them to know the culture and to obtain spiritual realization. But some of the higher objectives are stated in such formal terms that they are likely to be unrelated to where the pupil stands at the moment and with this wide gulf between the actual situation and the ideal, the student tends to

² Ibid., pp.146, 147.
convert the high verbally stated spiritual objectives into practical examination objectives.

The content objectives representing the components of music are however quite specific though they often take a formal shape. The broader educational objectives through music and the interdisciplinary aims discussed earlier are not much in evidence except in some of Sambamoorthy's theoretical presentations and occasionally in functional forms in certain extra curricular situations.

In the following pages the objectives of teaching music in the Indian setting are discussed under the three categories followed in the treatment of western music.

1. Aims and objectives falling within the subject-field music

Analysis of the syllabi and other sources indicate casual mention of some of the benefits of learning music in schools. But statements like "preparing young people to find their bearings in the world of music that will surround them in later life" (Binkowski), "to develop new listening habits and attitudes" (Schafer), "to arouse the enthusiasm in music as a live art; to develop amateur music making as a pastime; to develop as fully as possible pupils' interpretative powers" (Palisca) or even such simply stated aims as 'to sing freely and joyfully which
reflect a broad perspective from a practical context are not found.

Observation of the actual situation revealed the joyful singing aim only in a small minority of the cases. Even when the teachers seem to have the capability, the requirements of the syllabus in professional schools and the general nature of the routine in the ordinary schools tend to kill the spirit of joy in music. As for aspects like interpretative listening these do not seem to have been focussed at all since no distinction is made between the expressive skills and listening skills so far as attainment standards are concerned.

From the functional point of view, children in the general schools are selected and coached to sing in youth festivals, school functions and competitions. As far as professional schools are concerned, the main aim seems to be to train students to pass the examination and get a degree.

Specific content-related objectives are inbuilt in the syllabi at a high level. The students are introduced to music at a fairly advanced level. However, the pedagogic task analysis and the content-cum-competency analysis built into the syllabi are much below what is found in modern western systems.
In the state system, particularly in the South Indian states, the music offering is much below the level of what has been offered in the Central Board of Secondary Education. Observation of schools and interviews with teachers indicate that the functional objectives in the school systems just seem to be to help children to sing a few songs for functions or for competitions. Even these objectives are usually targeted with reference to relatively small number of pupils, many of whom have the opportunities to learn music at home. The school is therefore more of a presentation forum for select children than a teaching forum for all children.

From this it will be clear that a lot of work has to be done even in the primary task of objective formulation, considered even in the restricted sense in which objectives are formulated in the other subjects. And the more revolutionary objectives which are being achieved in developed systems do not seem to be anywhere in sight. However the central and Delhi administration schools have atleast very clearly spelt out syllabi which have built into them specific objectives analysed and presented earlier.

From the analysis of Indian Music text books and syllabi available at the central level, it is possible
to glean out very many objectives. The following objectives are drawn out from some of the texts, particularly the syllabi used by the Central Board of Secondary Education Schools.¹, ²

(i) to enable the pupils to sing in group
(ii) to enable the pupils to sing different types of songs like folk, patriotic, devotional etc.
(iii) to enable them to sing in different languages to achieve national integration
(iv) to enable the students to know the different basic talas and to recite songs with hand beats
(v) to enable the pupils to recognise some ragas
(vi) to acquaint the pupil with the notation system
(vii) to acquaint the pupils with different musical forms
(viii) to create proper sense of svara, laya, and raga jnana
(ix) to have the preliminary knowledge of tuning Tambura
(x) to enable the students to recognise the qualities of the raga
(xi) to develop in pupils the ability to recognise the raga, and tala of unfamiliar composition when played or sung


(xii) to acquaint pupils with musical terms, and with the lakshanas of different forms of music

(xiii) to enable them to have efficiency in singing, playing, and to learn to handle instruments

(xiv) to develop in pupils the ability to give svaras for musical phrases sung or played, and

(xv) to enable pupils to sing from notation given.

The objectives given above have been spelt out in the form by the investigator from the study of the syllabi of the Central Board of Secondary Education and of the Senior School Certificate Examination. Many of the objectives were not formulated and given in this form in the syllabi. The syllabi seemed to represent implicitly specific objectives, which have been analysed and presented. A few were however explicitly spelt out apparently following the taxonomical statements in the content subjects like science.

The professional schools in South India do not specifically state objectives as a preamble to the syllabi. The objectives are inbuilt into every item in the syllabus. In this sense the objectives are similar to what has been presented earlier through an analysis of the Delhi Central Board of Secondary Education, but of a higher standard:
(i) to sing Kalpana svaras for the songs learnt in Todi, Saveri, Bhairavi, Anandabhairavi, Mohanam, Kedaragoula, Sankarabharana, Kamboji, Begada, and Kalyani ragas in Adi, Rupaka and chapu talas.

(ii) to sing or play given musical passages in Sa ri ga ma notation in any of the 30 prescribed ragas.

(iii) to give the svaras for musical phrases sung or played.

(iv) to recognise ragas from alapanas heard or played; and

(v) to recognise the talas of unfamiliar songs heard or played.

Of these the last three belong to the cognitive domain of a relatively low dimension. Some application is involved in (iii) and (v) the difficulty depending on the difficulty of material given. Objectives (i) and (ii) are performance objectives in which the psychomotor and cognitive objectives are obviously combined. The affective dimension is also implied assuming that in formative and summative evaluation singing with feeling is emphasised. Similarly objective (i) singing 'kalpana svaram' has the potentiality for developing creativity objectives. But in actual practice, readymade kalpana svarams are given to help the ordinary students. Even without going into very high level objectives like nadantam or transcending the self, it is possible to
spell out the objectives in the cognitive, affective and psychomotor dimension in much more detailed and precise manner to guide the learning process.

The higher excellence objectives like getting into the nadanta are not spelt out in the syllabi. The excellence objectives are given only in the description of the power of music or greatness of Music in Theory.

Interviews with students undergoing the professional music courses in Kerala and Tamil Nadu indicate that the majority of students do not have very high objectives of music or of music education. As a matter of fact for almost all the students the total objective seems to be extrinsic rather than intrinsic i.e., they expect that the certificate obtained on completion of the course would help them to make a living. They don't seem to be looking very much for even attainable intrinsic objectives like the delights of music or the intellectual content in music. Naturally the deeper objectives learnt from the notes about 'nadanta' or self realisation through music or Psychokinesis are naturally out of question. A large percentage (about 70%) aim to get a teaching job on the strength of the certificate. Most of them are girls. They are aware that the chances of getting a teaching position in the school system is very low. But they
believe that they can at least get private tuitions, preparing children for music examination which can be offered privately. Thus a self-contained examination cycle becomes an objective for learning music. The male students react somewhat differently to the situation. Knowing the difficulties in getting a job on the strength of their certificates and a still more impossible target of becoming a performing artist and winning recognition or a market in Carnatic music, they develop other extrinsic objectives like becoming a member of a 'ganamela' or an accompanying artist in dance or drama troupe. Out of hundred pupils not more than \textit{maximum 8} seem to have the ability and intrinsic interest to develop music as a career or as a life vocation. Even among these the boys don't expect that they will become performers in classical South Indian Music in which they have specialised. Their dream is that they will become music directors or performers in cinema music, which however requires that they will have to learn something of Western and Hindustani music and the so called 'light' music. These skills are usually picked up not in the institution but in private groups and in peer group clubs.

Whenever music is attempted to be presented to pupils in a formal manner there is a tendency to fix the
aims a little too far above where pupil is and create a chasm rather than a bridge. The result is that music proper vanishes and a series of drill operations begins. Even inbuilt Kalpana objectives tend to vanish under the mechanical grind by the time the average student is asked to sing kalpana svaram. He has already lost the imagination under the continuous drill and many students tend to memorise even kalpana svara. The position is slightly better when simple song-approach is attempted. But when structured music is introduced, very few teachers seem to be capable of formulating and presenting genuine music objectives before the pupils.

It is in this context that the American models of presenting fairly high objectives to young children with an invitation which is personal, presenting music as if it is their's and from a point from which they could take off, the Hungarian approach of presenting music as something which belongs to the people and needs to be given back to the people, starting from their native musical language (folk songs), Kabalevsky's approach of presenting major musical concepts through childhood stories like The Three Whales, have a lot to offer to us.

The high level of excellence in terms of aims, objectives and outcomes which have been developed
the modern western system as well as the systems in Japan and Australia are not at all heard of in Indian music education or in Indian education as such. Even in subjects like Science and Mathematics where the responses from the U.S.A. and U.K. to the Sputnik stimulus has resulted in marked upgradation of the syllabi at the national level and in many state systems, one would suspect a certain amount of scissor and paste operation in the process and the 'honest-form' in which Bruner felt that anything can be taught to anyone at any stage is not very much evident. Hence the excellence objectives implied in Bruner, Piaget, Gagne, Dienes and others have not been functionally realised in the country even in Science and Mathematics and it is doubtful whether there are many among the operating Science educators and mathematics educators who are aware of these trends with their full implications. Statement of objectives in these subjects usually take imposing forms using the modern science content and forms taken from Bloom's taxonomy. But genuinely operational and functional objectives are lacking. If this is the story with reference to cognitively and curriculum-wise important subjects like mathematics and science, one can imagine the position with reference to music which is at best considered a peripheral subject in the curriculum.
In fact this kind of blindness to genuine objectives tends to be systematically cultivated in preservice-programmes and in colleges of education where passing of the examination with the minimum effort seems to be a real practical objective. Even inservice courses, except in the case of a minority of resource persons who have worked with or insightfully observed children operating with the higher objectives, objective formulation tends to degenerate into verbal exercises with taxonomies.

Perhaps the person who has attempted to contribute most to teaching of music in South India is Prof. Sambamoorthy, who has been exposed to music education in Germany and other developed countries as it existed about four decades back. Hence one would look for the broad general objectives of music education from him.

Sambamoorthy's Teaching of Music has presented several points under 'the power of music' and 'the values of teaching music' from which the following aims of teaching music have been drawn out by the investigator:

(i) to develop the four C's, Culture, Creativeness, Concentration and Comradeship

(ii) to develop character and training of the will and the finer instincts in pupils

(iii) to develop powers of concentration through group singing and to develop memory

(iv) to create in pupils a wider outlook

(v) to foster a sense of discipline and responsibility

(vi) to inculcate in pupils a sense of cooperation

(vii) to derive pleasure from performance and appreciation and listening to a concert

(viii) to develop thinking through listening

(ix) to develop creativity

(x) to provide relaxation to the mind and to spend the leisure time profitably

(xi) to develop full development of the human personality

(xii) to understand the culture of the country and of its people

(xiii) to promote world solidarity

(xiv) to reflect one's inner life and physical life

(xv) to diminish the ego within one and make oneself more dignified.

Sambamoorthy also stresses the practical aim whereby some people would take it up as a profession. But the other aims spelt out above apply to the professional as well as to the amateur alike.
It will be seen that Sambamoorthy comes close to some of the wider objectives of music education stressed by modern music educators. But his book on the 'Teaching of music' where these objectives are spelt out is almost out of circulation now and its adapted forms are of use for music teacher trainees mainly to pass their theory examination in pedagogy.

Sambamoorthy's books on South Indian Music are widely being used by the professional students of music and these books do not contain the statement of the aims. Interviews with teachers who have been handling teacher training courses in music education in Tamil Nadu suggest that the aims of teaching are oriented towards the theory examination rather than functionally flowing into new and live learning experiences and evaluation procedures. The ways of stating aims generally take the old fashioned forms like leisure aim, knowledge aim, culture aim, practical aim etc., though a few have attempted modern taxonomical language like "the student appreciates different kinds of music" etc.

The aims stated or implied in Prof. Sambamoorthy's book on Music teaching are fairly high, considering the time in which it was written. There is no evidence that the aims have functionally percolated into the institu-
tional music teaching for the general or professional student.

Thus it is seen that in formal education the excellence objectives and outcomes of music on the lines suggested above are totally absent. Music text books and notes dictated to students, as seen in the fall-out from Sambamoorthi contain many statements about the power of music on the soul as well on the external world. If these could be operated or even conceived in functional terms in the present context we might have taken the first step towards formulating excellence objectives probably on a higher plane than what modern western music educators have developed. But in our music education such excellence is largely on the verbal plane.

It is true that the greatest musicians in the moments of inspirations, either in the concert situation or even in their private sadaka (practice) occasionally touch moments of ecstasy. But it is doubtful whether anyone has translated these into practical educational terms. Perhaps manifestation of excellence is an unconscious or superconscious process and has to be caught rather than taught. However certain medial components of excellence which could lead to the ecstatic state and transcommunication are practised by the best teachers even
in the person to person teaching situation. Objectives like concentration, meditation, and imagination, are to a certain extent cultivated in the musical person to person situation with the best artists. Even in a simple process like the setting of sruti the masters are not satisfied with simply checking the correctness of the sa (tonic) and pa (the dominant) but really are setting themselves in unison with the sruti. Similarly the tala pattern is not merely beating certain time combinations but setting oneself in layam (the word layam has various shades of meaning ranging from simple time pattern to dissolving and becoming one with the other). Similarly every musical phrase communicated by the teacher to the pupil and every phrase created in the dialogue is actually a construction of the segments of a musical world which the musicians inhabit. Some of these segments have actually been observed by the investigator in the teaching situations featuring masters like B.V. Raman and B.V. Lakshmanan and Thiruvinengadu Jeyaraman. But such higher objective identification exists in such private situations only and to the knowledge of the investigator it has not been spelt out for wider pedagogical use. If these are spelt out clearly and described, one of the generalised points of excellence usable in the teaching situation can be developed.
The higher objectives have not been noticed by the investigator in the institutional music teaching. Of course it may be difficult to achieve this in a large group. But at least the concentrated union with the sruti and singing in perfect unison in a group can be aimed at. Some superior schools have succeeded in doing concentrated mass yoga. If the music institutions identify and set up higher objectives realizable in group teaching it will not be very difficult to achieve the first steps.

In our education it is high time that we make our children imbibe the social discipline seeing that a group gets a common sruti for a song and sing the songs in perfect unison. If this is achieved, it is easy to move to the higher objectives. In short, if we are not able to achieve our own highest excellences in the group situation we can profit by some of the practical excellence models demonstrated in western music education. Thus we are not only missing concentration and unison objectives typical of Indian Music but we fall far short of elementary social cohesion in singing which is commonly found in any Western group singing.

We have earlier pointed out that by using musical motivation and symbolism, the highest level of cognitive, affective and total education has been achieved in the superior models of western music, besides correcting the social and other disabilities in disadvantaged groups.
The formal education set-up and even the sponsored and more vocal models of non-formal education in the country are totally insensitive to this problem. There are genuine models of non-formal education (which have not however appropriated the term) which indicate a recognition of some of the possibilities indicated above. Two revolutionary films, viz., Sankarabharanam in Telugu and Anandabhairavi in Kannada, can be treated as explorations in this direction. Both represent masters from the higher caste who are willing to break the norms and fetters to identify and develop potentiality from the disadvantaged and rejected sections of the society. In the more recent film Anandabhairavi the master picks out a child from among the street acrobats by finding out her aptitude ignoring the caste barriers. In the other case a child of unknown parentage is selected. In both cases what is achieved is not merely formal training in music or art, but a total induction into education in its compensatory as well as excellence aspects. The treatment in the films provides several interesting cues for the educator in setting up such higher educational objectives through art.

A real beginning in the school situation has probably been made in extra-curricular music situations. The
national integration and community singing project of the NCERT has some specific functional goals presented by committed high level musicians like Maudgale in dialogue with educators. Occasions like 'Asiad' have also brought high level musicians in contact with the general populace and the children and have helped to develop real objectives in a collective situation.

The discussions of the investigator with maestros like Balamuralikrishna, M.S. Gopalakrishnan, Lalgudi Jeyaraman, B.V. Raman, B.V. Lakshmanan, Tiruvenkadu Jeyaraman indicate that they believe that the higher objectives of music education can be analysed and presented in a form usable in general and institutionalised professional education. Actually they are not merely musicians but music educators on a wider platform. The problem is to spell out the excellence objectives implied in their performances and discussions in a form usable by others even in the institutional context. Case studies of very young children exposed to music at the home or in informal life situations indicate the creativity and enactive approaches. It would be worthwhile to analyse such effective informal education cases and develop functional objectives for creative and higher level cognitive and affective competencies.
Among the systems already formulated, Tagore's has been one in which excellence objectives have been really developed with music and Ananda in focus. It also bridges the folk culture with elite culture and attempts to bring the nonformal modes even into formal education. Thus at least one real model is available to show that we can have functional and practical excellence objectives comparable to the best in the West. But then the tendency to push such achievements into history should be avoided and a present and futuristic reconstruction of such experiments on a large scale needs to be attempted as a means of rejuvenating music education as well as total education in the country.

B. THE CONCEPT OF MUSIC EDUCATION

The concept of music education in recent years has undergone a revolutionary transformation. It has advanced far from the stage of merely teaching an unimportant subject in the classroom or for that matter even an important subject. Music now becomes central to education, a universal and an indispensable component in education. It has gone even farther than that. It has become a means of totally changing the concept of education.
In the history of Western education Plato was the first to emphasise the integral role of music in education. It may be noted that for Plato music had a very broad meaning and included all the arts presided over by the muses or the goddesses of learning.

In Ancient Greek education, music comprehended all those arts fostered by the Muses "that made for the beauty and happiness as opposed to the drudgery of life."\(^1\) In fact the entire range of intellectual affairs was embraced by the term music. The followers of Pythagoras used music to control the passions and to counteract mental aberrations.

"Playing the lyre formed part of the daily exercises of the disciples of the renowned philosopher, and none dared seek his nightly couch without having first refreshed his soul at the fount of music; nor return to the duties of the day without having braced his energies with jubilant strains."\(^2\)

In Greece music was skillfully employed to cultivate the emotional life and through the emotions the moral nature.\(^3\) Plato once wrote, "I would have no man a school

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2. Ibid., p.258.

master unless he is also a musician."¹ Plato felt that, "of all subjects, music was the one truly educational subject; for it not only trains the mind but also trains and purifies the emotions. Unless we educate the whole man, body, mind and spirit, we shall always do less than justice to those whom we teach."²

Plato developed an educational model in which the higher forms of education will be given to elite groups selected by an observation of their aptitudes. But even in this differentiating system he makes music obligatory for all. Plato's model was however an utopia which was never practised anywhere. But the portions dealing with music and music education in Plato are so lofty and sublime and yet so democratic that they can serve as an inspiration to progressive music educators even today.

During the middle ages music was included among the seven liberal arts. Grammar, rhetoric, logic, arithmetic, geometry, astronomy and music. It is interesting to note that music in the medieval scholastic curriculum is placed under the quadrivium or the practical subjects. Knowledge of music was considered as an essential component of the educated man. Many Catholic scholars starting from

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² Ibid., p.253.
Pope Gregory were great exponents in music. Thus in the medieval curriculum, music was an essential part of the liberal educated individual though not all could profit by this kind of education.

The church did democratise music in aspects like selecting the choir boys from all strata of the population. It also popularised music through the song schools and through the congregational singing in the church. On the secular side, wandering bards like the troubadours popularised music. However, music education in the universal and active sense could not be said to have been achieved in the middle ages.

In the early modern period the status of music dropped still lower. The carry over of the Renaissance humanism continued to be dominant and the humanities formed an important aspect in the curriculum. Meanwhile the scientific and industrial revolutions gradually made out a case for science in education, a process which took place slowly and with much reluctance. The net result was that school life consisted almost entirely of informational subjects, and music and all arts either had an insignificant place in education or in some cases were totally excluded from the schools. Some activity-oriented and creative educators developed reforms putting music into the school. But it was largely at the lower levels of
schooling. Music was yet to become an integrated and essential part of the school system.

A few experimental and creative schools in the western world attempted to give more importance to music and the creative arts in the education. But it was only after the second decade of the century that the centrality of the concept of music in education and the far-reaching concept of music education came to be accepted on a large scale with the socialist countries in the vanguard.

The idea that music education is a gift possessed by a small elite is questioned by Marxists theorists of education. Marx insisted "that the ability to appreciate art is hidden in everyone of us..." Marxists believed in "the development of the individual in its totality and universality." 2

As a result "instilling an aesthetic sense into the growing generation" is not an "educational luxury." In fact "no spiritual, moral or ethical teaching could exist without corresponding aesthetic instruction and vice versa." 3

Michel asks: "Do not aesthetico-educational aspects have

3. _Ibid._, p.89.
a place in the solution of a mathematical problem, in the
making of a tool in the polytechnical education or in an
exercise during a physical training. 1

Michel adds that "the right 'aesthetical climate'
must be created in all schools to bring to life not only
those subjects specifically concerned with the arts, but
also the aesthetic side of all other school subjects...
The task of art is of course, to develop our awareness of
beauty and stimulate the positive sides of the man's
character and his creative powers. A formative emotional
awareness of the strength of music can be an exceptionally
important factor in the making of an individual, for it is
music that brings out in man a wide range of feelings and
thoughts, and lends wings to his mind." 2

Michel brings out the implication of music education
in terms of man's confrontation with his environment,
social communication and building of his own internal
world.

The confrontation of man with the music of his
environment always takes the shape of specific
musical activities. That process of active
reciprocity between man and the music culture
of his environment, in which he takes this into
his own world (internalization) represents the
process of musical development.

1. Ibid., p. 84. 2. Ibid., pp. 84-85.
3. Paul Michel, "The Need for close Interdisciplinary co-
operation between Music Education and Psychology,"
In ISME (1976), p. 100.
Since music development and the formation of human personality as a whole take place within the framework of social communication and under the direct or indirect guidance of adults, the educational work of the music educator—simple though it may appear—can be based on only one principle: the organization of musical activity for all children to the widest possible extent. Children are developing musically while being musically educated.

Michel concludes that "music education is not simply solving a narrowly aesthetic task: it is an active force of a higher order, stimulating the individual's spiritual and creative potential." 2

The German Democratic Republic therefore, following Goethe, takes music "as one of fundamentals of education, because from its paths lead in all direction." 3

Asafiev one of the earliest Soviet Music educators opposed the concept of the 'hypnotic immersion in music,' which "gives no growth to vital forces and merely excites them, as drugs excite and poison the mind...." Hence the concept of the Vigorous Life into the pedagogics of

1. Ibid., pp.100-101.
Shatsky used music education in the fore-ground to achieve its results. Co-operative music making and critical discussion was part of this approach. The Soviet concept of Prosveschenie (enlightenment) is much broader than formal education and the early musician enlighteners Yavorsky and Asafiev gave the concrete shape to this enlightenment concept. It is significant that the mass enlightenment approach through music started as early as 1921 showed some results whereas the progressive education approaches in the formal schools in the 20's and 30's faced lots of hurdles and had to be retraced.

The modern Soviet music educators have drawn inspiration from some pioneers like Shatsky who developed valuable insights about education through work education and education of working class children. After the Revolution of 1905, he came out with a slogan to give back the working-class children the childhood they had been denied. This has significant meaning for the concept of education because many hold play to be the method of education and creating music education to be the method of giving back this childhood.

2. Ibid., p.146.
Ladislav Burlas of Czechoslovakia has brought out the concept of emancipation and intensification through music in childhood.  

The Romanian Bratu's concept of redemption from turning into robots in a technical age through music education has been discussed under aims of education.

Another concept related to music education is that of the child's world which starts from the composer's heart and evokes a warm response. This model can be found in Kabalevsky and many socialist educators and the tendencies have started to influence the western educators also.

Jan Budik of the Prague university pleads that music education in our time should be considered primarily as an active, formative field of pedagogy, striving to bring out children's musical inclinations, develop their musical imagination, thought, memory, and emotional experience.

Bryusova says: "Art in school must first of all be a method of upbringing." Krupskaya, Lenin's wife,

1. 'A Review of speeches the Made', in ibid., p.162.
2. Ibid., p.165.
3. Ibid., p.167.
who over 60 years ago laid the foundations for the concept of integrated polytechnical education in schools, writes: "The child must be helped through art to gain a deeper understanding of his thoughts and feelings, think more clearly and feel more deeply; the child must be helped to turn this knowledge of himself into a means of understanding others, of establishing closer contact with his collective, of growing up with others as a collective and together striding on to new life, full of profound and significant experience."¹

Kabalevsky says that "Music at school is not limited to its aesthetic functions: like literature and the visual arts, music resolutely makes its way into all spheres of education, for it is a uniquely strong medium for shaping the spiritual world of school children."²

Kabalevsky insists that 'music is not a mere pastime, not just a 'garnish' to life, a kind of entertainment which one can take or leave at will, but an important entity of life itself.'³ He cites in this connection the words of Sukhomlinsky: "Music education does not mean educating a musician - it means educating a human being."⁴

³. Ibid., p.123.
⁴. Ibid., p.124.
The Hungarian music educator Sarai also stresses the point as following from the work of Kodaly and his pupils who worked out musical methods of inculcating personal and social behaviour that were worthy of the human race: "And thus the most important function of music education was re-established: the function of forming a human being, a function revived for the first time since the ancient Greeks."\(^1\)

According to Sarai the recent Hungarian experiments also showed that General Music Education "crosses the boundaries of music itself in its influence, and becomes a more effective means of moulding the individual than could have been expected."\(^2\) He holds that "of all the arts, music is the one which has most effect on the development of the full man."\(^3\)

Music education, according to Sarai, "is a collective need and a collective problem." It is a need of society as a whole.\(^4\) "As soon as a group of people is singing together, a dialectic unity is at once created between an essentially individual and almost atavistic emotional experience and the collective experience which


\(^{2}\) Ibid., p.123.  \(^{3}\) Ibid., p. 121.  \(^{4}\) Ibid., p.120.
welds separate individuals into one whole. Through artistic experience even in early childhood there arises without fail - albeit still unconsciously - the feeling of individual self-expression and the feeling of being absorbed into a human community, helping each other towards mutual fulfilment.  

Kodaly's concept of music education was that of making people capable of appreciating music and thence making them appreciate the totality of appreciating the human culture. It was a method of musically educating the entire people.

Kodaly believed that the importance of the music programme was in the formation of the child's personality, 'for a personality that was not condemned to any special narrow sphere of activities could grasp a wide intellectual horizon, gain a sensitive receptivity and an aesthetic sense of judgment.'

A very highly conceptual disciplinary concept of music education is presented by Suvorov of the Ukranian Academy of Sciences. He calls attention to the fact that during the curricular revolution of the past two and a half

decades vast untapped resources have been discovered for teaching children Mathematics and through this teaching all natural sciences as well. This tendency has been the basis for pedagogical reforms in many countries. In the sphere of humanities particularly things are going on as before. ¹ To develop this point he compares the nature of mathematics and music:

"Mathematics is the most abstract of sciences. Music, in a sense, the most abstract of the arts... Music also makes claim to universality by virtue of its ability to penetrate into all emotional spheres and to spread throughout the world." ²

Suvorov makes a very interesting comparison between the silent theorem and the written music which are in a sense inert. But the mathematics education comes not by repeating the theorem but in the "creative reading of the theorem which can actually 'cause an emotional explosion.'" Similarly in the creative reading of written music we find the beginning by music education. But in this communality between these two creative readings of this abstract art and this abstract science lies the secret of

² Ibid., p.110.
the most revolutionary potentiality of music education. "Maximum development of creative capacities for the emotional and, since we want a sensibly disciplined and not a 'wild' emotionality, it is also imperative to intensively develop the faculty for precise, theoretical thinking." ¹

In both cases there are symbolic systems with coding and decoding. Even in following the theorem discovered by another person or in listening to the performances of music there is a creative and emotionladen act besides the semantic content, (which is maximum in mathematics and minimum in music).² Suvorov continues:

Naturally, a mathematician should be taught more mathematics than music, and a musician more music, but the proportion of the one or the other in the training (this is always individual) may be reduced only to a certain limit, as going beyond that limit will result in failure. A person's creative abilities will awaken and develop if he himself attains knowledge through experience and is not simply taught it; if he learns how to obtain and master knowledge and not merely memorise it. In this respect mathematics and music can be most useful in the education of the youth, supplementing each other, as neither of these forms of thought can exist without the other. That is why we mathematician often tell our students who arrive at a stalemate in their research: 'Listen to Bach or read Tolstoi's 'War and Peace' for a change," and we are concerned in this case not only with their relaxation.³

Kraus of Federal Republic of Germany points out that "Music is not a matter of professional study alone, but a matter of general education, thus continuing the medieval tradition according to which music was one of the liberal arts that was taught in an orderly way... The general educational aim of the combined arts approach was a better understanding of music through its relationships to other media of expression, thus broadening the emotional and intellectual horizon of the student." ¹

In the Western democracies, Australia, Japan and among the far eastern countries also the concept of music education has undergone a radical transformation as in the socialistic countries but moved by a different set of factors. Almost all American texts analysed reveal that music is an essential aspect of the child's exploring his environment and of his own growth. Various projects integrating life and education naturally bring in music as an essential part of the experience. The concept of democracy makes it obligatory that every child should be given the opportunity and experience to learn music in a way suited to him, to achieve his maximum potential and to enrich his individual and social life.

Some of the modern revolutionary concepts of education such as Maslow's concept of ecstasy in education find in music a natural context for elaborating the theme. Dr. Maslow in a presentation in Tanglewood symposium pointed out that music and rhythmic experiences are a method of triggering peak experience.\(^1\)

J.S. Mursell points out that "Musicality is one of the fundamental ways in which man responds to the complex dynamic proportion of his environment."\(^2\)

Pascoe of the conservatoire of Music in New South Wales, cites the view of Mursell and also Dewey's views bringing out the pertinancy of the properties of the golden proportion to the developing of a movement in human experience, "towards its own consumation," and discusses its relevancy for the pacing of events in musical design. Summarising the implications of his discourse for music education Pascoe says: "Music is nonverbal; it is durational; it has gradations of intensity; it has direction; it is structured; and it is inseparably linked with feeling. Therefore, music may be described as idealized motivation made audible."\(^3\)


\(^3\) Ibid., p.74.
He illustrates his point with the following example.

"A lesson plan following Sonata design, for example, is not only possible, but also, from a motivational point of view, is very likely to succeed. In sonata form a number of non-verbal 'informations' are presented in a problematic setting (exposition); those 'informations' are considered from a variety of points of view (development); findings, significances, and conclusions are drawn (recapitulation)." \(^1\)

Pascoe continues his analysis of musical information and the structures created through intuitive response to this information with the following significant remarks:

Each musical form may be regarded as an 'ideal' type of learning structure. Sonata form appears to have evolved as a way of examining non-verbal data when there are several independent variables with potential interaction. Quite a different procedure, however, evolved for examining influences of a single independent variable (a single subject). Fugal procedures seem ideally suited to that purpose. Ternary form, on the other hand, offers a design in which different 'informations' are considered within the same 'whole' without any attempts to examine interaction. It has obvious advantages as a procedural plan for other educational activities.\(^2\)

\(^1\) Ibid., p.74.
\(^2\) Ibid., p.74.
Palisca\(^1\) of the Yale University completes her paper on music education society with the significant statement that music education can result in "lively participation in music for pure enjoyment and fulfilment, that most human of conditions in which *homo sapiens* becomes *homo ludens*."  

George Little,\(^2\) a music educator from Canada, relates music education to the "new open culture in education which is a system of mutual exchanges established between teacher and pupil with the aim of developing and forming the pupil.

The Argentinian music educator Violeta Hemsy De Gainza after analysing the stages involved in the learning of music brings out the concept of "musical pedagogy as a catalyst in bringing order to this natural process of acquiring knowledge."\(^3\)

Free and spontaneous musical play is part of the way of the natural education of the child. It is possible

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to use the musical mode of learning for organised education also.

The concept of participation in composing music are featured in several innovative systems, including that of Carl Orff. Prof. Keller of the Orff institute Saltzburg suggested that Orff *Schulwerk* is not a method but a teaching concept that allows for various methodological interpretations. Actually adaptation of this approach is available in general cultures, helping music enter into several aspects of the creative side of education of a child.¹

Several educators connect music education with child nature and development. "Any successful system for music education must however begin with the basic nature of childhood and utilize the ingredients of music for the child's personal development."²

In Indian literature and music on education many direct statements of the concept of music education similar to the analysis given above are not frequently met with. However there are many statements of the

power of music such as ability to influence other human beings, the gods, animals and birds and even inanimate objects, and also the power to harness one's own power. It is possible to figure out the Indian concept of music education from statements about those powers of music, from the case studies and composition of saints and musicians.

Among the several points made out in Sambamoorthy's power and Greatness of Music the following major music education concepts have been identified - by the projection indicated above and illustrated with various other resources.

Music education is obtaining basic knowledge about various aspects of music, related aspects like literature, rhetorics, philosophy and sacred lore, and sciences which are built into music and musicology (obtainable through analysis) like mathematics, physics, psychology of emotions (rasas etc.).

Music education is the learning of the common mother tongue of the humanity. Manuel's analysis¹ of Tamil Sangam Literature reveals that the early

minstrels called *Panar* played the role of music educators and were continually wandering between court and the people and among all social strata in the five natural regions. At every situation they were able to break through the social, cultural and linguistic barriers in communication, get across their message to people, produce an awakening in them and also learn from the people. In this sense the educative functions were performed by these early minstrels of a secular culture. (They did however sing about different gods as part of the social life of the various regions). Similarly within each local community the tribal dance songs (*Kuravai*) and lyrical songs (*varipattu*) have served the purpose of communication and education within the community, featuring environmental information, their history, beliefs and values. Even after the bhakti period the singer saints have maintained the tradition which has cut across caste barriers and could communicate with any group. Throughout the middle ages it was this group who spread the highest spiritual and intellectual messages among all classes of people in the people's languages and in the folk-song notes. They have also contributed new insights to the spiritual and intellectual levels by importing ideas, illustrations and genres taken from the people.
Music education is actually training in a discipline, and drawing out of one's powers. Music by its very nature has an inbuilt discipline and any artist training himself in the rigours of Indian music has to train himself for several hours a day foregoing many other pleasures and submitting to certain rigid austerities. This rigour is particularly high with religious poets who have stood firmly by certain principles and have steered clear of material and carnal attractions.

Tyagaraja says in his song 'Manasu Svadhinamaina' in the raga Sankarabharanam.

To the great one who has control over his mind, where is the need for other mantras and tantras? For one who realizes that he is not the body, where is the need for making penance (tapas)? For one who has realized that everything is only yourself where is the need for differentiation in asramas (stations in life)? Will one, who considers the whole universe as Maya be deluded by the charm of women? To one who has been throughout life free from vicious sense enjoyments, what need is there to be worried with the cycle of birth and death?

Stories have also been reported of the great musicians displaying powers over the natural environment such as commanding the rain, fire, and curing almost incurable diseases. But even among those who believe in the veracity of these stories many hold that the external

operation through music is an incidental and relatively unimportant by-product of harnessing one's own psychic powers and merging it with a suprapyschic powers.

"One is enabled to taste something of the sweet nectar of heavenly bliss - the Divine Ananda. Music is a spiritual language and helps one to commune with Eternity and get dissolved in the ecstasy of Brahmananda."¹

Music education fills one with 'ananda', the divine joy which music alone will give. This is reported by great musicians both sacred and secular.

Tyagaraja sings in his Svararagasudha² (Sankarabharanam):

To know and realise the nature of Nada, originating from Muladhara, is itself bliss and salvation. A true devotee, who has knowledge of ragas, becomes a Mukta forthwith.

And again in "Nada Loludai"³ (Kalyana Vasantham) he says:

Oh mind! Attain the bliss of Brahman: by losing yourself in Nada, with all its Ragas composed of the seven notes, bestowing delectable fruits, which the Trinity, all the gods and the great sages have cultivated and which Tyagaraja knows.

³ Ibid., p.511.
Popular saint poets like the siddhas have tiredlessly worked to share this joy with everybody. The Tamil Siddha Saint Thirumular proclaims: "let the world receive the joy which I have got".

Perhaps the themes on which most of Indian music have centred is spiritual quest. Music education in this context is actually one way of the higher education (paravidya) directed towards spiritual self realisation. Four common routes for this higher education have been recognised, viz., jnanamarga, (the way of wisdom), karma marga (the way of action) yoga marga (the way of concentrated discipline) and bhakti marga (the way of devotion). In the hands of saint musicians sangita marga seems to get an importance by itself though analysis would reveal that it is a facilitator of all the four margas. Perhaps it approximates closely with the bhakti marga. Tyagaraja sings in the song beginning with 'sangita gnanamu bhaktivina.'¹ (Danyasi) that knowledge of music without bhakti is useless.

The way of music is also very closely related to the Yoga marga because it ensures absolute concentration. In 'Ragasudharasa'² (Andolika) the music Yogi sings:

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1. Vide supra Chapter I.
2. Ibid., p.513.
The nectar of Ragas gives one the beneficient results of Yaga, Yoga, Tyaga (sacrifice) and Bhoga (enjoyment). Drink it and delight, Oh mind! Tyagaraja knows that those who have knowledge of Nada, Omkara, and Svara which are nothing but Sadasiva Himself, are realised souls.

Jnana margam does not seem to be very dominant at first sight. But careful analysis will show that the Saint musicians were also poets of very high calibre with thorough knowledge of literature, philosophy, Sacred lore, and several auxillary sciences. But they consider them all subservient to bhakti as implied in the song 'Sangita znanamu' cited above.

According to N. Menon "music is an instrument in the realisation of God. A song is a Yantra, an apparatus of worship."\(^1\)

"Art is an apparatus of worship to achieve identical consciousness in the worshipper and the deity. There is a well known saying that the deity can be worshipped only in so far as the worshipper becomes the deity. A song becomes an apparatus of worship not because of the Text, like in the psalm or a hymn in which the words make up a prayer. The music itself, the sound,

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nada is the apparatus of worship, as a fugue might be
"The creation of music becomes in itself an act of
worship. And so with the other arts."  

As Tyagaraja sings in 'Sripriya' (Atana).

Oh Mind! Worship the music which is dear to
Sripati who moves among the seven Svaras and
is sung by Tyagaraja who knows the glory that
every Raga has incarnated as a graceful form
and with tinkling anklet, is dancing.

There are several poems which refer to the
importance of parajnanam or the knowledge of the divine
more than Ihajanam (the knowledge related to this world).

Even karmayoga cannot be excluded because music is
a way of worshipping through a certain kind of actions.
The crucial condition for karmayoga is that the performer
should act devoutly and correctly without the thought of
reward. In fact the very nature of music is such as
compared to many other forms of action that there seems to
be an inbuilt tendency in music to preclude thought of
reward. It makes the devotee forget himself and naturally
the question of reward does not arise. Among the
Vaishnavite Sacred Saints many have explicitly indicated
their nonattachment to the reward. The following song

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1. N. Narayana Menon, "Interdisciplinary Research: its
contribution to the understanding of the Music cultures
2. C. Ramanujachari, op. cit., p. 514.
of Thondaradipodi reveals the same.

Pacchai mā malai polmeni pavalavai kamalachenkan Achuta Amaranere Ayardam kozunthe ennum Ichuvai tavira yangu Intiralokamatum Achuvai perinum Venten Arangamanagarulaē.¹

One interesting aspect which emerges from the analysis of bhakti literature in Tamil is that among the two kinds of worship of God, viz., Veda, and pattu, (sacred hymns in Tamil), the latter is in several places indicated to be more effective. It is generally more meaningful to the ordinary recitor, more varied, and even the Gods are said to melt more easily in response to pattu. In one case the appeal is largely to the intellect; in the other case it is to the intellect as well as to the emotion - in fact to the whole personality.

In ancient Indian culture, Samaveda was a musical form by which the brahmins worshipped the divine and the gods were said to have been highly pleased with it.

In the early modern period these deeper concepts of musical education described above appear to have been embodied in several musicians and in their disciples. Purandaradasa, Saint Tyagaraja, Shyama Sastri and Muthuswamy Dikshidar are typical representatives of this

model and their compositions have been preserved through oral lineage down to the present day by faithful disciples who have also reproduced the ecstasy and discipline and many other results, though they might fall short of psycho kinetic powers claimed by original masters.

In North India also the saint-musician tradition appears to have been cultivated and preserved in several forms. From the time of Hazrath Ali Nizamuddin and Amir Khusru the concepts of music education as a spiritual quest, as a social dialogue, as a levelling and diffusing influence, and as a means of merging different cultures (Persian, Sanskrit, various Indigenous cultures etc.) have been recognised. The court poets like Tansen who have transcended the limitations of the court and several great musicians and bhaktas (including Mira) who never went to the court also illustrates the power of music.

The stories centering round Akbar and the top musicians of his time bring out several interesting aspects about music education. Akbar had the physical power to bring the musicians to the court and make them sing. But he knew that while the musicians can be bodily brought music cannot be ordered. Therefore he went often
incognito to the place where music was flowing spontaneously and communed with it.

Akbar is said to be an illiterate person (This stand is questioned by Jaffar and others) and even those who consider that literacy means education would concede that Akbar was a highly educated person. It will not be an exaggeration to say that music education contributed in no small measure to Akbar's total education. It is said that often Akbar was transported to mystical ecstasy when he heard good music whether emanating from Muslim or Hindu sources. Even in situations where Hindu-Muslim animosity was built in, music came in as a great healer and transcended all the narrow barriers. From Amir Khusru to Nizamuddin, poets and musicians in Urdu and various other forms of Indo-Persian amalgamates enthralled and educated the people from all persuasions and performed the function comparable to secular minstrels and saint poets of the South.

In North Indian Music also the traditional discipline, concentration, the intellectual discipline associated with Musicology, the rapport with people of all categories, and the Taseer (the indescribable something which emerges through music) were taken in by gharanas and disciples and shared with the public.
During the past one hundred years or more, new social values like nation consciousness, have emerged and they have also closely been associated with music. Even in a country with a hoary culture like ours new values like nationhood need to be built afresh and the music which facilitates this has been an important function of social education. It is no wonder that the national poet Bharathi used the popular song forms to cultivate these ideals. The lilting music of his songs was so 'captivating that everyone started singing his songs and without their knowledge national values were built in them.

Rabindranath Tagore developed new musical forms as part of the socio aesthetic education. In fact Centner describes Tagore's approach as Ananda Marga. Tagore's approach to total education is very close to the essence of music education as it is in Indian tradition. Mahatma Gandhi himself used Bhajans as a powerful weapon in educating the people. Several top musicians from Maudgale to Lata Mangeshkar are serving the cause of building nationhood through music. It is said that Jawaharlal Nehru was moved to shed tears on hearing Bharathiar's songs interpreted by M.S. Subhalakshmi and
other national songs by Latha Mangeshkar. It is said that on one such occasions he told the artist "I am only a Prime Minister," implying that the deeper and eternal concepts and nationhood and the internal components of nationhood could be built better through the medium of music education than through formal political education.

In spite of the high concepts of music education underlying the Indian tradition they remain by and large in individual gharanas and in systems of discipleship, and even for the top artists, a certain amount of material value and social relationship valuation stance seem to be necessary in order to build recognition and hold it, irrespective of the purer aspects of musical excellence. The concept of music education, when it comes to the education system proper, gets highly diluted and verbalised. In certain extra curricular situations in certain superior schools some of these higher concepts peep out and in some of the revolutionary music oriented films these concepts seem to be explored and diffused. But very practical and analytical ways in which the western exponents have spelt out music education for imparting excellence in the general education system and into education of the total populace is not only not done but not even sensed. When such ideas are discussed with formal
educationists and teachers, positive responses were obtained from very few whereas expert musicians could immediately see the point and participated in dialogues leading to broader constructs of music education relevant even for general education.

C. THE CONCEPT OF UNIVERSALISATION OF MUSIC EDUCATION

We have seen earlier that in early Greek Education music was considered to be an essential ingredient in the education of every citizen. In the medieval period music was considered to be an essential part of liberal education but this liberal education was not available for everyone. In the early modern period particularly in the 18th and 19th centuries some of the best products of classical music which western culture preserves even today were produced. But these were cultivated and preserved in certain families in some elite groups and in conservatories. The idea that the best music was not for everybody came to be accepted at least implicitly. Against this tendency the idea that music belongs to everybody, that the best music can be appreciated by everybody and that the highest musical talent can be drawn from any strata of population has been gaining ground in this century.
The Socialist countries have been the vanguard in this movement. Marx asserted the ability of everyone to appreciate art. The theory and practice of both formal and nonformal education in all socialistic societies are based on this credo. Maxim Gorky, from whom Soviet thinkers have drawn inspiration in various ways has said that "every normal person is from the moment he is born musically speaking a 'person of great potential.'"

Asafiev, one of the pioneer music enlighteners at the dawn of the revolution, believed that the abilities to achieve even high level objectives like developing music creativity are not the special gifts possessed by the few:

...to my mind composing must not be regarded as the privilege of a closed circle of especially gifted specialists. This was the worst mistake of the old school of pedagogy... Take a singer, the leading high tenor in a folk choir, who is applauded by the listeners for a clever vocal 'twist' or a new variant of the part, invented on the spur of the moment. Is he not an 'instinctive' composer? 3

The Russian composer Tchaikovsky said that choir singing should spread and become a feature in all the

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primary schools of our land, and that this universal offering of music should serve as the foundation for spotting and training advanced musical talent leading up to conservatoire, a dream which has now come true in socialistic countries.¹

Kabalevsky insists that general music education must be given to all children without exception. He illustrates this point with an anecdote.

A mother brought her 7 year old daughter to a music teacher, and asked: "Do you think it's worthwhile teaching my daughter music? I don't know if she has enough aptitude for it." The teacher replied with a question of her own: "Did you ask the science, geography and history teachers if your daughter has enough aptitude for these subjects? You see, you aren't at all surprised that she is taught these subjects in school, though she may never become a historian, a geographer, or a physicist: Then why ask about music? - that wonderful creation of human genius which no one would live without, neither the historian, the geographer, nor the physicist! Why should only chosen, specially gifted children study music?"²

Thus Kabalevsky makes it clear that music is the fundamental aspect of general education which all children should learn.

². Ibid., p.30.
The Soviet educationists relate the concept of universalisation to the scientific revolution which has made various goods, both material and spiritual, accessible to everybody. Kabalevsky makes out the case for universalisation of music education using this principle: "All people in the world have access to music, therefore all people in the world should be prepared for listening to music; all people in the world should develop good taste for music and experience the good influence music has on their spiritual world - their ideas and their ethics." He believes that no one is incapable of assimilating the most serious and most complicated music.

Soviet Psychologists like Vygotsky, Galperin, Rubenstei n and Talyzina have done researches showing that highly conceptual and otherwise excellent education can be imparted on a mass scale. This applies to music education also. A few references to psychological researches leading to universalisation of music education in the socialistic countries are given with GDR taken as the illustrative case.

Summarising the research base supporting universalisation of music education, Paul Michel says:

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Musico-psychophysical research in the GDR has demonstrated that anyone can be taught music. Musical ability is not something purely innate: it is the product of man and music coming together in the course of concrete musical activity. Hereditary physical characteristics which vary from person to person cannot predestine as though by fate our abilities. These are all kinds of dispositions and they can develop in different ways according to what is needed. They find their direction only when the person comes into contact with music in practice.¹

There is a very clear appreciation of the influence of early childhood experience in developing musical and other talents. Psychological research relating to music education has demonstrated that very young children are more capable of musical development than was previously thought. The critical period is the first three years of life. Psychology of different aspects of music learning such as listening, active production of music, creative music making, affective aspect of music education, optional phase etc. have revealed very interesting findings which have been applied in practice and systematically followed up.²

The results of researches involving early childhood musical experiences suggest that the limited talent observed in earlier centuries can be explained in terms of stimulation, reinforcement and training in childhood


processes which can be extended to everybody in the light
of modern developments in the various sciences.

It has been shown through psychological researches
that "even those few children incapable of learning pure
intonational singing due to pathological injuries of the
voice and in particular of its nerve controls (according
to the latest research these represent only 0.1 per cent
of all children) are able to develop the musical abilities
which permit them access to a profound experience and
understanding of musical works. At the same this means
that a judgment of the quality of musical gifts must not
be confined to vocal ability."¹

Michel strongly criticizes the 'elite' educational
concepts and "antihumanist talent theories which assert a
predestined dependence of musical ability on hereditary
factors. Under the influence of that theory a fatal
superstition concerning the alleged 'unmusicality' of
many people or entire social classes was able to develop."²

Music psychology is also linked with other disci-
plines related to education like sociology, physiology
and cibernetics. Karl Marx's view that the human personality
must be considered as an ensemble of social relations is

¹. Ibid., p.101.  ². Ibid., p.102.
applied to the sphere of music to reveal the laws of the musical development of children and young people under the new social conditions.¹

The active reciprocity between man and the music culture of his environment resulting in internalisation is identified as the basis for music development.

Since music development and the formation of human personality as a whole take place within the framework of social communication and under the direct or indirect guidance of adults, the educational work of the music educator - simple though it may appear - can be based on only one principle: the organisation of musical activity (reception, interpretation and production) for all children to the widest possible extent. Children are developing musically while being musically educated.²

Where the old psychology explained musical development in terms of heredity (biological and biogonic concept of nativism) and certain later theorists talked exclusively in terms of environment (socio-gentic concept: theoretical optimism) or in terms of a mechanical combination of both, the Marxist theorists use the principle of constantly arising contradictions and constantly growing enrichment of psychic life. "The music educator must consciously

². Ibid., pp.100-101.
produce such contradictions by means of systematic effects, at the same time providing the best preconditions for overcoming them.  

The case for universalisation in Hungary takes a form different from what obtains in many other countries. It is not a question of diluting and distributing elite-based art to a wider base. Art belongs to the folk and the music educator has to "give back to the widest of the population the treasures which they themselves had created." 

The western democracies and the Far Eastern countries like Australia and Japan also believe in Universal music education though there is a slight difference in the rationale and the emphasis.

The American rationale for universal music education is stated by Vernazza as follows:

Every normal child has the capacity for development, functioning, growth, maturation, co-ordination, adjustment, organisation and reorganisation. Exceptional children are limited or accelerated in some of these capacities, differing greatly from one individual to another. From music the child takes what means the most to him, what is most functional, attractive, meaningful - and keeps it for his own. To make this possible, we, as music educators must offer him a rich but well-balanced programme with many kinds of basic musical experiences.

1. Ibid., p.102.
Our goal as music educators, is to involve all children in music - everyone in his own way, and according to his own capabilities. For many children music in their early childhood will be an introduction, a base for spiralling to a specialised phase of music. For many other children, music will not mean this at all. But if music can become a means of stimulating gifted children to attain their potential and of bringing handicapped children into the universal circle of children, then music is for everyone.¹

Vernazza concludes with Henry David Thoreau's citation with a new significance for universal music education: "The woods would be very silent if no birds sang there except those that sing the best."²

One major difference between the American and Socialistic approaches is that here there is an explicit reference to individual differences even when one is pleaing for universal education - the case is different with psychologists like Bruner who were stimulated by the Sputnik challenge and were concerned with improving the national standard as a whole, rather than with the differences among pupils within the nation.

Bruner the famous American Psychologist expressed his confidence that the average american child could learn what his Soviet counterpart was learning. But then the problem for the psychologists and the educators was to discover the honest form of introducing this learning.

¹. Ibid., p.112. ². Ibid., p.112.
which would be both concrete and at the same time would include operational logic. For this purpose he simplified Piaget's stages in cognitive thinking and developed learning models. Several music educators have taken off from Piaget, Bruner, Gagne, and other facilitative psychological findings for the purpose of imparting excellence in music education on a large scale.¹

Bruner's simplified steps in cognitive growth are enactive, iconic and symbolic. Simple rhythmic music has an inbuilt enactive element and also has the concrete operational and symbolic element hidden in it, so that music is perhaps extremely easy to build in using Brunerian principles.

The concern for how to develop good education even under the most disadvantageous condition has been haunting Bruner and other American educators: "We can certainly ill afford as a nation to allow local inadequacies to inhibit the development of children born into relatively poor towns or regions."²

In the Woods Hole conference where experts from several disciplines met together to develop better methods of teaching for the whole nation, one conference member

said: "When you teach well, it always seems as if seventy-five percent of the students are above the median."¹

Though Bruner and other psychologists who think like him are aware of the principles of individual differences, they feel that this does not justify the conservative talent psychologists' tendency to brand a large number of pupils as inferior and to take a non-interventionist approach to the fact of differences particularly to the state of backwardness and underachievement, built in through early negligence. These people believe that through effective methods the mass of pupil who are considered to be both absolutely and relatively poor child could be made to perform much better.

Bruner also says that "it is possible to present the fundamental structure of a discipline in such a way as to preserve some of the exciting sequences that lead a student to discover for himself."² He says that with this approach "the foundation of any subject may be taught to anybody at any age in some firm."³ He believes that this is possible even in the ordinary school with the ordinary teacher and with ordinary children.

¹ Ibid., p.9.
³ Ibid., p.12.
Bresciani of the Yamaha Music Foundation of Australia uses Brunerian and other psychological principles for developing the case of high level music education for everybody. He accepts the Brunerian objective of education, viz. to cultivate excellence. But then he clarifies that 'to excel' does not mean 'to aim to be outstanding' but 'to aim to be understanding'. 'Hence elitistic concepts tend to be underplayed in these approaches and the stress is on training all citizens to apply intelligent thinking to the general problems of the world.

Bresciani has analysed a series of research studies regarding cognitive growth in early childhood with special reference to music education and its transference value to intellectual growth. He has developed a very good case for excellence in all through universal music education.¹

In the United States however there are some conservatives who still continue to harp on elitistic overtones and concentrate mainly on developing the talent of the gifted even while pleading for universalization. F. Caylor²


presenting this point of view in music education in U.S.A. starts with the statement that "it (music) is for all the children, for their recreation, relaxation, leisure time, release of tension, growth of creativity and individuality." But she soon follows it up with an elitistic message: "Music education is for the talented few. General elementary 'sings' should fulfil the needs of the masses and concentration should be on the identification and education of the gifted. The music of the future will be produced by the few and heard by very many." Reacting to the egalitarians' principles and experiments she adds that "the elementary music education basically remained the same despite Bruner, Suzuki, Orff, Kodaly etc."  

Irrespective of the reaction of educational conservatives who are critical of progressive educators like Dewey and Bruner who have devised ingenious methods to draw out the talent from all sections, the political conservatives at least during critical phases like the Sputnik Challenge are found willing to search for talent on the widest possible base for the cause of the country. It is true that over enthusiasts of progressivistic schools and discovery approaches have sometimes blundered and occasionally contributed to disrespect for the conservation of the past which is necessary even for discovery.

1. Ibid., p. 311. 2. Ibid., p. 310.
But these schools have also produced a large number of constructive teams of subject experts and teachers who have succeeded in creating, learning approaches and models which have paved the way for universalising excellence comparable to what has been done in Socialist countries and sometimes even excelling them. Educators like Marcelle Vernazza who combine extraordinarily high theory and practice have developed excellence models of music education which will work with any child. "Through performance, music embraces all children, both the so called 'normal' and the exceptional child."¹

Among the American Conservatives themselves there are at least two schools. One group believes in the old stratification theories and the early psychological researches which tended to rationalise them on the basis of certain models of individual difference study with a strong slant on heredity. They clung to it in spite of several later studies bringing out the importance of environment, the nature of intelligence itself as a complex interaction of hereditary and environmental factors and the more revolutionary studies in cognitive developments during the last two or three decades.

¹ Marcelle Vernazza, op. cit., p.109.
Another section of the conservatives believe that the best of past culture should be exposed to all the children of the nation, but that in the name of indiscriminate experimentalism and progressivism, confusion should not be created and at least those who are immediately capable of profiting by the methods of approach currently available should be allowed to learn and preserve the culture.

However in moments of educo-political crisis like what was created by the Sputnik stimulus many political conservatives tend to join at least temporarily with the educational progressivists and discovery schools to the extent that they show a way of meeting the Soviet challenge. But whenever progressivism and discovery orientation goes to excesses or tends to disrupt order, they are followed by a conservative wave. In spite of all these ups and downs, compromises and resolutions, the fact remains that American educators have shown the increasing educability of the American child with the help of modern findings in educational psychology, educational technology and early childhood education.

Many other western democracies are also moving towards the concept of universalisation of music education.
Binkowski\textsuperscript{1} of the State Music Institute of Stuttgart (FRG) defines general music education as that "which will make it possible for every pupil to develop his musical ability. This presupposes that every child is capable of learning music and that consequently 'unmusical' people do not exist." Binkowski says "As soon as a normal person shows signs of musical ability social justice demands that he should have a music education within the framework of the school."\textsuperscript{2} Taken in isolation, this might create the impression that if a particular child due to want of stimulation at home does not show signs of musical ability the school need not provide music education. But Binkowski's universalistic frame is perfectly clear when he says that 'unmusical' children do not exist.

Binkowski underlines this point further when he says that this universalistic approach does not stand in the way of providing high level music education for the musically gifted. In fact universal music offered in the general school helps to select talent from a wider base than when it is carried out in any other way.\textsuperscript{3}

\textbf{References}


\textsuperscript{2} Ibid., p.96.

\textsuperscript{3} Ibid., p.99.
Binkowski also makes out a case for music education from the fact that our concept of leisure has changed. Formally leisure won something for a small privileged group. Now-a-days automation in industrial production has enabled everyone to enjoy leisure. This universalised leisure can be used profitably through listening to music, creating music, and cultivating individual talent.\(^1\)

The International Society of Music Education has been consistently demanding that "all children should have an equal right to a music education."\(^2\)

Kabalevsky President of ISME says: "All the people in the world have access to music, therefore all people in the world should be prepared for listening to music; all people in the world should develop good taste for music and experience the good influence music has on their spiritual world - their ideas and their ethics."\(^3\)

\(^1\) Ibid., p.98.
D. SOCIAL FRAMEWORK AND IDEOLOGY

The concept, aims and the aspirations of universalising music education are closely bound with the social framework and ideology. This problem is discussed (1) in a community context, (2) in the context of a socialist countries and (3) in the context of liberal democracies.

In traditional Africa music is regarded as a form of community experience. During ceremonies, rites, and festivals music provides the social occasion for all age groups to come together.

Certain social groups based on kinship affiliations and common activities can also identify with a particular musical type or a set of musical types and they can contribute to the totality of the musical life of the community.¹

Kwabena also analyses groups organised on the basis of sex or age. Songs are sung in connection with activities of men, domestic activities of women, etc.

Again in some societies those born within a fixed period grow up together and remain as a social unit all their lives as members of the same age set or age grade. Some have different categories of music for the pre-adolescent period, the period of adolescence and post adolescence and some others distinguish between only broad categories of young and adult in their musical organisation.\(^1\)

Kwabena has noted the overlapping of interest between the young and adult members of traditional communities and the musical interaction taking place among them in social life. There are cases of songs sung by adults to children, songs sung by children and songs sung by both adults and children. Story telling sessions bring the old and young together. The proverb of the Akan people of Ghana which runs "when a child learns to wash his hands clean, he can eat from the same dish with adults,"\(^2\) also applies to the informal music education of the child in the community. A little boy who is regarded as a potential drummer will be allowed to play in an ensemble with adults if he can manage one of the single parts.\(^3\)

The joint participation of the young and the old in musical activities helps the younger ones to learn the traditional stock of music and its social context. During ceremonies and rituals intended for the young, adult leaders help children to acquire the appropriate

\(^1\) Ibid., p.45.  \(^2\) Ibid., p.45.  \(^3\) Ibid., p.45.
music in relation to the traditions of the society. Kwabena Nketia while discussing this issue brings out the teaching aid functions of some of the rites. "For example, among certain communities in Tanzania, special figurine are modelled for this purpose. Each one has a verse that goes with it, and the children memorise the verse and its tune as well as its meaning."¹

The participation of the young and the old together in a community music is also a method of exercising social control. Voluntary youth music groups, dance and clubs are encouraged and get patronised by older members of the society. Recent musical and dance types are also introduced in such groups. When these types lose their popularity they are replaced by new ones and the groups themselves are reformed.

Among the Ashanti of Ghana as among certain other groups, if a new form of dance is considered indecent by traditional standards they can be banned.

The younger groups are always looking for opportunity to perform in the public for the chief and the elders.²

Since music making is part of community life, the

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¹ Ibid., p.46.  
² Ibid., p.46.
primary objective of music training is to prepare the individual for his musical role in community life as an instrumentalist, a lead singer or a member of a chorus. While this specific choice is available, each member of a social group is obligatorily expected to participate in one capacity or other in the musical preparation of the group.\(^1\) Formal instruction on certain instruments like xylophone and the complex drum, music of the royal court are begun at an early stage.\(^2\)

The idea that music is to be given to everybody as part of general education is accepted in almost all developed cultures. But the universal offering of music and the manner of offering it are related to the social set up, the political set up, the pattern of life of different groups of people in different environs etc.

Kwabena Nketia of Ghana discusses the Social framework of music education in a relatively non-political and community oriented context. He says:\(^3\)

There is a social dimension to music education for since "music is an aspect of culture, it needs to be considered, as ethnomusicologists points out, not only "in terms of itself" but also in terms of the context of society and the context of culture." Here the task is not only to impart knowledge and skills or nurture creativity in children but also to contribute to the development of personality of the child who lives his life both as an individual and as a member of a social group. When the socio-musical development of the child is also our concern, we ensure that every child develops not only musical responsiveness, understanding and aesthetic sensitivity but also a critical awareness of the complex of values in terms of which music is practiced in his society.¹

It is the quality of preparation which gives the child confidence and the readiness for participation in the musical life of his society. Community, i.e., the total organisation of social life within a limited area also provides the locus of musical activity for its members.²

According to Nketia musical life does not take the same form in all communities, for societies vary in their organisation and structure and in the place they give to music in those institutions through which the units of social organisations function.³ He contrasts the institution oriented music education programmes in western countries with the community oriented approach in Africa.⁴

1. Ibid., p.40.
2. Ibid., p.41.
3. Ibid., p.41.
4. Ibid., pp.49-50.
In Western countries, the musical life of communities revolves around a small number of musical institutions. Institutions here do not mean only such facilities as concert halls, theatres, conservatoirs and the like but also the organised ways of fostering musical culture which these facilities and various activities represent.

Both the learning process and performance are institutionalised, and special facilities are provided for each of them. In societies with institutions of this nature, the use of music in socio-political institutions or its use in other contexts merely extends the range of opportunities for making and enjoying music. It gives various interest groups or voluntary associations as well as non-voluntary social, economic and political groups found in some countries the opportunity of making use of existing musical institutions.¹

In Western Society the community does not unite the people through the same kind of music, or through the shared attitudes to the musical genres of their society. On the other hand people cluster into musical publics of varying sizes some of which coincide with social classes.²

Kwabena Nketia calls attention to the following dangers of the purely community oriented approach in music education: (1) Social values may be emphasised

more than musical values; (2) Social participation may be the chief source of satisfaction as against the highest possible artistic satisfaction which musical activity might provide; (3) Tradition may exercise too powerful a force. The music educator may try to avoid major break from tradition fearing that the homogenous community of taste might be broken up. (4) Group activity may be given far more emphasis than personal and individual development.

Kwabena also feels that under the impact of western culture and technology on Africa 'that musical life that depends solely on informal processes of enculturation for its survival cannot endure the pressures of the modern world.' Hence he suggests that sensitivity to the native community orientation and the modern institution orientation are needed in the planning of modern music education.

The socialistic countries believe in universalised music education because of collectivistic consideration. Generally people in the socialistic states believe that their great advances in music education was possible because of the Great October Revolution and only after that concerted steps were taken to universalise music education. Tchaikovsky's dream that the government should

1. Ibid., p.43.
set up a dispersed system of school to identify and train young people who will go to the conservatoire came true only after the Great October Revolution.¹

A similar translation of ideology into action following a major political change came in Hungary in 1945 and it is discussed later.

The Soviet people draw great inspiration from Lenin who has stressed the need for great art and music for everybody. He says: "Our workers and peasants deserve something better than spectacles. They are entitled to real great art."² Such citations from the father figure of the Union have helped the Soviet planners of music education to diffuse high standards of music among all the citizens of the Soviet Union. Lenin's words that art belongs to the people are both the starting point and the ultimate aim of the endeavours in the field of artistic culture of the Soviet people.³

Kabalevsky points out that appreciation of music as a wonderful art is inseparable from an appreciation of it as a sharp weapon - a weapon in the struggle for the

². Ibid., p.37.
³. Ibid., pp.36-37.
lofty ideals of humanism, for peace, for respect towards all people on this earth. ¹

The ideological basis on which the Soviet mass musical education is built on the basis for professional training. This is manifest, first and foremost, in the unity of the ideological and aesthetic views of our professional musicians and music lovers. ² Even in 1918 when the country was facing serious neo-natal problems, the Soviet Government adopted a number of decrees in which culture, science and art were proclaimed to be of state importance. This applied in full measure to professional and mass musical education. ³

Kabalevsky insists that for a teacher pedagogical talent, knowledge and experience alone are not enough. Unless a teacher has a clear ideological aesthetic stand, the most perfect teaching will degenerate into the most ordinary craft. ⁴

Lunacharsky, the first Soviet people's commissioner of Education, wrote that even those who amused people with nonsense, colourful rubbish, amusing fun, were actually serving a political function by using art as a show and as a diversion, keeping people away from serious politics. ⁵

¹ Ibid., pp.35-36. ² Ibid., p.36. ³ Ibid., p.29. ⁴ Ibid., p.37. ⁵ Ibid., p.34.
The task of steadily raising the cultural level of the people as a whole is considered as one of the most important components of the development of society in the other socialist countries too like GDR.

Article 18 of the constitution of the GDR says:
"A Socialist national culture is a foundation of a socialist society. The GDR encourages and protects a socialist culture which serves the causes of peace, humanism and socialist unity...It encourages the cultural life of the working people, is concerned with the preservation of human values in the national culture and the world culture, and views the development of a socialist national culture as the cause of the people as a whole." ¹

"The main trait of this character is a deeply humanist conception of man as the active, creative maker of his life, man who can overcome the constantly increasing demands on him of the scientific technological revolution combined with the demands of the socialist cultural revolution and at the same time be able to affirm himself as a self conscious personality." ²

2. Ibid., pp.33-34.
In GDR, music has been chosen for educational purposes according to a clear principle, that in bringing up the children in the spirit of socialist humanism, they cherish and hold sacred the world's humanist culture.¹

V. Sokolov notes the serious importance V.I. Lenin attributed to the practice of workers' choirs in Germany. Uniting the workers into choir societies, which in 1913 numbered 165,000 people was regarded by V.I. Lenin as an extremely important factor in enhancing political self awareness and in uniting the working class of Germany.²

The Hungarian music-educator Sarai says that the social and political system that emerged in Hungary following its liberation from fascism, nationalised all schools. Great things became possible. The music teaching system that could serve the whole Hungarian people was almost completely worked out at the moment when they were able to undertake revolutionary changes in the incredibly backward Hungarian social relations.³

In Hungary at first music education was given only

1. Ibid., p.86.
to selected people. It was Kodaly who fought for general music education for all the Hungarian people. Kodaly was able to implement his ideas only after 1945 when Hungary was set free.¹

The rapid progress made by Hungary in this field has attracted the attention of reformers and educationists all over the world: "Hungary is the only country that carries out a programme of musical training for children on a mass scale. The Hungarian experience confirms the fact that guarantees of a social nature are needed to ensure the natural self-expression of any nation."²

Sarai traces the various social frames into which music education has fitted in Western capitalistic society, after religion ceased to be the main frame for supporting music.

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After the bourgeois revolution when music under a developing capitalist society, lost its revolutionary character it took on not religious forms, but the stamp of individualism. A music education - if we can talk about such a thing in these social terms - came to mean that children from 'good' families had to be able, whether well or badly, to play the piano; later music education in the various music schools became a commercial prospect, and a professional music education was like some particular branch of this commerce. The nearer are get to the present in the history of music and music education, like in any other fields of life, the more specialisation comes to the fore. People teach the piano, singing, the cello, and the violin; parents send their children to learn them for different reasons so you get a system of good, bad or indifferent practical teaching of music performance while the 'music education side goes by the board.'

Sarai concludes by affirming the collective frame for music education in a socialistic state: "Music education is a collective need and a collective problem. In other words, it is a need of society as a whole and a problem that affects society as a whole."  

2. Ibid., p.120.