

A CRITICAL DISCUSSION OF MUSIC  
EDUCATION AS AN ASPECT OF AESTHETIC  
EDUCATION WITH SPECIAL REFERENCE TO  
GENERAL MUSIC EDUCATION AT SECONDARY  
SCHOOLS

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A thesis submitted in partial fulfilment of the  
requirements for the degree of M Ed in the Department  
of Philosophy of Education, University of the Western

The logo of the University of the Western Cape, featuring a classical building with columns and a pediment.  
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## ABSTRACT

A CRITICAL DISCUSSION OF MUSIC EDUCATION AS AN ASPECT OF AESTHETIC EDUCATION WITH SPECIAL REFERENCE TO GENERAL MUSIC EDUCATION AT SECONDARY SCHOOLS.

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This thesis is concerned with discussing music education as an aspect of aesthetic education, with special reference to the general music (Class music) curriculum at the secondary schools. Class music, or general music education, is being neglected at secondary schools in South Africa. A strong need for reform is necessary to revitalize the neglected state of class music in schools.

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Chapter One explains and discusses what is meant by the concept of aesthetic education and its relationship with the arts and especially music education.

Chapter Two critically analyses and discusses music as aesthetic education as laid down by Charles Leonhard and Robert House. The soundness of their view comes under severe scrutiny, by the highlighting of contrasting viewpoints.

Present criteria operant in music education are critically viewed and the soundness of these criteria as theory are evaluated.

Chapter Three discusses Popular music and Classical music in aesthetic education. While the merits of these types of music are of importance, they culminate in a view which propagates the peaceful coexistence of both Popular and Classical music as an aim in aesthetic education.

Chapter Four is a critical discussion of the general music education curricula in South Africa. This discussion is based mainly on the C L A S P - model, that is , Composition, Literature, Audition, Skills, and Performance.

Chapter Five makes some recommendations towards a music curriculum for the general school music curriculum, based on the C.L.A.S.P - model, and aesthetic principles.

## ABSTRAK

'N KRITIESE BESKOUIING VAN MUSIEK OPVOEDING AS ONDERDEEL VAN ESTETIESE OPVOEDING, MET SPESIALE VERWYSING NA ALGEMENE MUSIEK OPVOEDING BY SEKONDÊRE SKOLE. (TRANSLATED)

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Hierdie verhandeling bespreek musiek opvoeding as 'n onderdeel van estetiese opvoeding, met spesiale verwysing na die algemene klasmusiek kurrikulum by sekondêre skole.

Klasmusiek of te wel algemene skoolmusiek onderrig word afgeskeep in sekondêre skole in Suid Afrika en daar bestaan 'n definitiewe behoefte om klasmusiek op skole te hervorm sodat dit sy regmatige plek in die skool kurrikulum kan inneem.

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Hoofstuk Een verduidelik en bespreek wat bedoel word met die begrip estetiese opvoeding en sy verband met die kunste en meer spesifiek musiek opvoeding.

Hoofstuk Twee analiseer krities musiek as estetiese opvoeding soos neergelê deur Charles Leonhard en Robert House. Die grondigheid van hul veronderstellinge word ondersoek, terwyl kontrasterende argumente gestel word.

Huidige kriteria wat tans binne musiek opvoeding funksioneer word krities beskou terwyl die grondigheid daarvan as teorie geevalueer word.

Hoofstuk Drie bespreek Populêre en Klassieke musiek in estetiese opvoeding. Hoewel die meriete van beide Populêre en Klassieke musiek in estetiese opvoeding gemeet word, word die vreedsame naasbestaan van beide Populêre en Klassieke musiek in estetiese opvoeding ondersteun.

Hoofstuk Vier is 'n kritiese bespreking van musiek opvoeding in Suid Afrika met spesifieke verwysing na die klasmusiek silabusse. Hierdie bespreking word hoofsaaklik gebaseer op die K L O V V of te wel die "C L A S P" - model, naamlik, Komposisie, Literatuur studie, Oudisie, Vaardigheid (Tegnies), en Voordrag.

Hoofstuk Vyf maak enkele aanbevelings vir die musiek kurrikulum en wel die algemene klasmusiek/skoolmusiek kurrikulum, gebaseer op die K.L.O.V.V - model en estetiese beginsels.

# DECLARATION

I declare that A Critical Discussion of Music Education as an Aspect of Aesthetic Education with Special Reference to General Music Education at Secondary Schools is my own work, that it has not been submitted before for any degree or examination in any other university, and that all the sources I have used or quoted have been indicated and acknowledged by complete references.

FULL NAME: MARIO CORNELIUS CAROLUS      DATE: 30th OCTOBER 1990

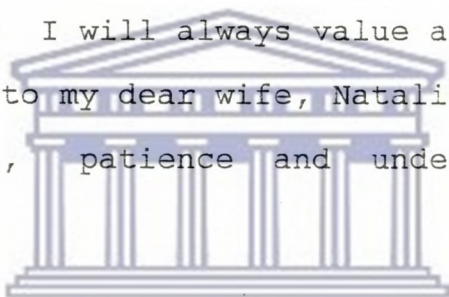
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## ACKNOWLEDGEMENTS

I would like to thank the Lord for bestowing the strength courage and grace to complete this task. My gratitude is extended also to Professors W. Morrow and N.J.F Basson without whose assistance I would not have been able to complete this work; their invaluable assistance, guidance and unselfish sharing I will always value and cherish. A special word of thanks to my dear wife, Natalie and only son, Mark, for their love, patience and understanding during my research.



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## PREFACE

This thesis is a document intended for the thinking music educator who is always critically evaluating the effectiveness of his music teaching, who is on par with most recent developments in music education and who is also serious about philosophical questions governing musical theory and practices.

South African music education is often ridiculed for not having been able to justify its existence within the school curriculum. Questions like "Do we really need music in our schools?", "Why school music?", "Music for whom?", are all philosophical questions that need to be answered. The author aims at illuminating some of the philosophies underlining many answers to questions relating to music education, testing their validity in education as a theory and in practice while presenting a theory for a more sound philosophy of music education. It is, however, not the aim of the author to design a school music curriculum for Secondary Schools, although the arguments, examples, ideas and theory could easily serve as incentives for curriculum planning and reform. What the author envisages is to present

arguments relating to music as aesthetic education, so that the essence of music can be grasped as a human experience, with the aim of revitalizing the often dull and boring class music education. Creativity not only within Western music but understanding and respecting music of other cultures is part of music being creatively experienced as aesthetic education in a more democratic society.

This thesis is also intended as an approach for the discerning music lover who needs a deeper affective understanding of music in general, while the connoisseur will gain sheer inspiration from the aesthetic approach to music, which opens a new realm of extremely exciting musical experiences and ideas which complement most progressive musical thinking and initiatives for a democratic way of teaching.



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CHAPTER 1

THE NATURE AND JUSTIFICATION  
OF AESTHETIC EDUCATION

*"What we have here perceived as beauty  
We shall someday encounter as truth"<sup>1</sup>*

Aesthetic Education is a term used to give an understanding of art in general. It has much to do with how we contemplate art in general, give meaning to it, teach it, create, perform, and often governs our response to it. It is a term which is not applicable to a specific art form, but applies to art in general. In the broadest sense of the word, "aesthetics" has been derived from the classical Greek verb "aisthanomai" meaning "to perceive" or "perceptive".<sup>2</sup> It has been defined as the theory of the beautiful, with the aim of discovering:

1. those components that contribute to the effectiveness and enjoyment of art,

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<sup>1</sup>Schiller F - "Die Künstler" pp. 200 -215.

<sup>2</sup>Berlyne D E - The New Experimental Aesthetics pp.1-7.

2. how these components originated, were developed and are organized to produce a work of art,
3. and what the place of art is in the life of man and in his society.<sup>3</sup>

The teaching of above-mentioned criteria forms the basis of aesthetic education as will be discovered later. Reid in Ross The Aesthetic in Education,<sup>4</sup> makes a further distinction between "aesthetics" and "aesthetic". "Aesthetics" according to him is "about" the aesthetic, that is, it is concerned with the philosophy of aesthetic, the aesthetic as part of human experience. The term aesthetic is often confused with the term "Beauty" or "Beautiful". To refer loosely to the beauty in the arts (music, dance and so on), as meaning the aesthetic qualities of art or by using the term "beauty" instead of "aesthetic", is to my mind an inflated conception as to the nature of art.

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<sup>3</sup>Bessom, et al - Teaching Music in Today's Secondary Schools p.56.

<sup>4</sup>Ross M - The Aesthetic in Education p. 133

Morris Weitz<sup>5</sup> points to the difference between the word "beauty" and "aesthetics" as applied to works of art. Beauty refers to objects which have sensuous or arouse perceptual charm. An example is when we are immediately drawn to the sight of a lovely or sweet-smelling flower. One would then refer to the flower as a beautiful flower, meaning that it appeals to one's visual (eyes) senses. When we refer to it while looking at a picture and view the same image of the flower in the picture, on first impact our senses will perceive the picture as beautiful and appealing to the eye. A beautiful piece of music is often a piece of music which directly appeals to the listener, because it is appealing to the listener (aural perception). Aesthetics, however, is not necessarily concerned with what is appealing to the perceptual senses, being the ears, eyes, nose or taste-buds. The aesthetic interest of works appeals to the imagination of a person, where the objects presented to us are often of extreme ugliness, that is, not necessarily perceptually attractive or pleasing.

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<sup>5</sup>Weitz M - Problems in Aesthetics p. 59.

Consider for a moment the difference in perception between a piece of music by Mozart versus one by Schönberg. A person's first reaction on hearing atonal music may differ from absolute rejection at the outset to deep appreciation, depending on his actual acquaintance with such music. Osborne in Ross The Aesthetic in Education<sup>6</sup> makes a distinction between what he calls "free beauty" and "dependant beauty". Osborne believes that "pure" aesthetic judgement comes from "free beauty", while "dependant beauty", because of its utility value, is non-aesthetic. It is then the main concern of aesthetic education to give an insight into the nature of art in order to make it a meaningful creative experience. Aesthetic education tries to answer questions related to the understanding of art by permeating the essence of art, that is, what the nature of it is, and what makes it a meaningful endeavour for all who are interested in the conception of art in general. The above-mentioned questions are all very difficult to answer, since they depend on one's philosophical view point about art. What we are dealing with here, are questions which have no clear-cut answers.

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<sup>6</sup>Ross M - The Aesthetic in Education.

If one should ask the question " what is helium ?", the answer will quickly be: " It is a gas". With philosophical questions like "what is art?" an array of answers could be unchained: " art is form " (Hanslick), "art is expression"(Croce), "art is beauty", (Plotinus) "art is education"(Swanwick). Already, one can see the different perspectives which unfold. If one is thinking of the nature of aesthetic education, which in actual fact is the education through the arts, one is also immediately referring to the nature of art, whether it being music, visual art, dance or drama. The concern of this chapter will then be to give an understanding as to WHAT is meant by aesthetic education (nature) and WHY it is important (reasons) that we should understand music as aesthetic education (justification).

I mentioned earlier the reference to music or art as beautiful, is an inflated view of the nature of music or art and sheds little light on the real essence which answers questions such as: "what is the nature of music".

The task of the aesthetician is to pry deeper into what is meant by the nature of music and to give justifiable arguments for his belief <sup>7</sup> In order to understand the

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<sup>7</sup>Barrett C - Collected Papers on Aesthetics p. 3-4.



nature of aesthetic education and the justification thereof, I will attempt to differentiate between art education and aesthetic education. Art education deals with the teaching of the arts (skill training), for example, the teaching of songs, an instrument, the history of music, ballet or visual art, and so on. Art education therefore deals with the method and actual teaching based on the philosophy of the teacher, department or society.

Aesthetic education, according to Reimer, on the other hand, tries to answer questions concerning the methods used by teachers in schools. It deals mostly with the underlying principles of methods and is based on philosophical questions of art education in general. Aestheticians in their quest for reason, try to give a humanistic justification of the arts in general. In order to answer, for example, the question "what makes music musical"? one has to adopt, firstly, a philosophy which could pave the way to the understanding or answering of the question.

One's philosophical point of view of "what makes music musical" will then determine one's teaching or education of music in general. A teacher who teaches a musical instrument like the piano and who relies heavily on the technique of playing it, is teaching piano through the methods of technical skill training. He believes that the understanding of music comes through repetition and the eventual overcoming of technical difficulties.

His philosophy for the teaching of music is therefore governed by his philosophy of music through technical skill training. A teacher who believes that the understanding of playing the piano only comes through entering pupils for examination purposes, technical skill training, or views music as an abstract form, has a traditional or perhaps a puristic philosophy of music. Another teacher may believe that music is expression, and such a teacher will then adopt an expressionist philosophy for music. It becomes clear that aesthetic education in general tries to answer the WHY of our art teaching practices. Why are we teaching Popular music in the general music classes? Why do we stick to Classical music teaching and avoid musics from other cultures? Why do we participate in competitions, music festivals and so on? I will now return to the basic question relevant to this chapter, that is " what do we mean by aesthetic education" (Nature).

In order to teach music education as aesthetic education one has to understand what Beardsley as quoted in Goolsby T W, refers to as "an aesthetic point of view" <sup>8</sup> According to Beardsley, to adopt an aesthetic point of view, say of a

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<sup>8</sup>Goolsby T W - "Music education as aesthetic education"

music piece, one has to take an interest in what ever aesthetic value that music composition may possess or that is obtainable by means of that work. The main idea, according to Beardsley, is that the aesthetic point of view is characterized by the ability to "judge" the value of an art product. He further states that the value of an art product is to provide to the listener or viewer, aesthetic gratification. One can deduce from this that the prime purpose of aesthetic education will be to teach the necessary skills for aesthetic experiences in art. Beardsley also refers to three areas of investigation relevant to the teaching from the aesthetic point of view. Firstly there are the "genetic qualities" in an artwork.

By this he means the history surrounding a work of art, for example the composer's deprived childhood, the circumstances which motivated the composition, or the composer's personal experiences at the time of composition.

The second area deals with the affective reasons, for example the perceiver's reaction to the artwork. The third area is the "objective qualities" of the artwork. In this area, the objective qualities in the work are important for aesthetic education. It has to do with perceiving the elements in a work of art, such as pitch, rhythm, lines, colour, form and so on through the regional qualities in the work until the perceiver has understood and experienced the work as a whole aesthetically. The objective qualities in a work of art (music) will be expanded in more detail in the

next chapter. Aesthetic education has much to do with the understanding of art through cognition. The aesthetic value of artworks, like music, through cognition, will inevitably lead to aesthetic experiences (the aim of aesthetic education). Aesthetic experiences, according to Goolsby,<sup>9</sup> must have five features or criteria:

1. object-directedness:- the perceiver's attention is drawn to the artwork itself and the qualities in the work so that the perceiver is experiencing a feeling that the elements in the artwork are working fittingly.
2. felt-freedom:- the perceiver is conscious of what is happening presently without being dominated by the past or future. He is just "swimming along"  
(own italics)
3. detached affect:- the object on which the perceiver is concentrating is set at a distance, so that he can look emotionally and objectively at it. The emotion is the music's and not the personal emotion of the perceiver.

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<sup>9</sup>Ibid - pp. 16 -17.

4. active discovery - the perceiver uses the constructive powers of the mind, by perceiving challenging and potential conflicting stimuli, and trying to make them cohere. The ability to see connections between perceptions and meaning should come to the fore.
5. wholeness - the perceiver gains the ability to integrate as a person through the process of synthesis all the parts as perceived in the artwork in an integrated whole, to value his self-judgement and also expand on it.

The aim of aesthetic education in music or any art form is then to provide the perceiver thereof with the objective qualities of an artwork, to estimate the aesthetic value, and, finally, to enjoy those experiences with a marked aesthetic character. The objective look at basically subjective objects like art, the very essence of aesthetic education, can provide a meaningful reason for the relevance of art in life as experienced. This aspect will also be dealt with in more detail in the next chapter. Bennett Reimer,<sup>10</sup> describes (a safer word than "define")

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<sup>10</sup>Reimer B - "Putting aesthetic education to work".

p. 25.

aesthetic Education as "the development of sensitivity to the aesthetic qualities of things". By things he means perceivable objects and events, for example, a piece of music, a sculpture, a painting, a dance, a theatre production, a building or a poem. According to him all man-made things other than artworks may also be regarded aesthetically. As aesthetic educators we are developing the sensitivity of people to the "aesthetic qualities" of those things. Reimer explains what he means by "aesthetic qualities".

The aesthetic qualities of a factory are those attributes which are intrinsically interesting, affecting and significant, for example, the colours, shapes, masses, textures, movements, and sounds that embody a sense of import (expression or feeling). Music has several other qualities which are not aesthetic, for example, music may serve some social, financial, political, psychotherapeutic, or even physical purposes.

These qualities are still very much in operation today in educational institutions, like schools. The aesthetic qualities of music, however, are qualities like, melody, rhythm, harmony, tone colour, and form. By "sensitivity", Reimer means expressive experiences with things. No matter what the thing - a factory, a flower, a sonata, the expressiveness of each art consists of its unique way of capturing and presenting conditions of relationship, tension,

balance, imbalance, probability, uncertainty, expectation, deviation.

Sensitivity to art is the ability to experience relationship, tension, balance and so on, through art. An unanswered question in aesthetic education is whether there is a transfer of sensitivity from one mode (form) to another.

Is a person with deep sensitivity to music likely to be as deeply sensitive to painting or film or nature? Does one mode of expressiveness influence other modes of expression? According to studies mentioned by Reimer,<sup>11</sup> sensitivity to music does not lead to sensitivity in other fields like drama, dance or film. Does this now mean that the music educator should not give attention to interdisciplinary approaches to aesthetic education?

Attempts to regard the arts as the same, the differences among them being unimportant compared to their similarities, have proved to be unsuccessful. However, interdisciplinary courses (learning about the common aspects of the arts) can show how aesthetic sensitivity can be enhanced, by respecting the arts integrity. The aim of aesthetic education is not to force the arts together, but to teach and recognize the similarities and to teach people to be true to their artform.

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<sup>11</sup>Ibid - p. 33.

Similarities in the different artforms can be used as a springboard for discovering aesthetic sensitivity. I will now turn to the second question mentioned earlier in this chapter namely " why do we need aesthetic education?" or what is the justification for such a perception of art education? I will attempt to justify aesthetic education with reference to music as an art form and how it came to be perceived as aesthetic education. It should be noted that perceiving music as aesthetic education differs vastly from music as entertainment, leisure activity or character forming. Music for entertainment is geared to the perceptual senses with the aim of providing physical or mental relief to the listener. This type of music emphasizes a musical element like a particular rhythm or melody to which the listener can easily respond to either in a physical manner, for example, when dancing to the music, or by experiencing the music as a mere listening activity. The music is easily grasped both emotionally and intellectually so that the listener can ascertain its depth with ease. This, however, does not imply that Popular music or music for entertainment has no aesthetic potential. On the contrary, any good expressive music has aesthetic value. It is the listener's conception of art and how he came to understand it educationally which influences his artistic perception of music. Aesthetic education in music does also not imply that the listener only looks critically at music.



According to the aesthetic aim, the music should come firstly and lastly, only then do our own judgements or preferences come into play. With music being aesthetically perceived, it is the intellect and emotions which work together in understanding music not necessarily of the Classical tradition, but of a good expressive form. Good, expressive music can be used by the music educator more effectively to achieve aesthetic education, than music of a poorer kind. Good music versus poor music in aesthetic education also come under scrutiny in the next chapter.

Music, as serving utility, ends in education and its contribution to society at large, has been debated upon by philosophers and educationists since recorded history. These views reflected mostly the instrumental uses of music for educational purposes. Plato, as quoted in Mark, <sup>12</sup> included music in the curriculum for the attainment of aims, which he considered desirable. He justified the educational value of music in that it:

1. helps children develop a perception of his idealized Hellenic Community life and

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<sup>12</sup>Mark M L - Source Reading in Music Education History

p. 5-6.

2. prepares them to participate actively in it as citizens. For him music was regarded as "guesswork" not related to the intellect of a person, but rather to the emotions. He denounced any sensory impressions, regarding it as non-rational and misleading. The study of acoustics in understanding music was for Plato more rational. Aristotle<sup>13</sup> on the other hand, thought of music in a nobler sense, believing it to have influence on the person's character and important as a leisure activity. He also became the first philosopher to recognize the aesthetic or beauty aspect in music. Through use of different musical modes, he believed imitations of the character were possible. The Dorian mode (Appendix 1) produced a moderate and settled temper, while the Phrygian mode inspired enthusiasm. In line with the idea of music as entertainment, Epicurus<sup>14</sup>, thought of music ... *Tis (music) she (says he) that causes the harmony of our thoughts, the beauty of our Discourse, and the exactness of our Motions, when her agreeable*

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<sup>13</sup>As quoted in Mark M L op cit p. 35-44

<sup>14</sup>Epicurus - Morals p. 62.

*Sounds reach the Ear, the Mouth opens itself  
to sing, she moves the very Soul of the Cadence  
of her impulses, and informs the Hearing, which  
makes her prove a Laborious pleasure by the  
Constant Application she requires .*

The Romans included music as one of the seven liberal arts, because the mathematical aspect of music seemed fit for what they called Roman "Celestial beings" (Gods), along with Arithmetic, Geometry and Astronomy, (Quadrivium) <sup>15</sup> The Renaissance and Reformation period emphasized the religious objective of music education. Martin Luther, an accomplished flautist and lutenist, believed that music (borrowed from Bach and other composers) could be used as a weapon against Satan, temptation and evil. Because music was a noble gift from God, it deserved the highest praise. Music was used in the 18th century to heighten the nationalistic spirit and feelings of patriotism. Johan Heinrich Pestalozzi, Rousseau, Froebel and American philosophers<sup>16</sup> emphasized the focus

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<sup>15</sup>Leonhard C, House R - Foundations and Principles of Music Education. p. 96.

<sup>16</sup>Swanwick K - Music, Mind and Education p. 13.

on children (child-centred) theory for music education. Pestalozzi became one of the first philosophers to acknowledge the influence of simple music (for the common people) on the feelings, thus laying the basis for the expressionist theory of music. The emphasis shifts from the view that we only inherit a music culture to a view of being able to enjoy or explore the music. The views of the expressionist, like Pestalozzi, set out the ideas which paved the way to an aesthetic appreciation of music.

Above-mentioned historical views, although with some merit, do not give a clear understanding of what the nature of music as an artform is. They fail to give an understanding of music to the perceiver or its role in the society at large. All the above arguments for the inclusion of music in the curriculum, can be challenged with great ease, leaving the very educational value of music with a substantial loss. The historical perspectives of music in education make it clear that extra-musical ideals played a substantial role in understanding music in general. It brought wrong conclusions for the understanding as well as the teaching of music. Such wrong perceptions are, that music is a socializing agent, music trains the mind and soul, music influences moral

standards, and so on. All the above viewpoints and other analogies with regard to music when analyzed properly lend to it a rather inflated perspective, so that we may rightly question music as education. It becomes clear that, in order to be able to teach, perform or enjoy music correctly, we need to justify our claims with one or other convincing theory or philosophy. We should be able to respond to the question "Why teach music?", with reference to one's theoretical or philosophical belief. One should be able to answer for that matter, any question related to one's teaching.

The task of aesthetic education will then be to pry deeply into the very nature of teaching practices, in order to give understandable, but convincing criteria for practice. A relevant question at this stage is "Why do we need to justify our teaching practices?". Is it not possible just to say that it must be done, or should be done for its own sake? Does music as a means of education need any justification? Is music's intrinsic value not enough justification for its being? (art for art's sake).<sup>17</sup>

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<sup>17</sup>Dewey J - John Dewey on Education .p. 141

Is the basis for music as aesthetic education not that the music should come first and last?

This is partly so, but to accept any possibility without carefully understanding the meaning thereof, poses the problem of "passivity in education".(own italics). An "anything goes" attitude, and an absolute non-critical obedience to fact, is surely the downfall of many highly thought-of practices. To accept the fact that music is a language, which transmits "messages", is an example of non-critical thought and acceptance of fallacy. Passivity by both teacher and pupil in trying to understand music in the music lesson, made music lessons, especially those geared to the masses (class music), an intolerable experience.

Passivity as opposed to creativity in music, makes music an unrelated, far-fetched experience for pupils. Passivity to accept musics of non-Western cultures in a curriculum, left music education in South Africa much poorer as an educational means. Passivity in music causes our young people to be lured by a musical cult where the music "thinks" and "speaks" for them. What we need is to get actively and creatively "into music" where both teacher and pupil can experience music as "encounters" or as Swanwick asserts:

*We should accept that a teacher's  
role involves a concern for strengthening  
the relationship between pupils and  
music which involves increasing attention  
to and the level of involvement with music*

*in a conscious and deliberate way* <sup>18</sup>

I will now deal with the second question, of why we need aesthetic education.

1. It is important that we need to answer the "why" in our music teaching. In order to do that, we need to look at aesthetic questions like "what is art" or "what makes music musical".
2. In this age of accountability and reason we live in, it is expected from the thinking human to justify his actions educationally. Science is justified on quite obvious grounds, like medicine, technology, and so on. Pertaining to art, such as music, dance and drama, justification does not ly so much with the delivery of an end product. Yet, if we can justify music along philosophical lines, its implications will be more meaningful. Karel<sup>19</sup> points out that the task of the school is to prepare effective citizens. Such citizens should be able to view local and national problems from

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<sup>18</sup>Swanwick K - A Basis for Music Education NFER. p. 42

<sup>19</sup>Karel L C - "Music education strategies for survival"

p.30

historical, scientific legal, political, sociological, moral and ethical view points. Equally crucial is an aesthetic point of view.

3. We need to know what the nature of our art is. By this is meant not necessarily a clear-cut definition, but an understanding of the components thereof, how it is organized to form the the whole as contemplated. A good composer knows and understand his tools. In short we need to know the aesthetics of our art.
4. Instrumental thinking (thinking which delineates the extra-musical factors of music) according to Leonhard and House<sup>20</sup> has done more harm than good to music education programmes.
5. We need to relate our learning experiences with live experiences. Classical music teaching seems to be regarded as being remote from real life. We need to prove that art is an extension of live experiences, related to ordinary life and not necessarily perceived as "remote", "unreal", "for a few" or of "little value".

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<sup>20</sup>Leonhard C, and House R - Foundations and Principles of Music Education.



6. The place of music education and its contribution to society needs to be correlated. The functional use of music is also important for educational purposes. In fact, the pupils of today are the audiences and performers of tomorrow.
7. Psychological theories consolidated as to the expressive nature of music, explaining music in subjective language as "expressive", "emotion", "feeling" and "involvement". We need to juxtapose the affective nature of music to logical and objective thinking.
8. The arts (the family) together can help to elevate the aesthetics to a place prominent in the society in order to become a more persuasive force in the lives of all people. When this happens, our society will become more humane so that the future will be more meaningful than the past.

Aesthetic education can also be understood with reference to aesthetic theories. I will now attempt to explain some of these theoretical perspectives related to music.

Aesthetic education can be approached from either:

- 1) Absolutism
- 2) Referentialism
- 3) Expressionism.

In the aesthetic point of view called Absolute Formalism, the meaning and the value of a artwork lies with the qualities which make the art work a created thing. The formalist propagates that aesthetic appreciation lies within the work itself and not outside the music. The formalist concentrates on the form, elements and construction as the only important concomitants of music. They (Formalist) also believe that no extra-musical connotation should be made, and that the music sounds heard should be accepted for what they are. Their conception is that of purists, denying any human expression when it comes to playing, composing or appreciating the music. Meyer asserts that: *The meaning of an*

*artwork is like no other meaning in all the experience of man.*

*Aesthetic events such as sounds in music means only themselves ...[and is] completely and essentially different from anything which is non-musical.<sup>21</sup>*

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<sup>21</sup>Reimer B - A Philosophy of Music Education p. 20

In music the sounds and their function are meaningful that is one must attend to the sounds and not to anything the sounds might remind one of in an extra-aesthetic realm outside the music".

Hanslick believed that most people are incapable of pure aesthetic enjoyment and satisfy themselves rather with the referents (symbolized by music) of the work. <sup>22</sup>

The Referentialist believes that expression lies outside the realm of music. They emphasize extra-musical phenomena in understanding art or music. I agree with the Referentialists that art and feeling are ultimately connected, but disagree with their conception that the artist or art lovers are superior morally, socially and artistically as postulated by Hanslick. Most of the instrumental values connected with the teaching of music are examples of a Referentialist belief. A typical example is when we teach the meaning of music with reference to a thought out story or associating it with ordinary language.

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<sup>22</sup>Hanslick E - The Beautiful in Music.

The Expressionist recognizes that a symbol in an artwork contributes to its expressiveness. Although some regard it as such, Reimer points out that expressionism is not a combination of Referentialist and Formalist views. It is not a combination of the two as such, but asserts a distinctive coherent viewpoint which seems to be most suitable to mass education in a democratic society most true to the nature of art as art is conceived in our times, and most productive of new ideas for the guidelines for teaching and learning music as the other arts in educational programmes. <sup>23</sup>

The symbol in an artwork contributes to its expressiveness, only when the symbol becomes immersed in the aesthetic qualities of the work. The symbol must lose its character as a conventional symbol and metaphorically merge with the other musical components in the work. Reimer illustrates expressionism in music more clearly, when he uses the analogy of salt when used in food. The salt merges with the rest of the food in the pot, so that it actually loses its original character as salt, and together with the other ingredients

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<sup>23</sup>Reimer B - A Philosophy of Music Education. p.24.

ingredients contributes to the particular flavour. While music remains at the level of the expression of an emotion, it is non-aesthetic. The particular emotion should be transformed intelligently in the music so that a sharing of feelingfulness will be possible by the participant, and he be able to experience the music aesthetically.

Bad Popular music which relies heavily on emotive words or the evoking of a specific emotion is non-aesthetic and should be categorized as an example of poor music. Music of this kind has little depth, can easily be grasped, uses a perpetual rhythmic, melodic or simple form to the point of absolute boredom. This type of music is often highly commercialized taking little cognizance of educational or artistic worth.

From the above-mentioned philosophies of music one can deduce some practical implications for music education. Why?

Firstly, having an understanding of a philosophy which has been conceived by the teacher, enables him to "put his money where his mouth is".

The music educator who has a clear notion of what his aims are, is definitely a acquisition for the teaching profession. Secondly, an educator who understands the value and nature of his profession will inevitably effect his understanding of the value and nature of his personal life. Thirdly, everything the music educator does in his job, is a carrying out in practice of his beliefs about his subject.

In South Africa where different musical cultures exist the music educator can base his philosophy to facilitate music of an intercultural nature, as opposed to the rigid traditional Western-based music teaching at schools which presently prevails. Through his philosophy which he adopts socio-political ends can be met so that music teaching at secondary schools can become relevant to the pupils' life experiences.

### SUMMARY

Aesthetic education is much more than the mere contemplation of beauty in the music or art work. Its emphasis is on the nature of the art (components), whether Music, Drama, Ballet or the visual arts, how these components are organized to form the work of art and the role of art in the society.

In short, aesthetic education deals with the aesthetic qualities of art works, and how they can be taught to develop aesthetic sensitivity. Aesthetic education differs vastly from the old perspective of teaching the arts by concentrating on its instrumental values (extra-musical reasons). The latter (dealt with in chapter 2) sheds little light as to the nature and justification of art in an educational context and leads to highly questionable practices in education.

Teaching music from the aesthetic point of view opens some insight as to the nature and justification thereof and gives a clearer view of procedures to the illusive experience of music. Aesthetic education is not only the studying of music (conceptualizing, analyzing and evaluation), it is the actual experiencing of music too (creativity).

Aesthetic education deals also with the philosophies of teaching and how they contribute to understanding the music meaningfully. The subjectivity in the artworks can be explained with reference to objective belief, which is the arena of aesthetic education that is to explain subjective nature intelligently or through a cognitive process. In this age of accountability the meaningful understanding of the arts becomes an absolute must, otherwise the arts will be viewed with growing scepticism in education.

By contemplating music and other art forms as a "family" and from the aesthetic point of view, it lifts the blanket of doubts surrounding it, gives it meaningful understanding to the music educator about his role and place in schools and the society in which he finds himself. The next chapter will deal mostly with music education and how it can be perceived as aesthetic education to form the philosophical basis of this thesis.

## CHAPTER 2

# MUSIC EDUCATION AS AN ASPECT OF AESTHETIC EDUCATION

### INTRODUCTION

Music teaching (formal and informal) has served a variety of functions including religious, social, entertainment and educational. According to Leonhard and House, instrumental values<sup>24</sup> such as: music is a language, music improves health, music improve home-life, have dominated the thinking of music educators and administrators throughout the most part of recorded history. The justification of music in a school curriculum is not something new but a struggle which had its roots since the beginnings of recorded history. Six typical claims for music can be summarized as follows:

1. Music education develops the the social aspect of life.

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<sup>24</sup>Leonhard C, & House R - Foundations and Principles of Music Education. p. 97.



Music can provide sociable ends through group work . Singing in a choir or playing in a band or orchestra, may contribute to better relationships between its members. Many musicians on the other hand, are not more sociable individuals than other people; in fact many musicians or composers are known for their unsociable behaviour.

Beethoven, to name but one composer, was well known for his unsociable behaviour. In fact, he was not intimidated by wealth and social position, and was outspoken to the point of rudeness.<sup>25</sup> Sir Julius Benedict describes him as: ...

*sometimes contracting  
his brows when anything afflicted him,  
sometimes bursting out into a forced laughter,  
indescribably painful to his listeners .* <sup>26</sup>

2. Music education develops the health of the student.

Despite notions by scientific physiologists about the relationship between singing and better health, they could not prove that choristers or musicians enjoy better

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<sup>25</sup>Daniels, A, and Wagner L - Music. p. 245.

<sup>26</sup>Grout D - A History of Western Music p. 523

health than others. On the contrary, musicians often suffer ailments caused by bad sitting postures when playing instruments like the cello or piano.

3. Music education aids in the development of sound work habits

Concentrating on the more technical aspects of music education: it is regarded by most educationists as important when teaching music since it is only through repetition and discipline in teaching that proper mastery of technical aspects can be ensured. This in turn develops sound work habits amongst pupils. Learning too much on the technical aspects when teaching music may hinder the process of enjoyment derived from music, which is an important aspect for appreciating music

4. Music education instills wholesome ideals of conduct. There seems to be a positive relation between musical participation and student leadership and acceptability. Also there seems to be a positive correlation between musical aptitudes and academic achievements.<sup>27</sup>

It is, however, not clear whether the good pupils select music, or whether music makes good pupils.

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<sup>27</sup>Gordon E - The Psychology of Music Teaching p.6.

5. Music education develops good citizenship.

This was the view of Plato which he considered to be important for his idealized system of education. He expected from all citizens to aim at the noblest kind of song - not at a music which is pleasing, but one which is morally "right". He condemned the use of certain modes (Appendix 1) for example the Ionian and Lydian modes, as immoral and lascivious and favoured the Dorian and Phrygian (Appendix 2) modes.<sup>28</sup> The Dorian mode, he believed, produces a moderate and settled temper while the Phrygian<sup>29</sup> mode inspires enthusiasm. It became evident that philosophers like Plato and Aristotle were aware that music has the ability to influence the character of a person and should therefore be included in the school curriculum in order to create a disciplined and well-balanced individual or citizen. Music has been used in totalitarian states to bring about political changes. Hitler used music not to bring aesthetic enjoyment, but to express a national enthusiasm for the Nietzschean theory of the super race adapted by the Nazis.

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<sup>28</sup>Kennedy M - The Oxford Dictionary of Music. p. 472.

<sup>29</sup>Zuilenburg P L - Gehoortoetse en Gehooropleiding p.7

Children were taught songs with a strong national character and even instruments were taught with the sole purpose of glorifying the " Fatherland" and the " Fuhrer". Hitler himself was aware of the power of music as a political tool when he said " *Without the loudspeaker, we would never have conquered Germany* ".<sup>30</sup> It was therefore noticeable that Hitler's dramatic speeches were always accompanied by music to heighten their effect and influential power on the minds of every German citizen. The development of citizenship as an aim of music education, no matter how noble the aim, poses the problem of music education being used as a political tool which cannot be underestimated.

6. Music education improves home life.

This claim may hold if referred to the musically inclined family who practices music for the love of it or the teacher in the classroom who believes that teaching songs about home-loving will lead to improved home-life. The Germans believe that in a house where there is no music, the devil will enter. According to this view, singing of Folk-songs, Gospel-songs, Hymns in the evenings and on special days like Easter and Christmas, unites families and communities.

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<sup>30</sup>Attali J - Noise: The Political Economy of Music p. 1

These singing or performing sessions helped to build better family relationships or repair broken relationships and thus improved home-life. Television as a medium can also help to stimulate the active participation of families in this old but important practice of families united by song. This can happen as a suggestion within a musical creative programme. Many of the Negro-spirituals we sing today were composed and sung by Black American slave families after a hard day of work and sweat. These songs, born from the injustice done to them, often were their only outlet for frustration and bitterness but were their guide and hope for the future. To teach music to attain the above-mentioned goals, is to use music as an instrument for the achievement of non-musical aims. The reliance of music education on instrumental values (extra-musical or referential ends) has provided music education with a flimsy, non-convincing justification because none of the claimed goals is unique to music and the musical experience.<sup>31</sup> It cannot be denied that through civic-classes a better understanding of citizenship can be acquired. If health is the issue, an excellent health

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<sup>31</sup>Leonhard C, House R - Foundations & Principles of Music Education. p.98

condition can be reached through the study of Health instruction or even through the teaching of Biology or Physical instruction. Sound work habits can be acquired through almost any study. Where the social aspect is concerned, music can help to stir a relaxed and comfortable atmosphere but, as mentioned previously, does not make a person more socially aware than others. On the other hand some of these values mentioned above are not farfetched and often form the basis of our music education programmes in South African schools. What we need in our schools is a firm philosophy for Music Education from which we can defend its rightful place in the curriculum. The reliance on instrumental or extra musical values as aims of music education, however, emphasizes the positive values of music education. This chapter will deal mostly with the question, whether music education can be considered as part of aesthetic education and whether aesthetic education actually can provide the sound philosophy for which music education has searched for so long. I consider the defence of music education from the aesthetic point of view as a sound basis for music education, and I will defend this claim in terms of the 14 points which are addressed by Leonard and House:<sup>32</sup>

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<sup>32</sup>Ibid p. 100

1. art is the result of man's need to transform his experience symbolically;
2. aesthetic experience grows out of and illuminates ordinary experience;
3. all human experience is accompanied by feeling.
4. music is expressive of the life of feeling in that its movement symbolizes the movement of feeling alternating between struggle and fulfillment, intensity and release, rise and fall, movement and repose, and even , finally, life and death.
5. the import of music is not fixed, it is subjective, personal, and creative in the best sense of the word. We can fill the forms of music with any feelingful meaning that fits them.
6. since the appeal of music is to the life of feeling, every musical experience and all experience with music must be a feelingful experience.
7. music attains significance only through its expressive appeal, and all work with music must be carried with full cognizance of its expressive appeal.
8. every person has the need to transform experience symbolically and the capacity for symbolic experience with music.
9. the only sound basis for music education is the development of the natural responsiveness that all human beings possess.
10. the music education program should be primarily aesthetic

education.

11. every child must be given the opportunity to develop his aesthetic potential to the highest possible level through expressive experience with music, including vocal and instrumental performance, listening, and composition appropriate to his developmental level.
12. music education should be cosmopolitan, employing all kinds of music and giving recognition to the value of all kinds of music.
13. while no type of music can be ignored in the music programme, major attention should be given to providing musical experience that is educative in that it leads to an aesthetic response to great music, to the clarification of musical values, and to the development of musical independence.
14. all instructional material should be musical material of the highest possible quality; all teaching should have as its primary objective the illumination of the art of music and should emphasize musical values and not extramusical values.

1. ART IS THE RESULT OF MAN'S NEED TO TRANSFORM HIS  
EXPERIENCE SYMBOLICALLY

Man is unique among other living beings. He has potential in the domains of the physical, intellectual, ethical and aesthetic potentials. Through aesthetic education man finds true self-realization and the need for symbolic experience.



Man is bound to the world he lives in and can only relate to life experiences.

In order to make life's experiences more meaningful and understandable to himself and others, he resorts to the making of symbols. In order to communicate with others, man designed a symbol he calls language. This symbol consists of a row of letters which can be used with other letters to form words.

Through a set of words following each other in a meaningful way, sentences can be formed for example, sentences are used when speaking. The meaning of the sentence depends on the proper use of words adjacent to each other.

Through the use of language man can communicate his ideas, feelings, and emotions with fellow man. Man is also unique in that he can create his own symbols - something which is not possible for animals or other living creatures. Animals depend on their instincts and gesture-language to communicate to other animals of the same kind. The ability to think, imagine, idealize and symbolize is only possible for man because the brain of humans is more developed than animals or other living creatures on earth.

Because man has the ability to make symbols in order to understand his reality, he is always seeking better means of expressing himself. Through art he can express his personal inner feelings of how he perceives his reality and which he convey intelligently to other humans. All forms of art, like

music, are a basic way of "knowing" about reality.<sup>33</sup> Man uses art as a symbol of how he experiences and understands life for himself. Sometimes the art work uses objects from nature, for example, a painting, but very often the object of the art work is not easy to detect, for example a prelude and fugue by Bach. Although all art work originates from ordinary life experiences not all life experiences can be regarded as art.

It is only when an artist moulds life's experiences intelligently into a medium (for example music, dance, and so on.) which is acceptable and understandable to others, and which sincerely expresses experiences to others, that we can refer to it as art.

Aestheticians seem to have difficulty in defining a work of art and do it usually from their philosophical point of view that is either Formalist, Absolutist, Referentialist or Expressionist.

For the purpose of this thesis the author sees art from the expressionistic point of view, that is, that art or the art of music expresses the life of feeling.

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<sup>33</sup>Reimer B - A Philosophy of Music education p.9

2. AESTHETIC EXPERIENCE GROWS OUT OF AND ILLUMINATES

ORDINARY EXPERIENCE

From the previous section it is clear that art stems from ordinary life experiences, but there is a definite "leap" before ordinary experiences can become art. Spinning wool with a spinning wheel is regarded by many people as an ordinary work, done usually by women in order to make products like clothes, blankets, and so on. Few people, if any, will regard the process of spinning wool as an art experience, although the end product may be regarded as such. When Schubert made use of this ordinary experience (spinning wool) in his song "Gretchen at the spinning wheel" no one could deny that this composition was in fact a work of musical merit (Appendix 3). By making use of a rhythmic figure simulating the spinning wheel and a spontaneous melody, he creates a new sense of meaning to this simple ordinary experience - the spinning of wool. The listener (beholder) can now derive aesthetic experiences from this simple ordinary experience. In this example of Schubert's song, Schubert actually gave new meaning to a simple often dull life experience, changing it into a work of art thus fulfilling the role of art and that of illuminating life.<sup>34</sup>

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<sup>34</sup>Ibid - p. 88.

What is meant by "the aesthetic experience"?

According to Bessom, et. al<sup>35</sup> aesthetic experiences have two independent parts. The one part is measurable and teachable, and the other is non-teachable and nonmeasurable. (See table 1). The non-teachable part of aesthetic experiences involve our responses to an aesthetic product (work of art). These responses are the responses generated by the listener or beholder after or while listening to a work of art. It is their reaction to the rhythm, melody, harmony, form, and so on and involves feelings, emotion, subjectivity to name but a few.

The listener's own personal judgement will, of course, play a decisive role when evaluating a piece of music or art.

On the other hand, if a person is directly taught to react in a certain way or any attempt is being made to affect the way a person feels when he hears a piece of music, it lessens the aesthetic experience, so that the listener is inclined to seek a hidden "message" in the music.

Music teachers have for a long time taught "beauty", "excitement", "delight", "meaning", or "depth" of various "classics" in many music appreciation classes.

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<sup>35</sup>Bessom, et al - Teaching Music in Today's  
Secondary Schools p. 24.

TABLE 1

**AESTHETIC EXPERIENCE**

**SENSITIVITY TO AN  
AESTHETIC PRODUCT**

**RESPONSE TO AN  
AESTHETIC PRODUCT**

**(Teachable  
and Measurable)**

**(Nonteachable  
and Nonmeasurable)**

<p><b>Perception of</b></p> <p>Rhythm, Melody, Harmony, Form, Texture, Medium, Dynamics, Tempo, Style, and so on.</p> <p>▽</p> <p><b>Involves</b></p> <p>Awareness Observation Recognition Identification Reference Distinction Discernment Characterization Association Relation Comparison Classification Analysis Synthesis Integration Discovery Conceptualization Comprehension Insight Understanding</p>	<p><b>Reaction to</b></p> <p>Rhythm, Melody, Harmony, Form, Texture, Medium, Dynamics, Tempo, Style, and so on.</p> <p>▽</p> <p><b>Involves</b></p> <p>Feeling Emotion Affection Subjectiveness Personality Imagination Attitude Taste Interpretation Quality Meaning Significance Criticism Decision Choice Evaluation Acceptance Rejection Judgment Appreciation</p>
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According to Bessom, et. al<sup>36</sup> the second part of the aesthetic experience is both teachable and measurable and is concerned with the perception of the aesthetic components that make up a piece of music. These include:

1. a perception of the basic elements of music that is rhythm, melody, harmony, and form as well as the expressive elements of music like dynamics, tempo, and tone colour.
2. perceptions related to how these elements are organized within a particular music style or period.

The second part of the aesthetic experience is thus concerned with the teaching of sensitivity to an aesthetic product and can be defined as " *...the ability to perceive and understand the components of an artwork, the handling of those components by the artist (composer), and the interrelationships among them* " <sup>37</sup> *the* Returning to the example of Schubert's song "Gretchen at the Spinning Wheel",

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<sup>36</sup>Ibid.

<sup>37</sup>Ibid p. 23.

aesthetic sensitivity can be taught as follows:

The teacher attempts to teach the song from the aesthetic point of view by referring to the components like rhythm, melody, harmony and form.

He will explain the function of the rhythm by referring to the role the piano accompaniment plays with the whirring motifs, simulating the spinning of the wheel.

References to his other songs for example "Die Winterreise" and how he applies rhythmic figures may be used to support his arguments. Schubert uses his melody which can be described as a spontaneous melody together with the piano accompaniment (rhythm) in establishing the poetic mood which is a characteristic of the Romantic music (A perception which is related to the elements of the Romantic music).

The harmony in the song can be taught from the Romantic perception which is to support the melody and which also build, the climax in the music as well as the mood. The form of the music is strophic and uses the same melody for each verse, like a hymn. The form is simple, giving prominence to the melody which is an important feature of the Romantics. The listener is now aware of the components that make up the Schubert song and how it is organized to form the aesthetic product. With this knowledge as background he can now listen with an " intelligent " ear to what constitutes the beauty in the music ( components were taught to him ). His response to what he hears or his reaction to an aesthetic product may be either positive or negative.(This cannot be taught).

Teaching the song and concentrating only on one concept of it, for example, the piano accompaniment, or the "message" of the composer, is a non-aesthetic approach.

The whole and what constitutes the whole, is important for the aesthetic approach. This approach gives more freedom to the teacher in that he can approach the teaching of music from either listening, performing or composing. Hoffer in his book Teaching Music in the Secondary Schools<sup>38</sup> explains in general what an aesthetic experience is and concurs with what has been said. Hoffer names three criteria for an aesthetic experience:

1. an aesthetic experience is valued for the insight, satisfaction, and enjoyment it provides. Hoffer explains that a person hangs a painting to the wall not to cover cracks but for the enjoyment and pleasure he derives from it (aesthetic response). A person listens to the music of Bach not to impress other people, so that they may think highly of him, but because such a person derives pleasure and enjoyment from listening to the music. This aspect can be placed under what Bessom et al. call the

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<sup>38</sup>Hoffer C - Teaching Music in the Secondary Schools

p.37.



non-teachable or immeasurable aspect of an aesthetic experience.

2. both the intellect and the emotions are involved with an aesthetic experience. The emotions are an important part of an aesthetic experience and often are the basis for our musical judgement. The teachable aspect of an aesthetic experience involves mostly the intellect while the non teachable aspect involves mostly our emotional reaction to the aesthetic product.

The following needs clarification:

- a) an aesthetic experience versus
- b) a non aesthetic experience.

Hoffer<sup>39</sup> believes that playing tennis cannot be considered a truly aesthetic experience because the emotions do not play an important role. Playing tennis involves mostly using the body's muscle power to accurately place a ball. It does involve precision on the side of the player and to a great extent intelligence in order to defeat his opponent. One cannot deny that some emotions do play a role for example outcries of frustration, relief or feelings of anxiety or panic.

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<sup>39</sup>Ibid.

The important difference between ordinary experiences and that of aesthetic experiences is that firstly true aesthetic experiences are only possible through the arts, for it is only with the arts that a direct appeal is made on a person's affective capacities. Playing tennis may involve emotions (we are at least human) but if the emotions in a player are not controlled fully, he will play badly.

A tennis player cannot perform well if he has suffered some emotional trauma just before the game. Working out mathematical problems demand also absolute concentration and little emotional interference and can therefore also not be considered an aesthetic experience. Secondly, although most ordinary experiences (by this I mean experiences which are not related to art) cannot truly be considered aesthetic experiences it does not mean that they have no aesthetic qualities (aesthetic experiences grow from ordinary experiences).

The aesthetic dimensions of games or sport provide a major reason why spectators find it so compelling - think of the language of appreciation used, " A BEAUTIFUL shot", " A JOY to see that kind of performance". Mathematicians use aesthetic language in discussing their art for example an ELEGANT proof.

3. a third characteristic, according to Hoffer, is the value placed on the experiencing of a work of art,

for example, the hearing of chord progressions of musical works or the studying of the lines and colours in a painting. This aspect involves mostly the subjectivity of a listener and cannot be measured or taught.

In summary, an aesthetic experience is more than just the contemplation of beauty. An artwork must be fascinating, it must have magnetic quality that causes people to return to it again and again. On the other hand, due to the subjective nature of artwork, the response to it is often personal and depends on a person's appreciative tastes.

### 3. ALL HUMAN EXPERIENCE IS ACCOMPANIED BY FEELING

Music bears a close similarity to the forms of human feeling and is the analogue of the emotive life. All of human experience is permeated with subjective responsiveness. Feeling is part of every thought and act, from birth to death, feeling is part of human life as air is part of human life. Reimer refers to the feelingfulness of human life as "subjective reality".<sup>40</sup>

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<sup>40</sup>Reimer B - A Philosophy of Music Education p.35.

Through the arts, humans can understand and explore subjective reality. Through the arts, it is possible for humans to express what they really feel, something which is hardly possible with language. It is difficult to express a feeling truly in language, because a specific word used to express a specific feeling, opens a huge realm of possibilities of feeling, for example the word "love" which is a category word, describes many possible feelings like parental love, pet love, teenage (puppy) love, mature love, erotic love ("eros"), love for our God ("agape"), human love ("Filo"), and so on. If one tries to narrow down a feeling by using more descriptive words, for example pet love, still a huge realm of possibilities of feeling opens. For example, a person may love a kitten, but not a puppy.

An adult's conception of loving a puppy differs from that of a child. Think of the way a child may love his puppy the same way he "loves" his toys (possessive love). Two key words need explanation: that of the difference between feeling and emotions. Emotions can be described as all the category words we use in language and which we can think of as "emotions".

Feeling can be described as that which we subjectively feel and which is the result of an emotion which we at a particular moment may feel and find difficult to describe in words.

It is difficult to explain a feeling because every time we

name a word, a new realm of possible feelings emerges, as explained above. An emotion is therefore like a symbol which Reimer calls a buoy in an ocean. It constitutes a realm of possible feelings. A feeling therefore is the felt-response as a result of an emotion which we experience, for example, when listening to music or looking at a piece of art, and which we find hard to express into words. So while all human experience is accompanied by feeling, people find it hard to express their feelings in ordinary language and therefore need a medium to express their subjective feelings. Through art, a medium was created for people to subjectively express their feelings and to convey it to others.

4. MUSIC IS EXPRESSIVE OF THE LIFE OF FEELING IN THAT ITS MOVEMENT SYMBOLIZES THE MOVEMENT OF FEELING.

Throughout history, it has been recognized that the appeal of music is more than intellectual.

The "feelings", "emotions", "affections", and "passions" have been considered to play a major role, if not the most important.

In sections 2 and 3 I have attempted to show that there is a link between ordinary experience and art and that ordinary experience is accompanied by emotions and feelings. What the precise role of feeling in music is will be explained in this section. With regard to the above, two viewpoints need

consideration, that of the Referentialist and Formalist answer to the role of the emotion in music.

For the Referentialist, like Leo Tolstoy,<sup>41</sup> the emotions of art are the same as the emotions of life. The artist captures his emotion in the artwork. The artwork transmits the captured emotion to the perceiver. To the extent that the artist's emotion is a noble one, and to the extent that he can infect other people with it through the intermediary of his art work, the artist is good, the artwork is good, and the effect on the perceiver is good. A typical Referentialistic teaching attitude will be the teacher who teaches music with the aim of trying to identify the particular emotion as portrayed by the particular musical composition.

The emotion might be linked with the name of the composition, the subjective feelings it arouses or the emotions could be a deduction from a particular composer's life at the time of composition.

An example of such an outlook is the interpretation made of the Symphony no.5 of Beethoven also referred to by many musicians as " Fate knocking ", announcing the deafness which Beethoven felt at the time of composition.

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<sup>41</sup>Tolstoy L N - What is art ?

Having determined the "emotion" within the composition the teacher now proceeds by taking the pupils through the same process of discussing the life of the composer, the title, the possible emotion and, finally, the pupils are to make interpretations of the work based on the particular emotion identified. This type of teaching has often led to the pupils seeking a specific meaning, idea, message and so on, within a musical composition when listening, performing or composing music. This also led to pupils/students making questionable assumptions as to the nature of a composition, leaving them with an elusiveness about what the true nature of music is. As mentioned previously, an emotion is an abstract concept which is difficult to express in ordinary language.

An emotion or feeling also has a huge reservoir of possible similar connotations (for example, love) which make judgements based on emotions or feelings difficult to comprehend.

A philosophy based on a Referential conception of music education in general has left music education with an often flimsy basis for teaching music, and has led to many questionable practices. The following are examples of music education being based on the Referentialist philosophy:

1. music education develops the health of the student

2. music education develops the social aspects of life
3. music education aids in the development of sound work habits
4. music education instills wholesome ideals of conduct
5. music education aims to develop good citizenship
6. music education improves home life

Above claims were discussed in detail in the beginning of this chapter and proved to be instrumental reasons for teaching music.

The most clear-cut example of Referentialism is the Communist theory of art, called " Socialist Realism".

This view, which is the official aesthetic doctrine of Marxist-Leninism, regards art as a servant of social and political needs. The function of art is to further the cause of the state by influencing attitudes towards social problems, and highlights the needs of the state and the proper actions to be taken to fulfill those needs.

This is stated in the Statute of the Union of Soviet Writers:

*Socialist Realism is the fundamental method of Soviet Literature and criticism (and of all art): it demands of the artist a true, historical concrete representation of reality in its revolutionary development. Further, it ought to contribute to the ideological transformation and the*



*education of the workers in the  
spirit of socialism.*<sup>42</sup>

The second point of view is called Formalism. The Formalist disagrees with the Referentialist in that he believes that music does not express any emotions or feelings, and that any emotional feelings aroused from music are subjective feelings felt by the listener himself and are irrelevant to music. He regards music as an intellectual process; it is the recognition of form for its own sake.

The recognition and appreciation of music although intellectual in character, is regarded by them as an "emotion" , not an ordinary emotion but an "aesthetic emotion" <sup>43</sup>.

Formalism started with Eduard Hanslick <sup>44</sup> and was

The logo of the University of the Western Cape, featuring a classical building facade with columns and a pediment, with the text "UNIVERSITY of the WESTERN CAPE" below it.

UNIVERSITY of the  
WESTERN CAPE

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<sup>42</sup>Beardsley - Aesthetics p. 360.

<sup>43</sup>Reimer B - A Philosophy of Music Education p.21.

<sup>44</sup>Hanslick E - The Beautiful in Music p.23.

solidify by Eduard Gurney <sup>45</sup>. They believed that instrumental music has no external object and is based on abstraction. For Hanslick the imagination leads to aesthetic experience and not the emotions. They denounce any emotional value within music or that music by any means is related to ordinary experience - "The ideas which a composer expresses are mainly and primarily of a purely musical nature" <sup>46</sup>. Formalist views also influenced twentieth century composers like Igor Stravinsky when he said .

*...I consider that music is by, its very nature, essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature etc. ... expression has never been an inherent property of music. That is by no means the purpose of its existence.... an aspect which, unconsciously or by force of habit, we have come to confuse with its essential being.....Music is given to us*

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<sup>45</sup>Fergusson D - Music As Metaphor. p.26

<sup>46</sup>Hanslick E - The Beautiful in Music p. 23

*with the sole purpose of establishing an order in things, including and particularly the co-ordination between man and time. Its indispensable requirements is construction. Construction once completed, this order has been attained, and there is nothing more to be said.<sup>47</sup> .*

Stravinsky's philosophy must be seen from the Neo-classical point of view, which meant an adherence to the Classical principles of balance, coolness, objectivity, and absolute music. It also meant imitations of the melodies of the older form for example Stravinsky's "Pulcinella" which is built on themes from Pergolesi, or imitations of the harmonies, contrapuntal texture, and diatonic as well as chromatic harmony. Style traits of older composers were also imitated. For Stravinsky and other Neo-Classical composers the emphasis was on the search for principles of order in the chaos of the music of the twentieth century. Order in music, he believed, could be reached by turning to the elements of music that is rhythm, harmony (music organized around tonal centers) or form.

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<sup>47</sup>Fergusson D - Music as Metaphor p. 10.

The more art is controlled, limited, worked over, the more it is free. Like Hanslick, Stravinsky believed that music starts from our imagination and not our feelings . " *The creator's function is to sift the elements he receives from imagination, for human activity must impose limits on itself*". <sup>48</sup>. By using the material of the old (tradition) Stravinsky believed the reality of the present (musics) could be enriched and matured .

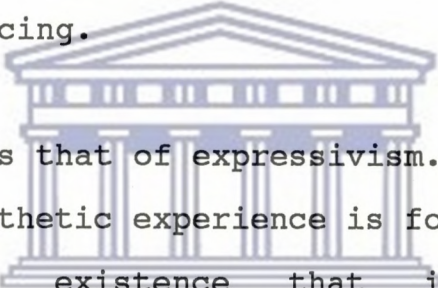
What Stravinsky meant by music being the co-ordination between man and time lies in the fact that as a twentieth century composer he had a detailed knowledge of many past styles and was aware of the uses made of them. He could now select which styles and possible means he could employ in order to compose absolute music. In his quest for concreteness, and definiteness in music, he clung to the technical construction of music which he believed frees him from any emotion or feeling when composing.

The Formalist view poses many problems for establishing a sound philosophy of music education. Teaching music from the

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<sup>48</sup>Grout D - A History of Western Music p. 722.

Formalist point of view means denying any feeling within the music by concentrating on concepts like rhythm, harmony and form. Concept teaching, for example, concentrates on one aspect (rhythm, melody, history and so on) of music without relating to it as part of the whole expressive form. Tonic-solfa as a skill-training exercise in South African schools, has often done more harm to the music teaching at schools and took much of the enjoyment out of music teaching. Formalist views also give little explanation as to the expressive nature of music and its relevance to feelings. Their insistence on construction as a prerequisite for good music is not convincing.



A third theory is that of expressivism. According to Dewey the basis for aesthetic experience is found in the rhythm of ordinary creature existence that is the process of equilibrium and disequilibrium with the environment. This rhythmic movement is accompanied by emotional excitement. When a person is hungry he would feel the discomfort of his situation and act nervously or irritably due to the disequilibrium which was created by his needs. It is the feelings of discomfort caused by a need to satisfy one's need which motivate man into action which would overcome the basic need. Man is also conscious of the satisfaction that comes from the fulfillment of his needs. The finding of fulfillment in experience is valued by man and is believed to be an

aesthetic experience. <sup>49</sup>.

The movement of feeling alternates between struggle and fulfillment, intensity and release, rise and fall, movement and repose and, finally, life and death. The belief that music is related to ordinary experience and that it is expressive of the life of feeling, stems from these notions of Dewey and forms the basis of the thinking of the expressionists. The expressionists believed that the emotions/feelings in music constitute an important aspect and that the emotions play a major role in the building of aesthetic qualities in music. Music does therefore symbolize the stress-release movement of feeling, for example, the ebb and flow movement of the sea could be expressed by a " piano" followed by a " crescendo" until the music reaches a " forte" sound. Dynamic levels in music are in essence a simulation of ordinary stress-release emotional life patterns. In contrast to the Referentialist the Expressionist does not see the emotion in music as outside the music itself but sees the emotional component of music as within the music and as part of the aesthetic whole.

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<sup>49</sup>Leonhard & House - Foundations and Principles of Music Education p. 90

Expressionists do not see a particular emotion as an entity or "language " apart from the aesthetic whole. For, if the emotion is treated apart as an entity, the expressionists regard it as not aesthetic in expressiveness and can therefore be regarded as Referential. The expressionists believe that a particular symbol( emotional or not ) within music must dissolve in expressive sounds which are themselves good.

Music which is regarded as a " language" or "message" is, in fact, non-aesthetic according to the Expressionists. I believe that the omnific approach as explained by the Expressionists as to the aesthetic nature of music, contributes more to the formulation of a philosophy of music education than both the Formalists or Referentialists do.

The creation of expressive aesthetic qualities requires, in addition to intense involvement, a "working out" process which comes from controlled thought, and such thought is foreign to emotional discharge.

##### 5. THE IMPORT OF MUSIC IS NOT FIXED.

The import or meaning of music is personal and creative in the best sense of the word. We can fill the forms of music with any expressive meaning that fits them. From the previous

sections I claimed that the feelings or the emotions inherent to music makes it difficult to explain in ordinary language. Although music or art cannot rightly be considered a language in the ordinary sense, they do express feelings or emotions in a unique way, and which is not possible through any other medium.

It is exactly that same feeling or emotion explained in section 3 which is so difficult to define in ordinary language because of the many possible related feelings which can so easily be attached to that same word (buoy) of expression, and which can so easily be attached to the understanding of the meaning in music.

Suppose a composer attached the symbol of "grief" to the music he wrote, it will be safe to say that the composer tried to express grief or sadness through his work.

In this work the composer then tried to give a personal or subjective expression of the symbol "grief". From the Formalist point of view, it could be said that the composer wrote music of an excellent or poor character depending on how well he used his tool, meaning that the form, harmony, and the elements within the composition and its application will be the decisive criteria. Any connotation with regard to the symbol of "grief" will be explained from the composer's excellent ability to use his tools in order to



compose "good" or "great" music. The Formalist would try to avoid any argument which gives prominence to the emotional element within the music and would rather stick to the form or structure of the music in explaining any connotation to a specific emotion within the music.

For the Referentialist, the mood or symbol is all-important. The message is the music and the music is the message. Their view of "good" or "poor" music would be a direct result of them being able to explain the meaning of music or its "message", giving music the same status as ordinary language. As mentioned previously the Referential or Formalist approach is not acceptable and has left music teachers with a distorted view as to the role of music education.

For the Expressionists the symbol of "grief" in the music should lose its character as "grief" in the ordinary sense of its meaning and become part of the aesthetic whole within the composition. The "grief" symbol, if highlighted apart from the elements of music, as the Referentialist postulates, is non-aesthetic. The symbol of "grief" should, therefore, first lose its identity of "grief" in the ordinary sense, "As salt adds flavour to a stew, losing its character as grains of salt but adding a particular flavour to the stew,

the symbol must be dissolved in the musical sounds, losing its character as a symbol but adding its symbol-flavour to the total piece.<sup>50</sup>.

The import of music or the meaning in music should not be confused with the meaning derived from ordinary language. In order to understand the meaning of a message in ordinary language one needs little interference. If the message is direct and clear there will be little doubt as to what the sender wants. It is difficult to pinpoint what a message in music is because that is not the purpose of music from the aesthetic point of view. As mentioned earlier, the seeking of a meaning or message within art is regarded as a Referentialistic view which is also non-aesthetic.

If music is aesthetically created, its appreciation does not depend on decoding a particular message but rather seek to take the listener or beholder through a sharing process into the depths or insights of subjective human reality. The realm of possible feelings within a work of art and the insights gained from the work of art differ from both the creator and

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<sup>50</sup>Reimer B - A Philosophy of Music Education p.32.

the perceiver. Firstly the composer (creator) does not make a simple statement or message but a complex set of aesthetic qualities capable of giving rise to many and varied insights. Secondly, the creator is one person while the perceiver is another. The response to an aesthetic product is varied and non-teachable, or as Dewey asserts " *at the same time each will share a sense of significant insight into human feeling, by virtue of their sharing of the common human condition.*"<sup>51</sup>.

So, because the import of all types of music, is not fixed, it cannot be compared with ordinary language in that a specific message or meaning is transmitted, but rather takes the listener through an aesthetic sharing process whereby possible expressiveness is explored in order to understand human reality.

The perceiver, on perceiving the artist's work, will share the artist's insights into subjective reality which is captured in the work's expressive qualities. New possibilities of feeling are explored by the listener so that new insights into feeling are made possible which in itself is a creative experience.

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<sup>51</sup>Dewey J - Art as Experience p.54.

6. SINCE THE APPEAL OF MUSIC IS TO THE LIFE OF FEELING  
EVERY MUSICAL EXPERIENCE AND ALL EXPERIENCE WITH MUSIC  
MUST BE EXPERIENCE OF FEELING.

In sections 1, 2, 3 and 4 it was claimed that the life of feeling is related to art and that through art people created a medium through which they could express their perception of the inner-life as experienced by man.

The feeling or emotion which is an important aspect of music or artwork is not contemplated in isolation from the structure and form of the work, but all the aspects within the work including the expressive qualities which are closely linked with our emotion, help to build the aesthetic whole.

What we feel when listening to music is often our subjective feelings and need not correspond with what the composer felt when composing the work.

I believe the feelings which we experience because of the highly expressive nature of music should not be seen in isolation when contemplating a piece of art but should be explored together with the elements, form and structure of the music which are just as important as the feelings aroused.

At this stage I shall analyze the emotional qualities within music. If music is related to ordinary experience and feeling, and if musical experiences must be experiences of

feeling, it can be concluded, that music has the ability to "evoke", "express", "represent" a specific emotion. The emotion within a composition is however not the same as experienced in life.

A musical experience differs from a non-musical or non-aesthetic experience in the following ways:

1. the affective experience is dependent on the stimulus-situation, while the musical experience does not depend on extra-musical phenomena that are non-referential.
2. in everyday experience the tensions caused by the inhibitions of tendencies often go unresolved. With the musical experience the tensions within a composition become meaningful because of the relationship between the tendency and its necessary resolution.
3. in life, the factors which keep a tendency from reaching completion may differ from the factors which actually activated the tendency in the first place, for example a person who is hungry but who cannot find food. In music, especially Classical music, the music activates the tendencies, inhibits them, and provides meaningful and relevant resolutions.

In section 3 the problem of explaining or expressing an emotion into language was discussed and it became apparent that the naming of a specific feeling opens a realm of possible feelings. The ambiguity of a word poses the biggest problem for the receiver of a message.

It is possible to recognize a specific feeling within music. Music can be described as "joyful", "sad" "tender", and so on. When we describe the music as mentioned, it is not our own feelings that we express, but that which is "in" the music itself and which also contributes to the aesthetic value of the music.

Our ability to name the emotion in a piece is dependent on our previous exposure to music in general and our knowledge of music. Such previous musical knowledge help us to describe a phrase as "incomplete", a chord progression as "unresolved" or a note as "high", or "low". Emotional words like "sadness", "nostalgia" or "ecstasy" can be use in a non-behaviouristic manner to describe the basic emotion within the music.

To say that the music is "sad", does not mean that the person listening to it is experiencing the same feeling at the time. The person might feel happy at the time of listening to the "sad" music but because he can relate to feelings outside himself and his previous exposure to music of the same kind help in describing the emotion within the music. A person who listens to music in the classical idiom knows that the dominant seventh "wants" to move to the tonic chord.

Here again the "wanting" is not the listener's wish but that of the music itself. Even if the dominant seventh for one or other reason does not resolve to the tonic chord the listener may notice the unresolved tendency, but will not

insist on the chord being resolved to the tonic chord. It is therefore possible to "see" an emotion brought about through the harmonic functionality of the music from the tonal period - to use Coleridge's words "*I see, not feel, how beautiful they are*".<sup>52</sup> A second point of view in describing emotion in music is to refer to the emotional-arousal theory. This theory is based on the subjective realm of experience and is a direct result of the effect of the music on a person. A person may describe music as making him sick and not meaning the music is sick. This stimulus-response, cause-effect theory may contribute little to the appreciation of art or music but is a very part of musical experience. A person may identify a piece as "touching" without really feeling touched by it. Although the person does not feel a specific emotion he does recognize the emotion within the piece and that alone is part of music being aesthetically experienced. On the other hand, a listener might feel emotion X which is also in the music but the emotion which the hearer is experiencing, is not the same as that of the music. The emotion in the music is intense but that of the listener is superficial.

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<sup>52</sup>Barrett C - Collected Papers on Aesthetics p.190

The argument here is that the emotion of the listener can never be the same as that of the music. Even if the music tends to make me feel vivacious when listening to a vivacious tune, it is possible for me not to feel vivacious. The distinction again here is between the tendency of the music and my actual feeling. I may feel the tendency to dance, but the music cannot make me dance. On recognizing the tendency to dance in music, it may be in contrast to my not wanting to dance due to other factors. Lastly, one might ask "what is it for an emotion to be aroused in one"? A person may feel an excitement aroused by a particular situation and on recalling it at a later stage only remembers glimpses of images or feelings.

Likewise, a particular musical composition might lose its magnetic power on listening after a period of time. A person's emotional experiencing is bound to the interpretation of the situation or is sometimes highly particularized and is often sources of aesthetic value. In conclusion, the musical experience is experience of feeling but not in the ordinary use of feeling.

Firstly, the feeling/emotions can be within the music.

Secondly, musical expression of emotions/feelings tends to arouse an image of the emotion in a person (absolute expressionist). The latter (image) is however not the true



reflection of the emotion within the music. We can ask what is in the music which arouses an emotion (true or not) within ourselves. The arousal of an emotion in a person is bound to the situational factors at a given time or place (referential-expressionist). On the other hand, the excitement which we experience, is sometimes very particularized, that is, one might respond to the elements in the music or any other factor outside the music. On recalling the specific emotion after a period of time, as when hearing the music at a later stage in a new situation, much of the excitement seems to be lost.

It seems that an absolute expressionist view in explaining the feelings or emotion within the music is not really sound since the listener will never be able to respond to every emotion in the music. A referential expressionist approach sheds more light on the feelings or emotions aroused in a person and is it possible to look objectively at subjectivity.

7. MUSIC ATTAINS SIGNIFICANCE ONLY THROUGH ITS EXPRESSIVE APPEAL, AND ALL WORK WITH MUSIC MUST BE CARRIED WITH FULL COGNIZANCE OF ITS EXPRESSIVE APPEAL.

The question to be addressed in this section is; "What is the expressive nature of music?" In order to understand the expressive nature of music, I need to look critically at the

views of some of the expressionist writers. According to Deryck Cooke<sup>53</sup> the expressiveness in music lies in the "tensions" between notes. Each tension has its own "expressiveness". He quotes a few examples: the tonic is regarded as "emotionally neutral" so also the dominant. The major third expresses "joy" the minor third "depression" or "tragedy" and the minor sixth "active anguish in a context of flux".



The major sixth as a passing note is emotionally neutral but as a whole tone tension down to the dominant, in a major context is pleasurable longing in a context of flux.<sup>54</sup> Cooke refers to examples in Western music, like the minor third which has a "depressed" sound. According to Western ideas on music, the minor third does not form part of the basic harmonic series and is regarded as an unnatural depression of the "naturally happy state of things". Cooke warns that the minor third always expressing "sadness" and major third "joy" are relative terms and depend on the

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<sup>53</sup>Cooke D - The Language of Music p. 34

<sup>54</sup>Reid L A - Meaning in the Arts p. 131

context of the music. Cooke also explains expressiveness in music with regard to tensions in time and volume. Expressiveness through time is made possible by rhythmic accents, syncopation, duration of notes, tempo, simple or compound time, movement and phrasing. Expression through volume includes tone-colour and texture.

Fergusson criticizes Cooke's distinction between tonal and intervallic tensions. He also criticizes Cooke's attempt to work out a symbolic "vocabulary" of music, giving it the same status as language.

He agrees with Cooke that the basis for expression in music does lie with its elements that is, tensions with pitch, time and volume. Fergusson believes that the elements of music can be used metaphorically for example, tone has qualities of "colour". Tone or harmonies also appear to us as warm or sweet or hard as even fragrant.<sup>55</sup> To him tones have 3 characteristics that is, pitch, timbre and intensity. Rhythm is manifested through the intensity of tone and timbre enriches the texture. All these elements work together in the expression of feeling or, as he calls it, the "expression of belief".

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<sup>55</sup>Fergusson D E - Music as Metaphor p.13

Louis Arnaud Reid agrees with both Cooke and Fergusson that the expression of feeling lies with elements like pitch, time and volume (forming emotion "in" music), but disagrees with Fergusson that art expresses the feeling outside art or music. Reid agrees with Langer <sup>56</sup> that the "form of feeling" in a work of art can only be the form of the feeling of that work of art. Reid believes that it is wrong to assert that extra-musical (feeling of life outside art) which Fergusson refers to as "content" gives meaning to music. To him, meaning (expression) in music is simply musical and differs from the meaning of extra-musical life experiences.

I would agree with the claim that the expressiveness in music lies basically with the elements like pitch(melody), time and volume but if the music is to be experienced aesthetically (this is the main argument) one would need a more broader conception. In order to determine the aesthetic expressiveness of the elements in music one would need a more "omnific" approach. Such an approach would be to show how the elements responsible for the expression of feeling are intertwined, that is, the elements must work together in forming the aesthetic expression.

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<sup>56</sup>Langer S K - Philosophy in a New Key.

It is of course important to know the devices used in forming the expression for example " here comes the deceptive cadence" or " that is a minor interval" but labouring on musical devices is a Technical-Critical response to music (also called atomism) which can lead to concept teaching and is also a non-aesthetic response to music. Three responses are necessary to be able to experience the expressiveness of music aesthetically. Firstly the listener makes a perception of the expressive devices used in the music also called the Perceptual Response. Secondly, the listener reacts to the musical stimuli, also called the Reaction Response and, thirdly the listener makes an anticipation of musical events, also called the Imaginal Response. The latter will of course depend on the perceiver's knowledge of musical style.

The first and third responses usually work at the same time. It is important to note that all three responses work almost simultaneously in musical experience, being aesthetical. Any attempt to separate the intellectual perception from the sensuous perception of music is a non-aesthetic approach. With regard to the second view, that of the value placed on non-musical experiences in determining expressiveness, the following needs to be said.

I disagree with both Fergusson and Leonard and House who place a substantial value on non-musical experiences for

justifying expressiveness in music.

Although credit should be given to the fact that the feelings/emotions aroused when singing for example a school anthem or hymn has much to do with patriotism or sacredness, it cannot be denied that it is a referential insight into the expressiveness of music and therefore is non-aesthetic. Seeking meaning outside the realm of the music is to foster a music-education which is non-musical and will only help in producing non-musical people or societies and will help little in forming a sound philosophy for Music - education.

8. EVERY PERSON HAS THE NEED TO TRANSFORM EXPERIENCE SYMBOLICALLY AND THE CAPACITY FOR SYMBOLIC EXPERIENCE WITH MUSIC

In the first section on the symbolic experience of art by man I claimed that there exists a difference between language and art as symbols of experience used by man.

In this section I shall shed more light on these differences by looking at their functions and meaning. Language is a symbol used by man to express ideas about objects (not necessarily present) and these ideas can be used as reasoning agents, for example when people discuss politics and then argue or reason about it. Language as a symbol also has the capacity of expressing feeling or emotion. In section 3 I

claimed that the expression of feeling or emotion through language, by making use of category words in an emotional context, poses the problem of misunderstanding.

Every time a descriptive word is being used for a feeling, a huge realm of possible feelings opens. Language is defined by Langer as a symbolism because it has a system of symbols with definable elastic meanings and rules of combination, whereby larger units may be compounded.<sup>57</sup>

It was mentioned previously that language has aesthetic potentials in the manner of speaking for example " a JOY to see the performance, an ELEGANT proof, and so on. From the above it is clear that language from the aesthetic as well as the expressive point of view has certain limitations namely:

- a) It cannot express feeling truly.
- b) Although it has aesthetic value, it cannot truly be regarded as an aesthetic experience, in the same way as art. Music, on the other hand is not a symbolism, because the elements of music (art) are always newly created and although one can analyze what they contribute to the image the element cannot have any meaning or import apart from the whole.

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<sup>57</sup>Reid L A - Meaning in the Arts pp.68,69

As was mentioned earlier, any attempt to seek meaning in music by separating the elements (Intellectual Perception) from its expressive function (Sensuous Perception), is a non-aesthetic approach to music. To say that music or art is the "language of the emotions" or that music is the "universal language", and to use it both as symbolisms is a great error of thinking. (Cooke was criticized for trying to work out a symbolic "vocabulary" of music).

Symbolism in music has led many musicians, and especially music teachers, to damaging conclusions and highly questionable practices, for example notions that music has definite meanings, that music can convey specific emotions, that the best road to Music Appreciation is verbalizing the "meaning" of the music, and that musical structure may be defined in terms of the structure of language. If Music is not a Language or symbolism, what is music then ?.

Music is not a conventional symbol like language but an art-symbol or "expressive form". Music is firstly, an expressive form of life-experiences. Secondly, music is related to the life of feeling and therefore it can express emotion. Thirdly, it gives meaning or import to life-experiences.

The meaning of music is the aesthetic product which a person experiences, the pattern of life itself, as it is felt and directly known (the conception of subjective reality). Music



is a symbol but of a different order. It is an "unconsummated symbol" ("open")<sup>58</sup>. In order to distinguish more clearly between an art-symbol and conventional symbol I shall attempt to explain it with reference to the elements of symbols. Four elements are necessary to produce both a symbol and an expressive form:

1. the subject - the person who will make the symbol or the expressive form;
2. an object, the thing about which the symbol or the expressive form will be made;.
3. the symbol or expressive form itself;
4. the conception which the symbol or expressive form gives about the object.

Suppose that you want to build a house. The subject will be you. The object will be the bricks, cement, water, sand, and so on.

The symbol will be the house you have planned to build. The conception is a "dream house" or "cottage home" or any other conception of the symbol house you may build.

The same 4 elements also may apply to an art symbol. Here

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<sup>58</sup>Langer S - Philosophy in a New Key p.240

the composer is the subject, while the object with which he deals is "subjective reality" or "human feeling". The expressive form is a piece of music and the conception of the expressive form is the "meaning" of the piece of music.

What is therefore the symbolic experience with music?. What is the meaning of such experiences as transformed by man?.

- 1) No agreed upon meaning is possible or desirable with art-symbols.

This is in contrast with a conventional symbol, which depend entirely on precise knowledge. The meaning of an art-symbol is therefore "open" or unconsummated.

- 2) The product of an art-symbol is insight in the quality of feeling.

The subjective sense is not possible with a conventional symbol since the product of a conventional symbol is information. The expressive quality of a art-symbol is responsible for the feelingful response.

- 3) The meaning of an art-symbol does not point to something like a conventional symbol does. Art-symbols embody subjective reality which is difficult to pinpoint.
- 4) An art-symbol leads to creative experience because it is open or unconsummated.

The conception of the art-symbol is open and depends on the person's subjective responses. The conception of music is subjective reality NOT an emotion, message, story or other

non-musical conceptions.

- 5) The expressiveness of an art - symbol lies in its aesthetic qualities. The art-symbol has intrinsic value, something not to be found in an ordinary symbol.
- 6) An art-symbol has meaning only when we immediately feel its expressiveness. Nothing should hinder the process between the perceiver and the expressive form.

A conventional symbol functions as " go-betweens " or intermediaries.

In summary, the following can be said about music as a art-symbol. Music is an expressive or presentational form and the response to it as a symbol should be omnific. It is not the entities within the art-symbol which are important as aesthetic education but the experiencing of the sum of the parts. Music should be approached, taught, perceived, judged, responded to, as an expressive form if it is to become aesthetic education. On the other hand, music does contain symbols of the ordinary kind for example programme music. The aesthetic approach is not to ignore the symbols (which can also have aesthetic qualities) within the artwork, for by doing that, is to ignore an important element in the artwork. The symbol within the work should, however, contribute to become part of the total expressive effect of the work, which is in actual fact the stance of music being perceived aesthetically. Just as salt becomes transformed to

give new flavour to food, so should the symbol lose its identity within an artwork, giving new meaning to the whole expressive form.

9. THE ONLY SOUND BASIS FOR MUSIC EDUCATION IS THE DEVELOPMENT OF THE NATURAL RESPONSIVENESS THAT ALL HUMAN BEINGS POSSESS.

In section 2, it was asserted that an aesthetic experience to music consists of:

- 1) sensitivity to an aesthetic product, which is both teachable and measurable, and
- 2) response to an aesthetic product which is both non-teachable and non-measurable.

The perception of the aesthetic product was said to be intellectually inclined while the reaction to the aesthetic product seems as a result of our subjective and emotional responses to music ("the feelingful reaction"). It will be the aim of this section to critically analyse what is meant by our responses to an emotion in an aesthetic product (music) and how our responsiveness to music can form a sound basis for music education. Also under scrutiny will be the relationship between musical responses and our moving to music as an aspect of our response to musical stimuli. Also claimed was that any attempt to teach or direct a person's feelings or emotions when contemplating music, deteriorates

the aesthetic experience to the level of a hunt for some ingredient or "message" which has been cleverly devised in the music by the composer. It was also claimed that such a response is non-aesthetic, referential and is an inflated aim for music education. The latter contributes little to a sound philosophy for music education, in fact it has led to music being taught as "beauty", "excitement", "delight" and so on.

Our responses to music may differ, depending on the musical stimuli experienced. A person may respond in a very physical active way when experiencing rhythmical music for example dancing to Rockmusic. The discerning music listener in the concert hall, when listening to Classical music may also experience musical responses but of a different kind from that of the Rockmusic lover.

Both examples give an understanding of responses to music. Both cases explain how the listeners feel or perceive the music. It can be said that Rockmusic evokes the tendency within a person to dance to it depending on the situational factors surrounding the person. On the other hand the Classical music lover may experience music in quite a different way by going through different experiences of musical understanding. He may be perceiving the expressive elements of music and how it contributes to the expressive whole.

He may get insight into the depth of feelings giving new meanings to the expressive form of music. It can now be said that the Rock-music lover experiences a reaction (physical) response to music while the classical music lover contemplates music in a less physical way and perhaps more emotional way. Our responses to musical stimuli if they is to be aesthetically perceived can be both physical and emotional. To what extent our emotion contributes to our responses to music will be explained by referring to theories in this regard. A subjective view, explaining emotional responses to music is quoted by Meyer Emotion and Meaning in Music, and in the studies made by Vernon Lee, C.S Meyers, and Max Schoen.<sup>59</sup> According to them music responses are the result of a distinction. The distinction is between what the respondent feels (wants to feel) and that of the intrinsic emotional qualities within the music itself. Other subjective views explaining emotional responses to music are:

- 1) emotions are named and distinguished from one another. This view is the same as seeking within the music musical meaning outside the music itself and claims to be non-aesthetic or referential.

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<sup>59</sup>Meyer L B - Emotion and Meaning in Music p.8

2) emotions within music and responses to it are verbalized. As explained previously, any attempt to explain music or its responses at the same level as that of ordinary Language like Cooke did is a non-aesthetic approach to music. An objective view explaining an emotional response to music will now be examined. Two general categories of observable responses can be distinguished :

a) those responses which take the form of overt changes in behaviour and

b) those responses which take the form of less readily observable physiological changes. Firstly it must be noted that an overt response to music (observed behaviour) tells us little about the nature of the stimulus, the significance of the response or the relationship between them. In other words, emotional responses need not lead to overt observable behaviour. The Rock-music lover may show much more observable behaviour than does the Classical-music lover, but it does not mean that the former enjoys music more than the latter. Also it tells us little of the significance of the response or the nature of the stimuli. Most behavioural patterns are learned by man in the process of socialization. Likewise, the behavioural response to music is also a product of art. These responses are the responses of the listener or beholder after or while listening to a work of art. It is their reaction to the rhythm, melody, harmony, form, and so on, and involves feelings, emotion, subjectivity to name but a few. Secondly, physiological responses to music are factors like:

music has a marked effect on pulse respiration and external blood pressure<sup>60</sup> Many tests done on unborn babies as well as children, adults and even animals, prove this point. The problem with this view is however, that it cannot be determined which pattern of musical selection evokes the response and the particular physiological changes which take place. According to Rapaport Emotions and Memories, writers like Mursell<sup>61</sup> believes that it is the "tone as such" which causes these physiological changes. Meyer<sup>62</sup> believes that the physiological changes are not the result of "tone as such" but that the changes are the result of the person's mental process. Meyer believes that the physical responses to music are an aspect of the affective responses. Any emotional response therefore has its origin in the brain of a person. The musical experience is a product of the intellect and the emotion. Affective education ( education of feeling) includes both the intellect and the emotions not as entities but

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<sup>60</sup>Meyer L B - Emotions and Meaning in Music. p. 11.

<sup>61</sup>Rapaport D - Emotions and Memcry p. 21

<sup>62</sup>Meyer L B - Emotion and Meaning in Music.



working together in producing responses whether physiological or overt. A central idea concerning our emotional responses is that emotion or affect is aroused when a tendency to respond is arrested or inhibited. A behaviourist view to emotional response is that of John Dewey's "The conflict Theory of Emotion"<sup>63</sup>. They emphasize excitement and confusion which disrupt behaviour, as important characteristics of emotional conduct. They therefore emphasize overt behaviour as concomitants of emotional responses. The problem with this theory is that emotion may be felt without becoming manifested as overt behaviour. Another view is that of Mac Curdy, who has a Psychoanalytical approach to emotion. He believes that it is the blocking or inhibiting tendency which arouses affect. This view was also recognized by Paulhan's brilliant work of 1887 (ten years before Dewey) when he said: "If we ascend in the hierarchy of human needs and deal with desires of a higher order, we still find that they only give rise to affective phenomena when the tendency awakened undergoes inhibition".<sup>64</sup>

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<sup>63</sup>Angier R P - The Conflict Theory of Emotion  
pp. 390-401

<sup>64</sup>Paulhan F - The Laws of Feeling p.19

More complex phenomena are possible as a result of  
*the simultaneous or almost simultaneous  
coming into play of systems which tend toward  
opposite or different actions and which  
cannot culminate in action at the same  
time; always provided that psychological  
systems brought into play do not differ  
too widely in intensity...*<sup>65</sup>.

What Paulhan thus claims is that in order to produce an emotion, a tendency is inhibited, not by an opposed tendency but simply for some reason, physical or mental, the tendency cannot reach completion. With the second quotation Paulhan claims that two tendencies which come into play almost simultaneously can block the completion of one another. The result is not only affect, as a product of inhibition, but doubt, confusion and uncertainty as well. Confusion and lack of clarity resulted from conflicting tendencies can in itself produce a new tendency. The new tendency is a product of the mind, seeking for clarity. Any delay to produce clarity about confusion or conflicting tendencies can give rise to affect.

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<sup>65</sup>Paulhan F The Laws of Feeling. p. 273

Although the theories mentioned give an idea of how emotion operates within our bodies they gives little knowledge about what an emotion is. I will proceed by looking more closely at the physical responses generated by an emotion or affect (the heading of this section). Whether emotions are differentiated or not will be part of understanding responses in general. If we accept the claim that all emotions or feelings, for example, love, fear, and so on, are all the result of conflicting tendencies as mentioned above, what would our responses be to all these? Emotional behaviour (overt observable behaviour) is said to be natural and seems almost automatic, for example, when we experience the emotion anger, we would automatically respond to the affect by raising the voice, make appropriate facial expressions, and so on. These seemingly automatic responses to affect can be a form of communication and which Meyer refers to as "designative (denotative) behaviour"<sup>66</sup>. Much of our facial expressions, postural sets and motor responses accompanying emotional behaviour are actually learned. In the process of socialization, humans teach each other affective behavioural responses which are reproduced from generation to generation.

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<sup>66</sup>Ibid - p. 17

According to the above-mentioned, one can deduce that our reaction responses that is responses triggered by affect, are differentiated. This however does not prove that the emotion or affect is in itself differentiated. What I am trying to imply is that it seems that an emotion, for example, fear or love (affective states) may be the same emotional states and that the responses (reactions) to it is essentially undifferentiated, but that in our minds, in order to seek clarity, we differentiate between emotions, affect and reactions. To prove this claim the following can be said:

1) The more intense emotional behaviour is, therefore the more intense the affective stimulation, the less the control exerted by the ego over behaviour and the greater the probability that the behaviour is automatic and natural.

2) The more intense affective behaviour is, the less differentiated such behaviour tends to be, for example, extreme conflict may result in either complete immobility or in frenzied activity, while weeping may accompany deepest grief, tremendous joy, or probably any particular intense emotion.

3) The more automatic affective behaviour is, the less differentiated it tends to be.

What we experience as emotionally expressive in music or art is therefore not a single emotional state or quality, but the dynamic process of life itself - the motions of the human soul in all their depths and variety.

Although the affect may be regarded as undifferentiated, the affective experience may be differentiated because the latter has to do with an awareness of and cognition of a stimulus situation. This is the case with the Rock-music lover who inhibits the response to dance due to certain situational factors like listening to Rock-music in a stranger's place. The stimulus situation is differentiated and because of our awareness and cognition abilities we tend to differentiate our affective experience or affective responses. In this section I claimed that there are no differentiated emotions or affect, only differentiated emotional experiences.

What we thus seek in the music will not be a specific emotion, but an experiencing of emotion. Our natural responsiveness to music should therefore not be a referential response but a non-referential response which also adheres to the experiencing of music in an aesthetic way. The stimulus situation, the music, is non-referential, in the sense that it pictures, describes, or symbolizes none of the actions, persons, passions and concepts ordinarily associated with human experience. Our responses or affective experiences to music are differentiated and specific, but in terms of the musical stimulus and not in terms of extra-musical stimuli. To make this point more clearly: music may be differentiated into Popular, Classical, Baroque, Impressionistic categories and the responses only become differentiated in terms of

these categories and not in terms of extra-musical connotations. Both the musical stimuli and the musical affective experiences are therefore non-referential. From the above it is also clear that musical responses differ from non-musical responses in the sense that musical responses or musical affective experiences should be based on aesthetic principles while non-musical responses or non-musical affective experiences are usually based on non-aesthetic factors that is factors outside the music itself.

Non musical responses include associating music with images, memories, specific feelings, moods and stories or scenes. The music educator who explains the 4-note motive in Beethoven's fifth Symphony, by associating it with his growing deafness and explaining the 4-note motive as an omen to his future deafness, is an example of basing music on a story. This also encourages pupils to respond in an unmusical manner. Also regarded as an unmusical response to music is the music educator or music critic who is preoccupied with technicalities in music. He may complain heavily about the tempo, pitch, balance and tone or other aspects encountered in a performance.

He may take no cognizance of the music as an expressive form. Such a music educator, or critic, should firstly react on what he feels about the expressiveness of the performance, before complaining about what is done wrongly in a performance.

A musical response to music as mentioned earlier, is to react to the expressive form present in every musical composition and to share the emotional qualities in all its depth while exploring new insights of feeling. It involves knowing about what contributes to emotional expressiveness in music and how it all works together in producing the aesthetic whole.

It also involves a sensitivity to an aesthetic product which is both teachable and measurable. The musical response is therefore much more than just the subjective feelings of the listener, but is an intellectual process, where the mind and the emotions work together without necessarily being exemplified as overt behaviour. On the other hand our overt responses to music may also have aesthetic worth.

Donald M. Callen believes that our moving or responses to music is a resonant, pleasant accompaniment to our listening and also enhances appreciation of music. His theoretical justification for movement to music is supported by the uses of movement to the uses of movement in Dalcroze's - inspired components of the Orff and Kodaly methods of music-education.<sup>67</sup>

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<sup>67</sup>Callen D M - "Moving to Music" p. 38.

It is believed that our responses to music or our moving to music is important to interpret the emotionally expressive dimension of music as Bessie Swanson<sup>68</sup> described:

Children should be led to notice how their fundamental ways of moving, running and walking are expressive of different purposes and moods, depending upon the tempo, weight and energy used. The teacher can provide music that supports the different kinds of movement and the children can begin to transfer their understanding of expressive movement to an understanding of music ... The musical purposes for this early experience are to give the children a meaningful reason to for the listening to music, to direct their imaginations to it as an expressive medicine, [ creative form ] and to give them experience with its rhythmic elements ... bodily movement also can be used with both songs and recorded music to analyze and to develop a more precise understanding of details in melody, rhythm and musical form [ elements ]

Adults may show less overt movements than children do, but should also give attention as to how they respond musically

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<sup>68</sup>Swanson B - Music In The Education of Children  
pp. 68,73.



to music.

The refined expressive movements of people in a concert hall on hearing great music is also an accepted form of response to music and can also enhance music appreciation. As mentioned earlier it does not say much about the musical stimuli or whether the listener in fact appreciates the music aesthetically. The response of the listener may be positive or negative. It may be possible for a listener to appreciate music in an aesthetic way and still be able to respond to it in a negative way. A musician or listener may have an absolute clear understanding of the music as an expressive form and how the elements contribute to the aesthetic whole, but can still say afterwards that he does not like the music. The music may make him feel depressed or unstirred, but this does not mean that he does not understand the music aesthetically. On the other hand, music can be heuristic in a number of ways, for example the conductor's moving to music can be an object of aesthetic interest.

10. THE MUSIC EDUCATION PROGRAM SHOULD BE PRIMARILY AESTHETIC EDUCATION.

"What is meant by Aesthetic Education" and "how can music education fulfill the major function of aesthetic education?" are the questions that will be addressed in this section.

In order to shed more light on what is meant by aesthetic education I shall distinguish the difference between the process of communication versus the process of aesthetic creation.

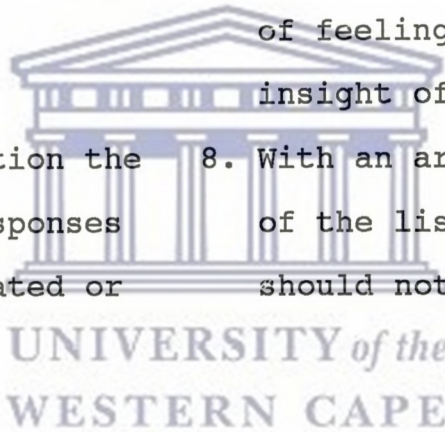
COMMUNICATION

PROCESS OF AESTHETIC EDUCATION

- |  |  |
|--|--|
| 1. Choosing symbols to carry a message   | 1. Exploration of the expression of a particular medium  |
| 2. Person to person  | 2. Artist to an artwork  |
| 3. The signals (words, gestures, noises, etc.) transmit the message                    | 3. No message involved - the medium works on the artist, while the artist works on the medium                  |
| 4. The aim of communication is to send over the message as <u>clearly</u> as possible. | 4. The aim of an aesthetic product is the exploration of expressiveness.                                       |
| 5. Little interference is involved with a message.                                     | 5. The more sensitive, skilful and imaginative the exploration and capturing of expressiveness, the higher the |

aesthetic quality of the work of art.

- |  |   |
|--|---|
| 6. The more clearer the communication, the more direct the message.                | 6. An artist portrays subjective reality in a work of art which is <u>shared</u> and is further explored as a creative experienced by the listener. |
| 7. The shorter and more direct the communication the better it can be understood.  | 7. A work of art does not dwell on sending a message but labours on the exploration of feeling, expression and insight of it.                       |
| 8. With communication the perceiver's responses can be anticipated or manipulated. | 8. With an artwork the responses of the listener cannot or should not be manipulated  |



Above differences are an extension of what was said about artwork not being a Language in the ordinary sense. The latter was dealt with in section 8 above. Also important in understanding aesthetic education, is the difference between an artwork and other man-made things.

While things which we make or manufacture may possess aesthetic qualities, an artwork only exists because of its aesthetic beauty. A person buys a painting not to cover cracks on a wall, but for its aesthetic beauty. On the other hand, a coffee table may have aesthetic qualities, but its prime function is to be used for serving coffee or tea. With the above as background information I shall now directly answer the question stated in the beginning of this section namely: "What is Aesthetic education?" Aesthetic Education is a humanistic approach to education. In order for art-education to become humanistic (it must contribute to human existence), it must become aesthetic education.

Education in the arts must help people share the insights into human subjectivity. Through aesthetic education people can understand those insights, by understanding where and how to find aesthetic insights.

By exploring and going deeper into the aesthetic qualities of the created work, people can now understand a work of art not as an abstract, superficial unrelated work, but as a true human experience and an essential part of human existence.

Two functions of aesthetic education are important in understanding aesthetic education:

1. it should promote the fullest possible sharing of

insights into human subjectivity contained in the aesthetic product.

2. it should give people opportunities for new insights through the exploration of feeling in the artwork, (as shaped by the artist) and broadened by the person himself.

The secret of an artwork lies much deeper than the individual or ordinary life, but is the experience of common human existence, as was pointed out by Carl Jung <sup>69</sup>

*The secret of artistic creation and the effectiveness of art is to be found in a return to the state of participation mystique - [that is] to that level of experience at which it is man who lives, and not the individual and at which the weal and woe of the single human being does not count, but only human existence.*

*This is why every great work of art is objective and impersonal, but none the less profoundly moves us each and all*

On the question as to where aesthetic insights can be found, one has to look inside an artwork. There are elements inside a work of art which contribute amongst others to the

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<sup>69</sup>Jung C - Modern Man in Search of a Soul p. 195.

aesthetic conception are rhythm, melody, harmony, form, tone color, dynamics, texture, and so on. Through aesthetic education people can now be taught how to understand the insights into an aesthetic product. Teaching art education aesthetically is to contemplate art as a sharing experience and not as a communication mode. The difference between the process of ordinary communication and that of art creation had been discussed in the beginning of this section.

How can music-education become aesthetic education?, is the second question to be dealt with.

1. The music used in the music education curricula should be music which contains in its created aesthetic qualities, conditions which can give insights into human feeling.
  - a) This has much to do with the selection of music for music education purposes.
  - b) The possibility that listeners, pupils, students will share the expressiveness in the music.
  - c) The discovery of new shades of feeling due to the aesthetic qualities in the piece.
  - d) To further the ability to share the insights in a wider variety and complexity of music.
2. Opportunities must constantly be provided for the created aesthetic qualities of a work to be shared. The teacher should not let his teaching interfere with aesthetic sharing. He can teach how to find aesthetic insights and where the expressive qualities lie within the music, but

should not dictate what the pupils should feel when listening to an aesthetic creation. The impact of the music should come first and last. The exploration of subtleties can be done in between by both the teacher and pupils.

3. The teaching which effectively increases the abilities of the children to share and explore the sense of feeling in musical works must focus on that in the music which express conditions of feeling. Aesthetic education in music or any other art concentrate on the objective conditions which give insight into feeling and which can be shared and experienced by pupils. Aesthetic education does not wait for a mystical spirit to happen within the music - it is a cognitive process.
4. The techniques and the language used by the teacher to focus on the aesthetic qualities of the music should never interpose themselves between the students and the music.

Any attempt by the teacher to interfere with the aesthetic qualities so that pupils for example are encouraged to look for a "hidden message" or to "illustrate" on paper the music's story is a hindrance to aesthetic education. By encouraging illustrations or stories when listening to music is an non-aesthetic approach to music because it redirects attention to factors outside the music. Using emotion-words to describe music is a general practice, but using

emotion-words in order to influence the listeners response to music is also a non-aesthetic approach.

11. EVERY CHILD MUST BE GIVEN THE OPPORTUNITY TO DEVELOP HIS AESTHETIC POTENTIAL TO THE HIGHEST POSSIBLE LEVEL.

How can the music-educator develop the aesthetic potential of every child to the highest possible level?

Firstly, it is important that in order to develop the aesthetic potential of the child, the teacher needs to have a clear understanding of aesthetic education and how it relates to his music teaching. His teaching should be from the aesthetic point of view. He should know how and where to look for aesthetic qualities within the musical composition. He should also know the restrictions of the aesthetic point of view. Beardsley in his book "The Aesthetic Point of View" tries to explain what is meant thereby: " to adopt an aesthetic point of view with regards to X is to take an interest in whatever aesthetic value that X may possess or THAT IS OBTAINABLE BY MEANS OF X".<sup>70</sup> Beardsley sees the

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<sup>70</sup>Beardsley - The Aesthetic Point of View pp. 20-21.



aesthetic point of view in terms of judging: *To judge X from the aesthetic point of view is to estimate the aesthetic value of X. He defines aesthetic value as the value that X possesses in virtue of its capacity to provide aesthetic gratification WHEN CORRECTLY AND COMPLETELY EXPERIENCED.*

It is the phrase "correctly and completely" which needs explanation. By completely he means that the more a person is exposed to experiences with music the better his judgement and standard of judgement with regard to music will be.

The music educator needs to have a thorough musical knowledge in order to be able to judge music on aesthetical principles. The music-educator who attempts to show interest in different musical styles and types will have a more complete and reliable aesthetic judgement of music in general. This is also one of the tenants of music education, namely to be cosmopolitan giving recognition to the value of all kinds of music. The latter will be explained in the next section. With the term "correctly" Beardsley refers to the cognitive dimension of appreciative skills. As was mentioned in the previous sections, affective education (education of feeling) has two concomitants, namely the affective and the cognitive. It was also pointed out that the affective

experiences dominate but that the cognitive experiences clarify the affective. Aesthetic appreciation is not only an affective process but it involves objectiveness which is a product of the intellect.

The music educator who organizes his program to develop aesthetic sensitivity by his pupils must however understand the dual nature of the aesthetic experience that is the cognitive aspect which is perceivable and teachable, and the affective reaction which is not.

It includes class lessons (class music), programmes of instrumental tuition, orchestras, choirs and ensemble groups, and so on. It should be noted that music education is an ongoing process which not only takes place inside the school but also in the community, for example, Cultural societies, church choirs or musical groups, regional orchestras, and so on. The radio and television also plays a role in music education, together with the theatres.

The emphasis in this dissertation is on music as a curriculum subject. It is the class music lessons which all children experience at some stage of their school careers and which are seen as contributing to their "general" education. Within the school the teacher is faced with the problem of how to organize the music program to increase the level of each individual's aesthetic sensitivity. It seems that the "music

appreciation" class will be the answer to this problem.

The music appreciation class can be approached from either creating, performing or listening. According to Goolsby it is the listening however, that lends itself effectively towards music appreciation from the aesthetic point of view.<sup>71</sup> It is important that the general music class becomes an open forum for experiencing all types of music. The pupil should be able to answer questions on why for example he likes spiritual music. Is it perhaps because of the chord-progressions, interval arrangement of the melody, the repeated rhythmical pattern on the guitar or cymbals or is it because of the repetitive nature of the words. Through this method the teacher can then teach the elements of the music. He can then proceed by explaining how the elements in the music contribute to the music's expressiveness. Each and every performance, whether it is the choir, the band, orchestra or percussion-ensemble, should become a laboratory where pupils have the opportunity to analyze how composers have manipulated the materials of music to produce a certain composition. The appreciation of music is a by-product of understanding. As was mentioned earlier,

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<sup>71</sup>Goolsby T W - "Music education as aesthetic education" p.18.

disliking a piece of music might be as natural a result of understanding as learning to enjoy it.

The musical art should be accessible in all its forms although the choices people make within that selection are personal ones.

In order to be able to appreciate art, the following:

- a) perceiving and recognizing the components of an auditory aesthetic object. This has much to do with the elements of an expressive work, for example, pitch, rhythm, dynamics, and so on.
- b) perceiving and describing the relations among the complexes of an auditory aesthetic object. This is the regional qualities of the elements mentioned in (a).
- c) perceiving and describing the organization of the complexes of an auditory aesthetic object. This includes the structure and form of the musical composition and how they contribute to the expressive nature of the composition.
- d) assessing the aesthetic value of a musical composition. This includes both the affective and cognitive reasons of musical appreciation.

Of particular interest are the anticipated difficulties with concepts and the anticipated difficulties based on

misconceptions that pupils may have as explained by Goolsby.<sup>72</sup> (Table 2)

12. MUSIC EDUCATION SHOULD BE COSMOPOLITAN, EMPLOYING ALL KINDS OF MUSIC AND GIVING RECOGNITION TO THE VALUE OF ALL KINDS OF MUSIC.
13. NO TYPE OF MUSIC CAN BE IGNORED IN THE MUSIC PROGRAM.

The music used in music at all levels and in all activities should be good music that is genuinely expressive music. Most music educators have felt for a long time that only some music which is generally "polite", sweet, well-behaved, and so on, should be used for music education purposes. Some music educators also believe that only serious music is good music and that Popular music has little or no educative role. Music education as aesthetic education as explained is a humanistic approach, giving merit to music as a human experience (table 3). Music education is seen as a sharing process of human feeling. The judging of the musical merits of work is not the prime purpose of aesthetic education, but

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<sup>72</sup>Ibid - pp. 19-33.

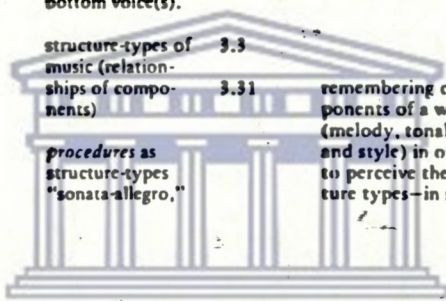
**TABLE 2**  
**AESTHETIC SKILLS**

1. Skills	2. Concepts	3.	Anticipated difficulties—inherent in concepts. Students may have problems in:	4.	Anticipated difficulties—based on misconceptions. Students may reflect (though they need not articulate) the belief:	
1.1 perceiving and describing the components of an auditory aesthetic object	2.1 elements of music	3.1		4.1		
	2.11 pitch	3.11	discriminating <i>slight</i> differences in pitch, volume, or duration; discriminating within families of instruments (e.g., a viola playing in the upper register and a violin playing in the lower register).	4.11	that devoting attention required to study "art music" is less pleasant than what is required for "pop music."	
	2.111 high-low					
	2.12 intensity					
	2.121 loud-soft					
	2.13 duration					
	2.131 long-short					
	2.132 pulse (meter)					
	2.133 rhythm (groupings)					
	2.14 timbre		3.12	remembering the names of relatively unfamiliar instruments (e.g., celeste, claves, harpsichord).	4.13	that electronic and/or atonal music cannot possess aesthetic value.
	2.141 instruments					
	2.1411 voice					
	2.1412 strings (excluding harpsichord)					
	2.1413 woodwinds		3.13	computing any "required" mathematical principles	4.14	that shorter and/or faster works of serious music are much more enjoyable.
2.1414 brass						
2.1415 non-pitched percussion						
2.1416 pitched percussion (excluding piano)		3.14	developing the language to discuss concepts.			
2.1417 keyboards (piano, organ, harpsichord)						
2.1418 electronic instruments						
2.142 number of voices/instruments						
1.2 perceiving and describing the relations among the complexes of an auditory aesthetic object (regional qualities)	2.2 complexes of music (relationships of elements)	3.2		4.2		
	2.21 melody		3.21	coping with the increasing demands for the technical language required to objectify the qualities of the music (will want to discuss in primarily subjective terms).	4.21	that some examples are more enjoyable than others—form premature judgments.
	2.211 auditory movement					
	2.2111 tempo (and changes)					
	2.2112 meter (and changes)					
	2.2113 harmonic rhythm					
	2.212 alteration of melody		3.22	distinguishing tempo from meter from rhythmic groupings.	4.22	that fast music is much better than slow music.
	2.2121 variation					
	2.21211 pitch					
	2.21212 rhythmic					
2.2122 augmentation		3.23	distinguishing themes or melodies altered	4.23	that only Baroque, Classical, and "some" Romantic music has wholeness.	
2.2123 diminution						
2.21231						
2.21232						
2.21233						

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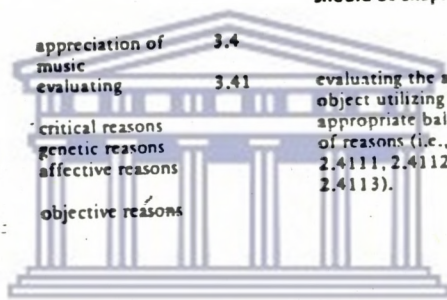
1. Skills	2. Concepts	3. Anticipated difficulties—inherent in concepts. Students may have problems in:	4. Anticipated difficulties—based on misconceptions. Students may reflect (though they need not articulate) the belief:			
1.3 perceiving and describing the organization of the complexes of an auditory aesthetic object	2.251 monophonic	3.291	4.29	especially in regard to tonality and style.  that any use of counterpoint in theme development qualifies as polyphony.		
	2.252 polyphonic					
	2.2521 number of voices	3.292	4.29			
	2.2522 fugal (canonic)					
	2.2523 imitative	3.292	4.29			
	2.253 homophonic					
	2.2531 melody or theme in top, middle, or bottom voice(s)	3.292	4.29			
	2.2532 accompaniment in top, middle, or bottom voice(s).					
	1.31 interpreting vocal, program, or functional music	2.3 structure-types of music (relationships of components)	3.3		4.3	that the "tuneful" parts of works are much more enjoyable than the development-type sections (where the
		2.31 procedures as structure-types	3.31		4.31	
2.311 "sonata-allegro,"						
1.32 perceiving the human regional qualities in an auditory aesthetic object				composer truly demonstrates his craft).  that there is no structure or aesthetic value in electronic music.  that program music is decidedly preferable to other genres of art music.  that the students are merely noting a correspondence of the music with the story.  that there exists a marked bifurcation in the objective components and the human regional qualities—that the human regional		



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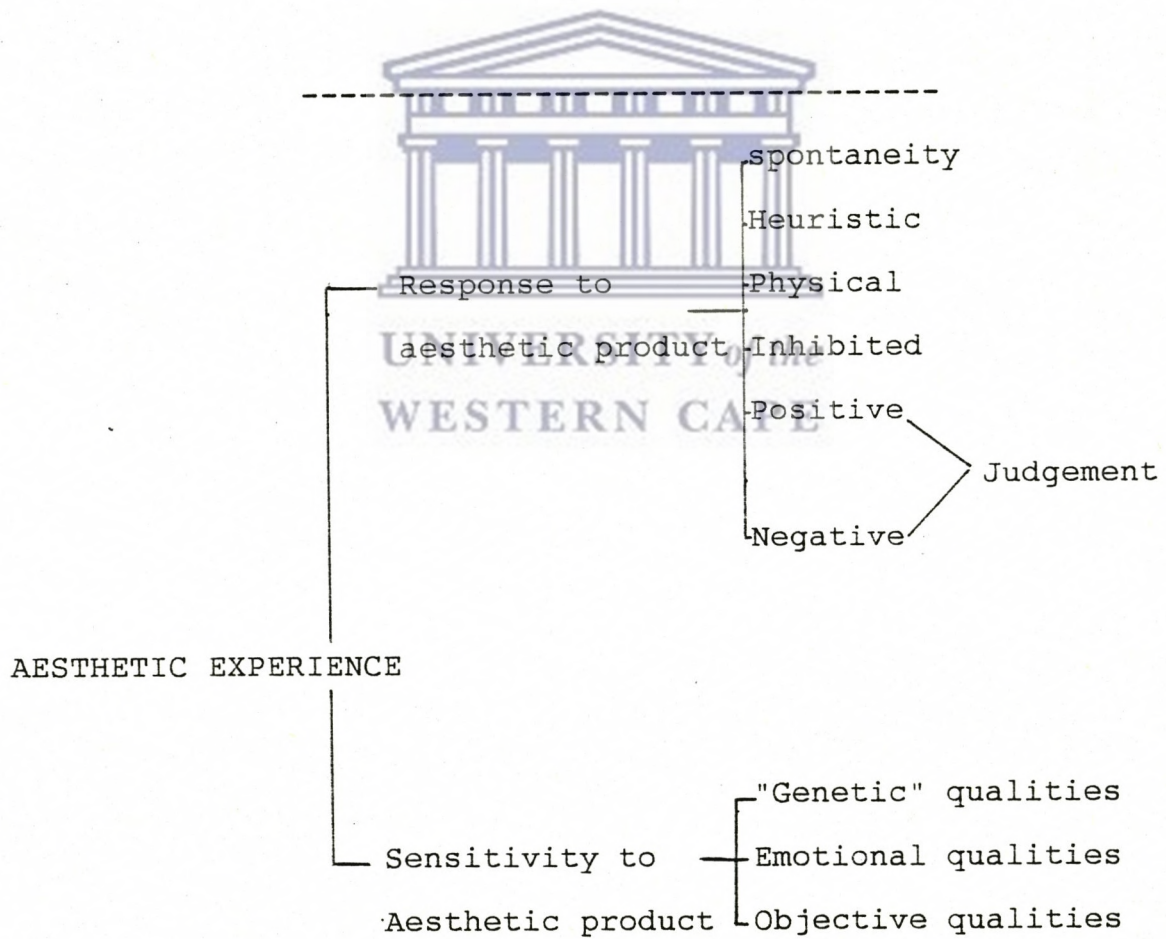
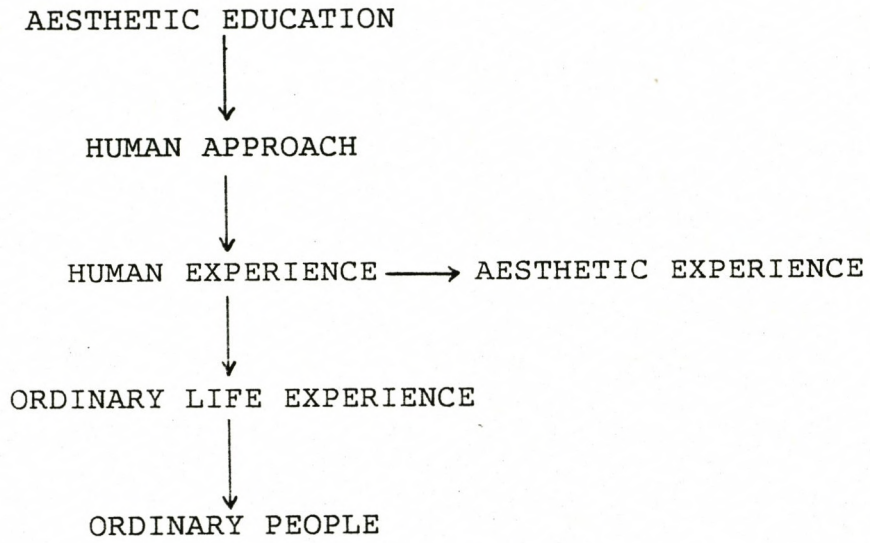
1. Skills	2. Concepts	3.	Anticipated difficulties—inherent in concepts. Students may have problems in:	4.	Anticipated difficulties—based on misconceptions. Students may reflect (though they need not articulate) the belief:		
1.4 assessing the aesthetic value of a musical work of art	2.335 Conclusion qualities		the qualities of Exhibition and Conclusion; as well as between Development and Transition.		qualities are merely provided by the listener and his attitude/mood.		
	2.34 the "shaping of the line"		3.36	recognizing that the components and structure of music dictate how the line should be shaped.	4.35	that the line could be shaped in any manner.	
	2.4 appreciation of music		3.4		4.4		
	2.41 evaluating		3.41	evaluating the art object utilizing an appropriate balance of reasons (i.e., 2.4111, 2.4112, and 2.4113).	4.41	that affective reasons and objective reasons are incompatible, and that judgment is simply a matter of taste and ...	
	2.411 critical reasons						
	2.4111 genetic reasons						
	2.4112 affective reasons				4.411		
	2.4113 objective reasons						
		2.41131 unity 2.41132 complexity 2.41133 intensity		3.42	comprehending how unity and complexity (2.41131 and 2.41132) can be balanced; that is, that complexity is not "magnitude" nor "disunity," and unity is not "simplicity."	4.412	"beauty is in the eye of the beholder."
		2.412 salient features 2.4121 merits 2.4122 defects				4.42	that it appears contradictory that some features of a musical work are a "merit," yet can be a "defect" in another work.
		2.413 judgments					
		2.42 valuing (liking, prizing)		3.43	accepting the criteria and critical reasons to evaluate and judge the aesthetic value of a musical work.	4.43	that art music is appropriate only for previous generations, but accepts the imposition for nonaesthetic reasons.



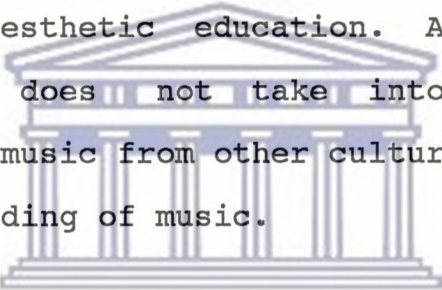
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TABLE 3

AESTHETIC EDUCATION PROCESS DIAGRAM



rather the process gives a better understanding of the feeling embodied in the music. The liking or disliking of a musical work is an external factor and is often a personal judgement of the listener. He should be able to adapt to changing musical styles and types while giving recognition to its expressiveness. Not any composition is proper for music education purposes, but the educator should carefully select what is proper in order to teach music aesthetically. The age and development of the pupils are also of importance. Any music programme which gives no recognition to the music of other cultures or types of music, fails in its attempt to teach music as aesthetic education. Any syllabus of music education which does not take into consideration the contributions of music from other cultures, gravely fails to teach the understanding of music.

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14. ALL INSTRUCTIONAL MATERIAL SHOULD BE MUSICAL MATERIAL OF THE HIGHEST POSSIBLE QUALITY. ALL TEACHING SHOULD HAVE AS ITS PRIMARY OBJECTIVE THE ILLUMINATION OF THE ART OF MUSIC AND SHOULD EMPHASIZE MUSICAL VALUES AND NOT EXTRA-MUSICAL VALUES.

What are the criteria for musical material of a high quality and are these criteria applicable to all types of music?, are

the two questions that will be addressed in this section. Two criteria are necessary in order to determine whether a music composition is of a high quality:

1. the composition must be a genuine and honest work created by the composer.
2. the composition should have simplicity that is only the important aspects should be emphasized, while superficiality within the work should be evaded.
3. the musical composition should have high expressive qualities

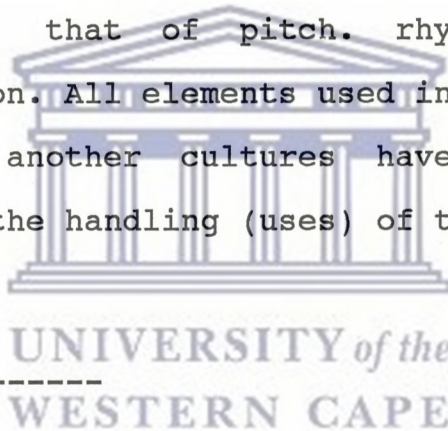
In order to make the above-mentioned criteria applicable I shall make a comparison between good and great music. Good music differs from great music in that the former has simplicity of harmony, text and expressiveness. The listener follows the melody easily within its first or second hearing and can plumb its depth easily and quickly. The listener or performer loses interest after continuous hearing, except when it is associated with extra-musical factors, for example marriage, patriotism, and so on. A school-anthem's music may be an example of good music enjoyed by the whole school because it is tuneful, has aesthetic value and has depth, but cannot be regarded as great music, because the music is dependent on the text to a certain extent and even if both text and music have equal worth it relies on an extra-musical factor, namely loyalty or patriotism to the school. Further, great music differs from good-music in two ways:

1. the subtlety of expression;
2. the abstractness of expression.
3. it remains an "evergreen".

As explained above, good music has limited expression of subtlety because it is often closely linked with its text and the meaning of it that is external factors. Great music exhibits much more subtlety with regard to musical ideas and the treatment thereof. Themes are developed and the rhythms are more complex. The composer decides on the form and medium in order to present the fullness of the musical idea. Harmonies are carefully selected and are not easily anticipated. It has function within the work, for example colour, timbre, resonance, and so on. All aspects of the music are finally integrated into an expressive whole. Good and great music also differ with regard to abstractness. Both good and great music originate from the life of feeling and is a product of the felt-response. Great music does not call up a specific feeling but expresses the life of feeling (inner life). Great music expresses symbolically the life of feeling, which cannot be expressed through language or any other medium of human expression. Music of a high quality for the music-educator in actual fact means music which is either good or great as explained above.

Good music should be taught in order to give a better understanding of great music, while great music also facilitates the understanding of good music. Any music which

depends entirely or almost entirely on extra-musical factors<sup>73</sup> cannot be regarded as either good or great music.<sup>74</sup> Music depending on extra-musical factors are also not in line with music being perceived as aesthetic education. The music educator who bases his teaching of any type of music by relying on extra-musical factors for example a story associated with the music, gravely fails to teach music from the aesthetic point of view, giving music the same status as that of ordinary language. Different types of music whether being Popular-music, Jazz-music, African-music or Serious music are all bound by the same basic principles or elements, namely that of pitch. rhythm. melody, form, dynamics, and so on. All elements used in all types of music, also that of another cultures have these same basic elements. It is the handling (uses) of the elements within a



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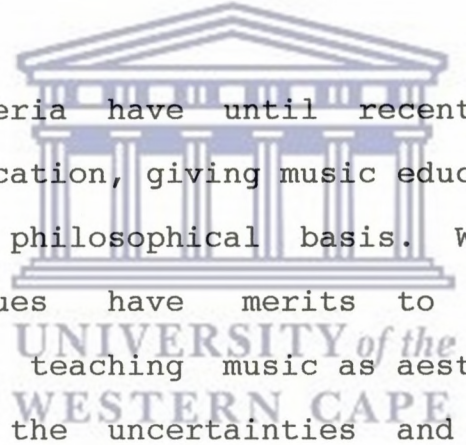
<sup>73</sup>Extra-musical factors are factors which lies outside the music itself and often form the basis for understanding music. It also form the basis of the Referentialists theory. To the author such a basis is non-aesthetic.

<sup>74</sup>Leonhard C, & House R W - Foundations and Principles of Music Education p.101.

composition which is of interest and which gives music different meanings. Through the teaching of music as aesthetic education people come to realize how inter-cultural music really is which also give a better understanding or appreciation of the different types of music in general.

Just as no culture can roam on not being influenced by another,so can no type of music claims that it was not influenced by one or other type at some time or stage, e.g; the Australian music was influenced by Aboriginal music, and so on.

#### SUMMARY



Instrumental criteria have until recently, operated well within music education, giving music education a rather poor and unconvincing philosophical basis. While some of these instrumental values have merits to a certain extent, understanding and teaching music as aesthetic education can remove many of the uncertainties and false conceptions operating at present. Aesthetic education departs from the belief, that man uses his life experiences to interpret and understand his world. He also symbolizes about life objects and experiences through art. Ordinary experiences are turned into aesthetic experiences through art works and it is with aesthetic experiences that a direct appeal is made on a person's affective capacities. Affective education through art works is both subjective and objective. Emotions or

feelings can be transmitted through art which cannot truly be explained through ordinary language. While both Formalism and Referentialism have merits in facilitating understanding of emotions within music, it is the Expressionist theory which complements music as aesthetic education. Since the import of music is not fixed, it is possible to fit any expressive meaning that fits it. Expressiveness within music contributes to aesthetic appeal and this is attained through discovering the expressive agents within music, that is pitch, rhythm, volume, melody, harmony and form. It is however, the total of expressive parts which contributes to what we experienced as aesthetically. Our responses to aesthetic products are the result of our emotional or subjective responses to art products and also are the basis for creativity in music. Music education needs to be concerned amongst others with aesthetic beauty, be humane as a field of study, help people share the insights into human feelings or subjectivity, HOW and WHERE to find these insights, explore the aesthetic expressive qualities of work, and promote new insights through a sharing process. In short, music education should become aesthetic education, teaching aesthetic sensitivity. Through aesthetic education pupils and students are given opportunities to develop aesthetic potentials, while being exposed to a wide range of musical types and cultures, giving recognition and value to all kinds of music.



CHAPTER 3

"SERIOUS" OR "SOPHISTICATED" AND  
"POPULAR" MUSIC IN AESTHETIC  
EDUCATION

In chapter 2 I claimed that music education, in order to be regarded as aesthetic education, should make provision for the experiencing of all types of music as an expressive form. It was further stated that music education should be regarded as cosmopolitan or intercultural, employing all types of music, including those of other cultures. The intercultural perspectives in music education has implications for the broadening of the basis of current music education curricula, to include the teaching and learning of music from all cultures. The only criteria for the selection of music to be used in the music programme should be based on aesthetic criteria like genuine expressiveness and musical excellence (good or great music). The questions relevant to the music-educator are:

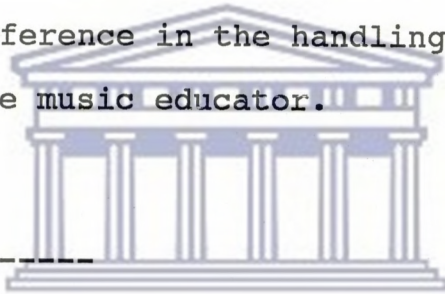
- (a) whether the music selected can in fact lead to aesthetic experiences.
- (b) can it give insight into the realm of human feeling and

explore through a sharing process, the depth of feeling.

(c) does it give a deeper insight into human life as experienced through feeling.

The music should come first and last and only afterwards does a persons "liking", "disliking" or "judgement" come into play. Although some music for example Eastern music<sup>75</sup> may leave most Western-listeners untouched, it is only through music-education being perceived as aesthetic education, that people come to enjoy its aesthetic meaning.<sup>76</sup>

The belief that all music has the same basic elements and that the character and style of a specific type of music is caused by the difference in the handling of the elements, is of importance to the music educator.



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<sup>75</sup>Hindley G - The Larousse Encyclopedia of Music.  
p.25-40

<sup>76</sup>Hindley G gives in this book a deeper understanding of music of different cultures through descriptions and explanations.

The MENC Tanglewood symposium of 1976 also found that by using different Popular musical types in the music courses, more could in fact be learned about music in general.<sup>77</sup> In this chapter I will discuss whether in fact Popular music together with Classical music, can be used as expressive forms in the music programme. Can there be a peaceful coexistence between Pop and the Classics? The limitations of the aesthetic ideal with regard to Popular music versus Classical music will also be addressed. Firstly, I will explain what is meant by the terms "Popular" and "Classical". "Popular" or "Vernacular" music's earlier meaning that is from 1858-1898, meant music or concerts appealing to a wide audience. An example of such concerts was the London Popular Concerts which was founded by Benedict in 1858, and continued until 1898. Since the late 1950's, however, "pop" has had the special meaning of non-Classical music, usually in the form of songs, performance by such artists as the Beatles, the Rolling stones, Abba and so on.<sup>78</sup> "Pop-groups" and "Pop-festivals"

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<sup>77</sup>Maccluskey T - "Peaceful coexistence between Pop and Classics".

<sup>78</sup>Kennedy M - The Oxford Dictionary of Music p.558.

emerged which consisted of Pop-singers with guitars, drums and sometimes sophisticated electronic instruments. Popular music (Pop-music) qualifies as a source of musical excellence and expressiveness. A distinction must be made between Popular music and Jazz. The two styles are not the same although they influenced each other. Jazz originated in the U.S.A in the late 19th century chiefly amongst the Black Americans. The art started with Rag-time music (Scott Joplin), which developed into the "blues" (W.C Handy), the "Swing" (B.Goodman, Glen Miller) until the "Be-bop" also renamed "Modern-Jazz".

Jazz also influenced many contemporary composers of "serious music", like Debussy's "Golliwogg's Cakewalk", Stravinsky's Ragtime music, "Ebony Concerto", as well as composers like Woody Herman, Hindemith, Poulenc, Weill, Krenek, Lambert and Copland. Composers throwing a bridge between Jazz and Symphonic forms include, Gershwin, Rolf Libermann, Leonard Bernstein, Gunther Schuller, Richard Rodney Bennett, and John Dankworth. For the purpose of this thesis I will refer to all music which is not Classical music, as Popular music.

"Serious music", "sophisticated", "Cultivated music", "Fine-art music", or "Classical music" are terms used to categorize all music which is not Popular or light music (entertaining music). These include music from the Baroque

era (1650-1750) right through to the music of the Modern age. This type of music includes the development of the symphony and great composers like Bach, Beethoven, and Mozart. Classical music is also referred to as music of permanent rather than ephemeral value.

Popular music, in contrast, with Classical music is often believed to have little educational value in music education. Music teachers usually teach the more sophisticated music, because they felt that the latter could contribute more educationally to the well being of the child. Furthermore, the teaching of Classical music to the children poses less of a threat to the teaching of music education. The following views are often raised as reasons for not including Popular music in the music education programme:

1. Popular music as such need not be taught in the classroom since this music forms part of the child's recreational activities
2. The music educator's job is to perpetuate Western art music and to open doors to its perception in the minds of the children.
3. It is not the concern of the music educator to join in the adolescent's business of growing up.
4. Students soon lose respect for teachers who try to join in their subculture.

5. Popular-music also called "body - music" <sup>79</sup>is the expressive part of the cultural milieu of the adolescent and is therefore seen as an empty gesture within the classroom.

The teacher is often confronted with the question, " how would "out-of-school" knowledge become part of "in-the-school knowledge"?

6. If we teach Popular music in the classroom, are we not in fact duplicating what the media does?

7. Where do we start when we want to teach Popular music in the school?

The overall question concerning Popular music is whether in fact the inclusion of Popular music in the curriculum is in any sense a worthwhile endeavour.

Witkin <sup>80</sup> claimed that Popular music in the music education curriculum is an "empty gesture" "

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<sup>79</sup>Idhe D - "Bach to Rock, a musical odyssey" p. 6

<sup>80</sup>Witkin R - The Intelligence of Feeling p.130

*... despite the immediate appeal that listening to pop records and talking about them has for the pupils, their general response to the music lesson is not, in many cases, improved in the slightest.*

Michael Burnett and Ian Lawrence<sup>81</sup> in contrary to the view of Witkin claim that Popular music in the music curriculum has value if approached from the aesthetic viewpoint. In order to justify their claim they went out to test two hypotheses:

1. Popular music played in the classroom is nonproductive, since pupils will tend to see it as an "empty gesture".
2. when attention is directed to the music, the response is identical to when attention is directed towards non-musical aspects of Popular music.

The experimental design was structured on a forty-minute teaching period, using 13-14 year old pupils as experimental models. They used a "pretest", "post-test" design, an experimental and control group for each hypothesis in different schools.

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<sup>81</sup>Burnett M, Lawrence I - Music Education review Vol 2

A specific task was allocated to the experimental group, that is questions concerning a particular "Pop"-song. With regards to the second hypothesis questions for the experimental group drew attention to the musical elements of the Popular music the pupils have just heard for example "What instruments can you hear in this song?" Questions for the control group, drew attention away from the music and towards other aspects of the "pop-culture", e.g. "Who are your favorite pop-groups or singers?" Before and after answering the questions, both the experimental and control groups listened to the record (known artist, unknown song) and estimated their enjoyment on a 7 point scale, the first score being the pretest score, the second the post-test score. The effectiveness of the experiment centered on the possible difference between the two scores. The tests were run, with both the experimental groups and control groups, running at the same time. Attention was given to the neutrality of the teacher and also the neutrality of the selected song.

The results can be summarised as follows:

1. Both the individual and combined experiments suggest that under certain conditions it appears possible to include Popular music in the school curriculum. Pupils did not



object about the non-chart music being used in music-classes, which suggest that adolescent pupils can accommodate their own music as part of school music.

The experiments gave evidence of increased enjoyment of Popular music by the experimental groups. The results also indicated that interest in the Popular song under consideration was not lessened by its inclusion in the music lesson, but rather that interest was increased.

Even where the experiment's role was neutral the teacher's role was minimal, and where the experiment's role included personal interaction with both groups, the results of the experiments were consistent. The experimenters had to reject both hypothesis mentioned above.

The following are the conclusions reached by the experimenters:



1. there is value in incorporating Popular music into the curriculum on a short term basis and if the object is to develop "aesthetic sensitivity" . There are however certain conditions for including Popular music in the school curriculum:

- a) that non-chart Popular-music was used.
- b) the pupils' attention was directed to the aesthetic qualities of the music.

c) there were repeated hearings of the music.

Other implied conditions for including Popular-music in the curriculum are:

1. the Popular music was included for its musical value and expressive qualities and NOT as a goodwill gesture on the part of the teacher.
2. the teacher's attitude towards the music was open-minded and interested in the Popular idiom. An over critical approach by the teacher will prove counter productive.
3. the teacher must make his own value judgements when selecting suitable music. The music played or performed should have genuine expressive value and potential and lead to an aesthetic appreciation.

The results of the above-mentioned experiments, however do not tell whether Popular music of a non-Western culture will in fact draw the same conclusions as that of Western Popular music.

The music used in the experiments was non-chart music (unknown song), of a well known composer i.e. "Sad Liza" by Cat Stevens. Although the song was not well known the idiom was, so that the respondents could easily relate to it. The song was taken from the Western Popular music repertoire

which in general is a highly commercialized music idiom. Although it proves that Popular music can in fact be used in the music education programme, it gives no indication whether Popular music of a different culture which is not so highly commercialized, will also lead to an increased appreciation of that music.

One important point, however, is that of the aesthetic approach which gives meaning to Popular music in an educational setting. When the attention is drawn away from the aesthetic qualities within the music, the interest decreases for the music. Concentrating on the elements of the music and how it contributes to the expressive whole, causes an increase in the appreciation of such music. The results of the experiments again emphasize the importance of aesthetic education and its influence on music education.

Popular music if approached as aesthetic education has relevance and meaning for music education. This claim also holds as a defence for Popular music in the schools and against notions to the contrary.

Although Popular music can and should be used in the schools it does not mean that all other types of music should be excluded. Classical music, music of other cultures and styles surely need to be part of the music education programme and also plays an important role in teaching music in the schools. Classical music has for a long time

dominated the music educational scenes, because music teachers' attitudes were not very adventurous and open when it comes to teaching music. Traditionally, the music teacher has taught music from the great composers to pupils, because it was expected of him to teach Western art and to instill wholesome ideals of conduct through his teaching of Classical music. Traditionally, it was accepted that Classical music was "save music" for teaching purposes and that it portrays life at its best. Popular music, because of its high commercial value, was shunned as being unimportant and of having little if any educational value. For a long time the music teacher battled to get his art across to the pupils who became more interested in Popular music than Classical music. In order to make Classical music more meaningful and understandable to the pupils, teachers went to great lengths in explaining the meaning of such music, depicting meaning through often unrelated stories, associations and wrong connotations.

Pupils came to understand Classical music only if they could understand the "message" associated with the "stories" of the music. Where teachers taught Classical music successfully, pupils battled to relate it to their own life experiences, which left music teaching in the schools very much isolated and in a turmoil state. Even teachers often questioned their

own teaching practices, because ...*Classical music is dead amongst the young* <sup>82</sup>. Music education needed new perspectives in order to revitalize and make music teaching meaningful in the schools again. Young pupils became more and more addicted to the Rock-culture and less interested in the music teaching at the schools. What was the reason for this phenomena? Sophisticated electronic instruments mostly paved the way to a Popular-culture. Pupils can now make almost any possible sound by only depressing an electronic button. They immediately became musicians and composers and no longer needed the music teacher. Sight-singing, theory, composition and technical skills were unnecessary in the new Popular culture. The traditional culture (Classical music) caused an imbalance in the modern high technological society, or as John Naisbitt put it: "*The more high tech, the more high touch*" <sup>83</sup> High tech would create a need for "high touch". The sudden vacuum which was caused by the high technological society and the traditional culture was filled by a Rock-culture. Rock-culture changed the way people dressed and were seen

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<sup>82</sup>Bloom A - The closing of the American Mind. p.69

<sup>83</sup>Naisbitt J - Megatrends.p. 39

as a revolt against tradition. Pupils became rebellious against parents, teachers and authority. Pupils claimed "

*Music changed the way I dress, guys I like.*

*The second I saw the "cure" video, I wanted to be like the people who watch it.*

*The music I listen to was my first rebellion against my parents. I*

*listen before school, after school,*

*after dinner, during homework, as I*

*go to sleep at night ...* <sup>84</sup>

Pupils became "dummies" they do not speak, the Popular-culture speaks for them. What are the positive implications for musical literacy?

It becomes quite clear that the generation all over the globe, is sensitive and open to music and they acknowledge its persuasive power and importance in their lives. The task of the school should be to coax students away from the passivity, towards a more broader, more intellectually challenging musical life. Rock or Popular music can be used

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<sup>84</sup>Bowman E M - "The relationship of music and popular culture in schooling" p. 120

as a means of criticism and musical analysis, for example "Is one kind of music better than another?", "how do you know?", "can you justify your claim?" Thirdly, schools should offer opportunities for the sense of community of sharing across generations. Schools should try to bridge the gap between traditions, and in order to do this, a new philosophy for music education in general is imperative. Music teaching from the aesthetic point of view can open a new realm of possibilities for the music educator and can give new insight to the teaching of music in general. It gives the music educator a firm foundation from where he can explore and evaluate the effectiveness of his teaching, but more importantly it gives the music at schools added support and justification value, something which music education needs.

Teaching Classical music or any other type of music from the aesthetic point of view, is to explore the expressive qualities in the music.

The pupils are drawn to the musical qualities in the music and not the extra-musical qualities surrounding the music. By concentrating on the musical qualities in the music, pupils can explore and share the realm of possible feelings within the music itself. The feeling aroused by the music is not a general common feeling, but a feeling which can be intelligently articulated by the listener on the grounds of

his knowledge about the music in question. The teacher teaches the musical components related to the composition. The pupils, when they understand the construction and expressive qualities within the work will listen intelligently to the expressive whole in appreciating the work of art. The pupils need not only listen to the music, since the appreciation of music can be appreciated from listening, performing and creating.

From the above, it is clear that there is, or should not be, a specific recipe when it comes to appreciating either Popular or Classical music. Surely most Popular music is an example of good or great music and that Classical music consists of good and great music. It therefore stands to reason that both Popular music and Classical music have aesthetic possibilities. Although most Classical music has greater possibilities for aesthetic exploration, I have argued that Popular music also has that quality although limited. The point here, is that Popular and Classical music and surely music of different idioms or cultures can be used alongside one another in order to give a broad and balanced coverage of a range of musical styles. These, of course, have important implications for the music education curriculum. Popular music can be used on a short term basis to facilitate the aesthetic appreciation of great Classical



music, so that Popular music or music of a different culture are not seen as a defeat for Classical music, for it never can, but that Popular music and music of a different culture or idiom are used together with Classical music to reach the ideal of music education, i.e. to be able to appreciate music aesthetically or to become aesthetic education. Popular music, because of its simpler construction and form, can lead to the aesthetic appreciation of great Classical music. Highly structured Popular music can also lead to this goal in music education. In this way people will be able to relate an older type or tradition of music with a new Popular type. The concept of using material of an older type or tradition to construct or understand a new idiom and vice versa is not something new to music. Stravinsky and Stockhausen proved this point when they used music material and forms of an older type in their own modern compositions, thus acknowledging tradition. The intention in every instance is in Stockhausen's words, "*not to interpret, but to hear familiar, old, preformed musical material with new ear, to penetrate and transform it with a musical consciousness of today*".<sup>85</sup>

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<sup>85</sup>Grout D J - A History of Western Music. p. 749.

Likewise the music educator can use Popular music to teach the understanding or appreciation of Classical music or even music of a different culture, or vice versa. This claim also gives more ground for the view that music is in fact "intercultural" having elements of musics of diverse cultures and styles. Swanwick explains the aim of inter-cultural music education in the curriculum :

*... not to transmit an arbitrary  
or limited selection of idiomatic  
values but to break out of "restricted  
worlds of culturally defined reality"  
and promote "imaginative criticism" <sup>86</sup>*

In order for music to become a creative experience in the lives of people, it should be perceived as intercultural and NOT "multi-cultural".

John Blacking <sup>87</sup> gives a broad outline of the false trail for the arts if perceived as "multicultural". Popular music or music from a different culture should not be included in

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<sup>86</sup>Swanwick K - Music, Mind and Education. p. 115.

<sup>87</sup>Ross M - The Aesthetic in Education. p. 33

the music curriculum because it is now the Popular view. It should be included, because the music teacher can in fact use it creatively in the music lesson. Pupils like Popular music and often like to play it themselves. Some of them cannot read the music, but can play it. They might not be able to write it down themselves, but their participating attitude should be acknowledged by the teacher. Popular music in fact, pointed out since the sixties, that anyone can make music and that it can be used as an incentive for pupils to take up for example piano lessons, guitar lessons or even singing. The pupils must be shown stepwise how to appreciate music and be encouraged to play with professionals or better players than themselves. Their musical reading should also be improved together with their playing.

If children see themselves as artists, dancers, and musicians, these expressive activities would form part of their sense of uniqueness and self-esteem, so that the lure of a Rock-culture or Popular-culture might seem less seductive.

The pupils should be motivated to pursue artistic interest and not become passive, faceless pupils, being dominated by a musical culture.

Just as Popular music is battling to be recognized in the

music programme, such is also the case of Modern Classical music of this age. Teachers and pupils often neglect this type of musical appreciation because they fail to grasp the uniqueness of this type of music. Modern music is the synthesis of the musics of tradition as Stockhausen and Schönberg believed.

As a prerequisite for the appreciation of this type of music, is the knowledge of music of the past tradition. Cries of "rubbish" and "boring" when confronted with Modern music should be understood as "it does not make sense". Often the teacher in his training was never taught the appreciation of such music and what contributes to the aesthetic expressiveness of these works. Teaching Modern music as part of the music programme and from the aesthetic view point can be a worthwhile endeavour for both the teacher and the pupil. Pupils may also react favorably to this type of music, since it deviates from the more conventional type of Classical music, thus avoiding resentment when confronted with Modern music. Modern music can also be used as an incentive for the appreciation of other types of unconventional types of music, like the music of other cultures.

#### SUMMARY

Popular music together with Classical and music of different cultures or idioms (Modern music, Eastern music, African

music, and so on) can and should be used alongside each other in the music programme, in order to give a broad spectrum of the different musics of today. Music can be viewed as intercultural, being in essence part of different types of music. It should be contemplated, listened and performed in order to teach "aesthetic sensitivity".

All the elements basic to music are the same in all types of music. The handling of the components or elements in the music by the composer brings about the difference in the style of music. Although Popular music has limited aesthetic potentials it can be used as an incentive for the understanding of great Classical music or even music of a different culture. The expressive qualities of music are important for the understanding of music as aesthetic education. Concentrating on extra-musical factors when teaching music are nonproductive and a non-aesthetic approach to music education. Since all types of music should be part of the music programme in schools, it demands that the teacher be innovative, open-minded, more free-wheeling and adventurous in his attitude. This in turn will motivate the pupils to participate in music activities as an expressive and creative activity, exploring the music as a sharing human process. Since the Popular culture has great influence on the pupils of this time, the music education programme needs to be adapted in order to absorb the new tradition.

CHAPTER 4

A CRITIQUE OF MUSIC EDUCATION IN  
SOUTH AFRICA. THE PRESENT STATE  
OF AFFAIRS.

South Africa is experiencing a more blustery wind of change in the field of politics, social life, economics and education. Outcries of change with regard to the political sphere in South Africa have made their impact felt in the educational sphere, especially with subjects like Language (Afrikaans) as well as History. These two subjects came under severe criticism as a result of educationists seeking an "alternative education" for the present educational practices and material, which are mostly based on "Apartheid education", geared at keeping the white minority group in power. Cries of "Education for democracy", "Alternative education", "People's education" and "Education for liberation" are some of the slogans used to advocate educational change.

The present Education Departments' (there is one for each race group) intransigence to allow curriculum changes and equal education for all has resulted in many educationists teaching

an "alternative education ideology" while others are writing "alternative" subject teaching material.

In the cultural fields people became more aware of the rich, cultural sphere of the different peoples of South Africa. "Africanism" suddenly becomes a popular phrase to be used to identify a specific cultural field in our community still unexploited. "Africanism" versus "Westernization" became a hot debated subject for discussion in almost all walks of life.

In the field of the arts and especially music, some of the cries of longing for change have become embodied through literature, music (especially Popular), visual arts ("street painting") and drama. Township art is explicitly political, translating life experiences in the townships of South Africa. The secondary schools, especially those of Blacks, Coloured and Indian, have become highly politicized. Violence in the schools, disruption of classes, examinations and a spirit of rebellion and revolt are almost daily features. Pupils questioned the "White-centred" syllabi, demanding "People's education". Father Smangaliso Mkatshwa defined people's education as "... one which prepares

*people for total human liberation; one which helps people to be creative, to develop a critical mind, one that prepares people*

*for full participation in all social,  
political or cultural spheres of society".<sup>88</sup>*

Political songs became an instrument to mobilize the masses (pupils), evoking emotions of unity against what they call the "regime". Authority became the enemy for the struggle of liberation. Pupils demanded alternative study material, teaching styles and participation in the decision-making process. Violence, unemployment and the politicizing of schools, are cited as evidence that the public schools are not providing the kind and quality of education children need. During my teaching at the secondary school, pupils viewed music and art as a frill, as icing on the education cake, while others perceived it as little more than recreation, an opportunity to take a "breather" from serious work. If one considers the lack of available funds, equipment and facilities for class music and instrumental music at most Black secondary schools, it proves that authorities view music as of less value than academic subjects. Pupils complain that they cannot relate to "Classical music" and demand Popular music and "Freedom songs". As a result of political factors operant in secondary schools, music and

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<sup>88</sup>van den Heever R - Alternative Education. p.1



art with its Western-based curricula, is viewed as an expensive programme, serving only a small, elite segment of the school population. White secondary schools with their pre-occupation with a "Afrikaner" music culture, lost out on the music of the masses, leaving Whites culturally poorer. If we in South Africa want music education to take its rightful place in the curriculum, we need to start anew by justifying music in schools from a firm foundation or basis. Such a basis or philosophy should not concentrate so much on the differences between music cultures or types, but rather seek common denominators. I believe that the acceptance of music as intercultural and the respecting of the aesthetics of all types of music, form that basis. Through aesthetic education, people will come to relate not only to one music type, but also learn more about other types of music. The general (class music) music class can provide the ideal forum for the implementation of such philosophy. Since the arts are the embodiment of the emotions and feeling of the times, it is only natural that humans will use the arts as a means of expressing life as experienced. Education and also the arts, are seen as the embodiment of the hopes and aspirations of the community they serve and therefore should be relevant to that community. Pupils should be able to relate to the music which is taught in the schools. Understanding music does entails pupils identifying with it. Only after that, can the exploration process of aesthetic education commence.

Christopher

Ballantine<sup>89</sup> in his inaugural lecture points out that art and music can so easily be engulfed by ideology without people being conscious of it. Think of the fetishization of consumer goods, linked with good or great music. He reiterates that the relationship between society and art is important in order to understand art. As examples he quotes the art from the Romanesque and of the Italian Renaissance which could not be understood properly without understanding the political and social conditions of the time. Although it is not my intention to explain the relationship between music and society in this dissertation, criticism of the present music education curriculum takes cognizance of the role of ideology in curriculum practices and should not be underestimated. Christopher Small<sup>90</sup> explains the existence of Western industrialized philosophy within the music syllabus and which he regard as undesirable features :

- 1) everything outside the syllabus or which Illich calls the "hidden curriculum" are not learned.
- 2) inertia - the syllabus has no built-in allowances for

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<sup>89</sup>Ballantine C - "Music and Society: The Forgotten Relationship" pp.1-23.

<sup>90</sup>Small C - Music-Society-Education pp.186-190.

advances in knowledge, artistic development or for the growing experience of the teacher.

- 3) a curriculum specifies the nature of the guided tour or path and decides which experts will act as guides. The path or route is set and no one is allowed to divert from the track.
- 4) a syllabus assumes the existence of some kind of absolute standard of merit upon which each pupil is measured. The teacher possess the knowledge while the pupil needs it. Above-mentioned features are strongly influenced by the "deschooling" philosophy of Ivan Illich <sup>91</sup> and poses a challenge for aesthetic education.

In this chapter I will give a criticism of the present music education curriculum of the secondary schools in South Africa, with reference to some central ideas in accordance with eminent music educators.

These central ideas are based on the CLASP - model.<sup>92</sup>

This model and other related aspects will be weighed against the current music curriculum in operation in South Africa. The emphasis is on the general music education curriculum in

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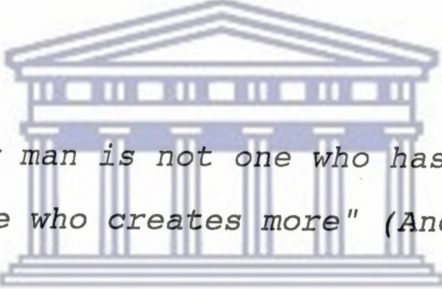
<sup>91</sup>Illich Ivan - After Deschooling, What?

<sup>92</sup>Swanwick C - A basis for Music Education. pp. 1-23.

the Secondary schools although reference will at times be made to specialized music teaching . The CLASP-model of teaching can also be considered as being effective for the teaching of music as aesthetic education (this thesis). The CLASP-model in music education is as follows:

1. Composing or creativity
2. Literature
3. Audition or effective listening
4. Skills
5. Performance or experience.

1. CREATIVITY



*"A poor man is not one who has little,  
but one who creates more" (Anon)*

There seems to be a lack of creative thinking and activities in the music education curriculum. Pupils in South African schools are encouraged to gain "knowledge" from a general musical course, for example, knowledge about composers, musical compositions or instruments of the orchestra, different song types while active music listening and music literacy also emphasizes this aspect. Although the practical and listening aspect of music are regarded as important, no mention is being made of the creativeness which such activity

can generate.<sup>93</sup> "Enjoyment" in the curriculum is often interpreted as "Creativeness". Music education is often justified on the grounds that pupils "enjoy" the music.

There exists, however, a big difference between the aim of "enjoying music" and "creativity in music". Enjoyment, like other emotive or "feeling" words such as "love", "ecstasy" or "grief" is relative to its literal meaning and can mean numerous emotional, related experiences (see chapter 2 ). It is also difficult to determine enjoyment or to measure it. Further, because enjoyment is such a personal experience, prejudice and favouring one type of music above the other in the music course, can easily occur.

Teachers' successes with music activities may falsely be attributed to pupils enjoying such activities. The above reasons explicitly show that enjoyment as an aim is no justification for music education.

It is also a non-aesthetic approach to music education in general, in fact it emphasizes music as an entertainment utility in the schools. In order to understand creativity in the arts, I will now discuss two different theories:

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<sup>93</sup>"Class Music Syllabus: Junior and Senior  
Secondary"

1. the more traditional theory of creativity focuses on the autonomy of the art object,
2. the second theory is a process model of creativity in which the focus is on the interaction between the artist and medium rather than upon the finished product.<sup>94</sup> John White <sup>95</sup> explains the first theory: "*Creative* ... picks out not something about a person's inner processes but about what he publicly produces". He maintains that "creative" is inescapably normative, that the main function of it is to judge persons and activities in terms of valuable results produced. The traditional view of creativity denounces any psychological processes undergone by a person and determines creativity only in terms of objects produced in relation to "acceptable" artistic standards.

A piece of music is creative only if the work scores high on a scale of standards appropriate for evaluating established musical works, for example, Beethoven and Stravinsky. A person experiences creativity only if he can produce outer articulation at the end (art product).

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<sup>94</sup>Ross M - The Aesthetic Education p. 33.

<sup>95</sup>White J - Creativity and Education p.132.

This theory poses some difficulty if applied to the educational and social settings. If music teachers should apply the traditional view of creativity when teaching music, it means that it will be expected from the pupils to produce composition of some standard as part of their musical learning. What the pupil experiences as creative, will be dictated to him by what he can produce at a given stage of his development. For the teacher it will mean determining his success in the schools on how many excellent compositions his pupils can produce in a year. However noble and idealistic this may sound, we as music educators know that it will be unattainable. How many compositions can we as music educators expect from our general music classes if they have little or no theoretical or harmony backgrounds?

Although composition and creativity are closely related to each other, it should not dominate musical learning as a creative experience.

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I disagree with this view also, because it has socio-political- undertones which highlight the old outdated "elitism theory" of the supreme art. To accept this view of the "permanent art object" makes a fetish of art as a saleable commodity.

It encourages a view of the arts which assumes that the only

worthwhile experiences in which to engage, are those which provide a financial return. This view propagates the instrumental usage of art by other factors which makes it non-aesthetic. The second view of creativity namely, the process model, is more acceptable to me and is in line with the arguments presented earlier in this thesis. The process model of creativity emphasizes the quality of the experience of the creator. Although the product should adhere to artistic criteria of value, the creator should be enriched by the experience, and for his perspective on life to be transformed in a way.

According to this view, an activity is valuable insofar the experience promotes personal growth, leads to self-realization, stresses freedom of expression, encourages exploration, and endorses sincerity, enjoyment and spontaneity.

The emphasis is on the enrichment of the inner world of the person and not whether or not the external work produces conforms to pre established public standards. This view also emphasizes the importance of the role of the imagination of the person involved and views the physical object (art object) as "imaginative objects".



By "imaginative objects" I mean objects not of a common nature in life, but which are created by man's imagination or mind. This theory reiterates freedom of imagination, expression, spontaneity, enjoyment and so on, all of which form the basis of "child-art" which becomes more and more important in the creative process today.

Children in our schools should be guided systematically in experiencing music creatively. Part of the creative process is the actual composing of music or individual compositions. Creativity can be approached from composition, performing or listening in the music classes.

Before I discuss ways and means of how creativity can be implemented, I will attempt to explain creativity more clearly. Creativity in music is often being misinterpreted by both music teachers and children.

Creativity as an activity in music classes, ranges from activities geared at chaos in the classes to more "disciplined" activities leading to boredom or lethargy. Teachers tend to rather avoid creative activities, because they feel they lead to the infringement of general discipline in class and also because they lack the confidence to implement these vital, and important activities.

It is important that we as music educators should have a clear understanding of this learning experience if we are to justify it in the music curriculum. What is then the meaning of creativity ? Any explanation of creativity which highlights the art object is of no value to the author. The definition given by the Oxford Dictionary of music is a traditional view and is rejected by the author. Although it is difficult to give a clear explanation of creativity the definition of Tom Gamble is more relevant to this thesis.

*"Creativity in music can mean anything from crude self-expression, exploration, or experiment to improvisation or even interpretation in performance".<sup>96</sup>*

This is a process-orientated definition. Within this definition the music educator will find everything in order to make his music lesson creative. Self-expression is the ability to express oneself freely, spontaneously, with confidence and appropriately. The pupils should be able to respond with own initiative to given musical stimuli. He should be able to relate freely to music, make it his own, respond to its expressive nature and experience it with great depth of feeling.

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<sup>96</sup>Gamble T - "Creative music at Manland" p.9

No two people can express a piece of music similarly and the teacher should make allowance for different interpretations of the same music. In order to facilitate self-expression within the class, the music educator should create a relaxed and comfortable atmosphere within the classroom. Secondly, he needs to change his often autocratic teaching style to a interaction analysis system. According to the interaction analysis system, the teacher USES ideas and performance, ENCOURAGES student ideas and performance and teacher QUESTIONING students.

The pupils, on the other hand, RESPOND to teachers' questioning and INITIATE their own ideas.<sup>97</sup> This teaching style will inevitably lead to self-expression.

The teacher needs to know how pupils feel about music when listening, playing or composing it.

Exploring musical meaning from musical sounds is part of the creative process. The music educator will systematically shove the way to exploration. The teaching, for example, of polyrhythms to the general music class, can be approached as follows: The pupils listen to any current Rock or Soul performance and thereafter to a recording of a Haydn string

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<sup>97</sup>Erbes R - "Interactional analysis". pp.51-53

quartet or Baroque organ work.

The attention of the pupils are specifically drawn to the rhythm of the music. Pupils are questioned on the features of the rhythm. If necessary the music can be played repeatedly. The influence of the rhythm on the composition as a whole, is also important. The pupils find out for themselves the similarity between the rhythm of the Rock or Soul music and that of the Haydn String quartet or Baroque Organ work. Improvisation as a means of creativity in the class music lesson, could be fun to both teacher and children and of educational value if approached correctly.

Once more pupils listen to Popular or Jazz composers like George Benson, Bennie Goodman. Pupils listen for the characteristic melody of the music.

Once they are familiar with the melody, they listen how the player or singer moulds it to his own liking giving the music more vitality and expression. The teacher now plays an extract from a cadenza of any piano or instrumental concerto and compares it with the concerto's main theme.

The pupils explore for themselves the function of improvisation through listening. Taking a simple melody like

Three Blind Mice, the pupils can be guided into simple improvisation using available instruments or even the vocal chords. Composing music is synonymous with creativity and could be applied also to improvisation, self expression and exploration. Teaching the twelve-tones of atonal music to the general music class also make provision for the composing of this music within the class if approached properly.<sup>98</sup> The pupils firstly listen to Schoenberg's Suite op. 25. They are questioned on the initial perception of melody, harmony, rhythm, tone color, and form.

Following the listening, present a description of the tone row (fig 1). The teacher with the aid of twelve pupils, forms a human tone row. Each pupil, with the aid of a resonance bar, sings a note from fig 1. Schoenberg was careful not to use Major or Minor thirds. Check for the latter in fig 1. After the check for tonality, let the pupils sing the tone-row (fig 1)

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<sup>98</sup>Bush B - "Twelve-tone activities for the GMC" pp. 42.

Fig: 1



Let the pupils now sing the Retrograde form, that is, from back to front. Develop a monophonic composition on the rhythm of fig. 2.

Fig: 2



Fig: 2a



Try it out with the tone-row of fig.1. At this stage the pupils can make up their own tone-row compositions with the criteria laid down by Arnold Schönberg or start experimenting with rhythmic variations.

Fig: 2b



By using another 12 pupils the Inversion of the Tone-row can be performed.(fig.3)

Fig: 3





them listen once more to the recording. Further activities should include :

- 1) Using the same row, students could improvise their own rhythms and set up their own forms.
- 2) New rows can be created.
- 3) The students should be shown how to determine the inversion of the row.
- 4) As their skills grow, the students can experiment with changing meter patterns and asymmetrical meters. All exercises and compositions should be conducted to avoid chaos. The aesthetic experience will come from developing a sensitive, musical performance of a twelve-tone composition.

Students should be much more appreciative and understanding of contemporary music after they have participated mentally and physically in creating simple twelve-tone music. It should be noted that although I explained self-expression, exploration, experiment, improvisation and composition separately, none of these alone can constitute musical creativity. It is the eclectic value which leads to creativity.

## 2. LITERATURE STUDIES

Music literature in the general music class is neglected or poorly taught to such an extent that it is now possible for



pupils and students to emerge from music programmes without being exposed to the music of Schubert, Brahms or Bach. Pupils and students may never have heard works such as Dvorak's Symphony No.5 in E minor ("New World"), Sousa's Stars and Stripes Forever a Brahms Waltz, African, Indian or a Jazz or Blues selection. This negligence is also portrayed in the class music curriculum prescribed for the secondary schools.

One syllabus confuses knowledge of literature studies with knowledge of a composer his style or period, " *When pupils are actively engaged in listening to musical works, attention should be directed to the composer concerned, his style and period*" <sup>99</sup> It should be clear by now that this aim for music education is a non aesthetic approach which did more harm than good to the class music lesson. What is more boring than to listen to a factual rendition of a composers biography? Literature studies are also confused with the teaching of only vocal music, emphasizing song repertoire.

The Class music syllabus prescribed for the Education

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<sup>99</sup>"Department of Education and Training - Syllabus for class Music st.9 and 10, 1981" p. 1.

Department: House of Representatives state this clearly: "*The repertoire should include folk, national, classical and modern as well as sacred songs*"<sup>100</sup> Although literature studies on instrumental works are vague, the emphasis is too much on the form of the music. What is then the meaning of literature studies and of what value is it in the music curriculum? Literature studies mean knowledge, information and understanding about music.<sup>101</sup> Literature studies include all standard music scores and recordings of the Western tradition along with literature or recordings of different foreign music cultures. Through listening and the actual experiencing of music people come to understand the aesthetic meanings thereof. A quality music programme is dependant firstly upon the instructor's knowledge and teaching capabilities.<sup>102</sup> If these abilities are meagre, a detriment will exist, and the general music

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<sup>100</sup>"House of Representatives - Syllabus: junior and senior sec. class music courses" p. 2

<sup>101</sup>Basson N J F - Towards a Music Curriculum for South African Senior Secondary School.p.110.

<sup>102</sup>Miller S - "The neglect of Music Literature". p.50

class will become little more than a modified songfest. Another weakness in music education is the desire of some music teachers to concentrate only on Popular music literature or to avoid even Popular literature and concentrate only on the development of skills in Popular music. Pupils' exposure to music should be broadened in class music. Western music Literature studies are taught to teachers through the studying of Western history, form and analysis or performance, while a vast area of knowledge is excluded, for example, Ethnic, Primitive, Popular, and Avant-garde music. Nor are future teachers provided with suggestions for introducing music works to children through recordings. What I am trying to advocate is an in-depth course dealing with selecting and introducing music literature to children. Such a course will not only develop the skills of the teachers in teaching repertoire, but will develop the aesthetic skills and the analytical skills of teachers. A quality music education programme is also dependent upon quality teaching equipment. My own experiences at the Secondary school were often that of frustration and lethargy due to inadequate teaching equipment. I still remember quite recently, when I had to teach music appreciation lessons without any record player, tape recording or even records. I was appalled by the music subject advisors' and principals' reluctance to provide such apparatus. I often had to justify the buying of sound equipment on the grounds that it will be of use to the

"academic" teachers too.

Selling softdrinks on the school premises, however, put me in a position to buy a record player for the school, but landed me in hot water too. Music educators, especially those in Black schools, complain about the lack of instruments (Orff and others) as well as literature which are unaffordable. Where equipment is available, music educators struggle to put it to effective use due to the lack of a properly-constructed classroom for music teaching. The need for well-equipped music rooms for the purpose of class music teaching cannot be over emphasized in our schools, because each item needed in such a room will inevitably lead to the realization of music creatively and give the impact of a live performance. With well-equipped music rooms I mean a room which is big enough to accommodate classes up to 20 pupils, which is geographically well-sited, which has the required instrumentation, wall-chart facilities, sound equipment, recordings, literature, pictures of composers, theme charts, teaching guides and so on.

### 3. AUDITION OR LISTENING

Effective listening seems to be underestimated in the general class music lessons. A preoccupation with singing in the

syllabi of Secondary schools, tends to link listening as an activity, too much with the identification of choral voices, form and types of choral activities. Identifying various instruments of the orchestra, also becomes an objective.

I claimed earlier that music appreciation can be approached from creating, performing and listening, and that the listening aspect of music education becomes important for the experiencing of music aesthetically. Why is it that listening is so important in music and how could we as music educators teach listening as an activity effectively? In chapter 2, I claimed that there exists a link between that which we listen to versus that which we feel. The stimulus-arousal theory also discussed in chapter 2 point to the subjective realm of experience and is a direct result of the effect of the music on a person. Also claimed was that the emotion in the music is not the same as that experienced by a person when listening to music.

I claimed that listening also motivates responses and that it is wrong for a teacher to prescribe what a pupil should feel or how he should respond when listening to music. It now becomes clear that our listening capacities are central to all musical learning and should therefore be regarded highly in our music programmes.

Swanwick asserts "*Audition is the central reason for the existence of music and the ultimate and constant goal in music education*" <sup>103</sup>

Since most peoples' first contact with music is through listening and not performance or composition, is an added reason why we should develop musical listening skills amongst our young. It is through listening that we discover beauty, emotion, or judge music. It is through careful listening that we discover the nature of music and give meaning to it. It is, needless to say, that effective listening does not necessarily mean only hearing organized sounds being followed successively. Listening is a skill which can be taught although the response to the music cannot. Implied in the above discussion are two key aspects, namely:

- 1) subjective listening and
- 2) objective listening.

Subjective listening has to do with "becoming intoxicated" (own italics) through music. The listener associates non-related emotions and experiences with a piece of music which he "pours" spontaneously into listening.

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<sup>103</sup>Swanwick K - A Basis for Music Education. NFER 1979.

He then communicates the feelings and emotions aroused from the listening, into illustrations or unrelated stories.

I claimed, previously, that this type of listening has done more harm than good to music education and also that it has lead to instrumental uses of music which, in essence, is non-aesthetic. The second type of listening can also be called "intelligent listening" and corresponds to aesthetic perception. Objective listening has to do with perceiving the elements which lay at the basis of any musical composition, and how they contribute to the beauty within the music. Aaron Copland in his book "Music and Imagination"<sup>104</sup> gives some criteria of the gifted listener. He defines the gifted listener: "*the ideal listener, it seems to me, as one who would combine the preparation of the trained professional with the innocence of the intuitive amateur*". He believes that the listener should lend himself to the power of music, but at the same time not be engulfed by it.<sup>105</sup>

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<sup>104</sup>Copland A - Music and Imagination. pp. 7-21.

<sup>105</sup>Ibid. p. 9

The listener should therefore always be objective about music. I agree with Copland that listening does not entail being engulfed by music, but disagree with his emphasis which he places on music communicating meaning, thus regarding music as a language.

The writer believes that the listener experiences music as a sharing of expressive qualities and in this sharing process lies music's meaning and not whether music communicates meaning in the ordinary sense. A second criteria for effective listening according to Copland, is that the listener should be critical about his musical experience. He should have the ability to judge what he heard. For the professional musician, judging music is an easy process, but for the amateur who relies heavily on his instincts, referential connotations can easily develop. Judging music is much more than evaluating the merits of music. It also entails discovering shades of expression and the differences of musical expression, for example, the expression of grief in a Mozartian opera, differs from that in a Wagner opera. The listener should be guided to understand listening with reference to a knowledge on musical history.

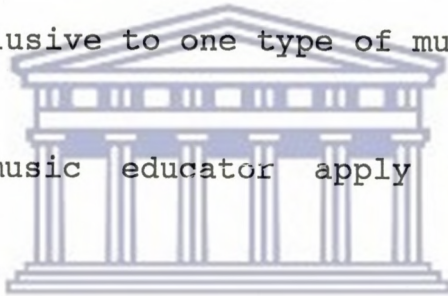
Analyzing the structural framework of a composition, is a



third criteria for effective listening. A purely analytic approach in music, may obstruct effective listening. What I advocate is a structural analysis taking into account all the other elements within a musical composition. Such an approach should concentrate on the following parameters:

- a) "genetic qualities" (origin).
- b) Formal layout and its contribution to the whole.
- c) expressive qualities within the music.
- d) the influence of expressive elements on responses of listener
- e) the identification of key features within the work not necessarily exclusive to one type of music (intercultural nature)

How can the music educator apply the above-mentioned criteria?



Firstly, the pupils should be guided to "open themselves" to music. Within a relaxed atmosphere suitable for creative expression, the teacher should encourage pupils to relate freely and spontaneously to music. Pupils should be asked questions such as "What does the music sound like?", "How would you respond to this type of music?", "Explain the music" and so on. The idea is to let pupils respond freely

and uninhibitedly towards music. The teacher then explains the nature of music stepwise by giving more information about the music. Pupils are guided through careful study, to the analysis of music, explaining themes, elements, dynamics and so on. The pupils should always be encouraged to concentrate on the music. Although subjective listening will occur initially, pupils learn to experience music objectively. Pupils should also be encouraged to listen to a great variety of music in order to ensure a balanced judgement of music. The present secondary school class music syllabi also rely heavily on the "purist" view of music, that is "to enjoy music for its own sake".<sup>106</sup> This formalist viewpoint advocated by Hanslick et al, has implications for the class music curriculum. If we, as music educators, should adopt this view, it means that we do not acknowledge expressiveness through feeling in music; we teach music coldly and factually, we do not explore expressive beauty, we fail to encourage creativity and fail to relate music to our ordinary life experiences. In short, we fail to teach music as

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<sup>106</sup>Department of Education and Culture - "Syllabus for Music in the Senior Primary phase". p.6

aesthetic education. The eclectic concept of teaching, however, puts us in a position to contemplate all music and to perceive it not only as a sensational experience, but also as imaginative, cognitive, expressive and creative life experiences.

#### 4. SKILLS

The acquisition of skills means knowing about aspects such as technical control, ensemble playing, management of electronic and other apparatus, the development of aural perception, sight reading abilities and fluency with notation. The present class music syllabus makes provision for the teaching of skills such as ensemble playing through the use of Orff percussion instruments, singing skills, notational singing, some aural training, and active listening activities while some theoretical aspects like terms and musical signs also receive attention. The question relevant to this section is whether any musical skills can be taught effectively, if taken into account that the general music class possesses little, if any theoretical knowledge, about music. With the present music curriculum not being based on aesthetic values, it is not surprising that so little skill training takes place.

The latter is alarming in Black schools as was reported in the words of a subject-advisor: *No equipment is provided and only tonic-solfa appears to be taught.*<sup>107</sup> The music educator being frustrated by the pupils inability to grasp basic concepts about music, chooses the easy way out, that of teaching music by rote with the emphasis mostly on singing.

Richard Domek <sup>108</sup> believes that aural skills can, however, be taught effectively to large classes of pupils with varied musical knowledge. He suggests exercises like scale drilling, the scrambled rhythm drill, pitch pattern drill, corrective listening drill with pitch patterns and corrective listening drill with melodies.

All exercises, according to him, should have well determined objectives. Through his exercises, pupils not only acquire theoretical knowledge about music, but can now easily relate and identify the elements operational in music. The pupils learn to focus their attention on the music. At the same time pupils are actively involved in creating music while

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<sup>107</sup>Smith G - "Aspects of school music in black education" p.12.

<sup>108</sup>Domek R - "Teaching aural skills to high school students". pp. 54-57.

practical skills are also learned. Domek stresses the importance of a relaxed but confident atmosphere when teaching these skills. It is the writer's belief that if music is to be taught as aesthetic education, some standard of skill development is inevitable. Skills should be developed in listening, composition and performing.

Music is concerned with performing and pupils should be encouraged to perform in the choir, in the local popular school band, the school orchestra, the chamber orchestra, glee-clubs, the local cultural societies, choirs, bands and so on. The music educator should know beforehand that his general music classes will not display the same proficiency of skills as would his specialized music pupils. This should not discourage him, however, for antipathy toward performance should be met with sensitive encouragement and sensitivity for individual differences. The teacher should find common verbal grounds with his pupils and not be too technical in his approach. The pupils, on the other hand, should learn to speak the language of music, that is the terms, concepts and so on. When teaching literature skills, the teacher should not propagate Western music only, but use the musics of different styles, cultures and types, taking into consideration also the needs of the pupils. Although I stress the importance of skills in music education, I do not advocate technical skill training for the sake of enjoying music.

What I mean is that if we lean too much on technical skill training as many Western-based curricula propose, it should not happen to the detriment of enjoying or acquiring skills. Making music for the sake of only acquiring some standard of skills, is to regard pupils as "consumers of material goods".<sup>109</sup> In our technocratic and industrialized societies even our music educators teach skills for the purpose of catering for a market where the product is more important than the process. Scales, exercises, solfege and studies dominate the life of the aspiring performer so that little love for music survives. Our syllabi and curricula have implied this standard which keeps the race going and the planners and the executioners make sure of that race. If our Western philosophies of music proved to be so excellent, why do we look with astonishment at the expressive renditions of other musical cultures? Or why is it that we still feel that something is lacking in our music teaching? Our general music classes do not perform as we thought they would, all because we are losing touch with what we are busy doing. Pupils hate music because it is presented without soul hence music is no longer regarded as Affective education.

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<sup>109</sup>Small C - Music - Society - Education p.182.

## 5. PERFORMANCE

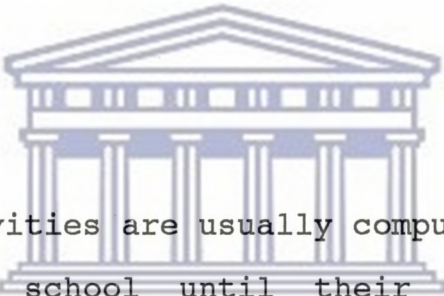
One of the challenges to be met with in the general music class is: How can antipathy toward performance be overcome? From the preceding section it was pointed out that pupil-reluctance to participate creatively in music making, can often be ascribed to the teacher's inability to act relaxed, confidently, but most importantly, tolerantly. The music teacher most probably became a music teacher partly because he or she is inclined to perform. During concerts, he is always the one involved in performance of some kind. Their background and training greatly emphasize proficiency in performance. The general music pupils have infrequent encounters with performance, which are often unsuccessful attempts. For the professional musician, disappointments are tolerable while for the inexperienced pupil, disappointment is devastating, leading to disinterest, lethargy and passivity. Performing music can ensure interest and should at all times be part of the music education process.

Pupils should have opportunities to perform formally and informally while the acquisition of skills such as sightreading, notation, composition and listening all come into play. Performing is one way of exploring aesthetic qualities in music. The emphasis should be on the aesthetic experiencing of music and not so much on the acquisition of skills.

The music educator who emphasizes the latter is doomed to failure. The selection of suitable literature cannot be underestimated and should also include a vast variety of musical types. A broad musical knowledge is a prerequisite for teaching music as aesthetic education and is beneficial to the amateur listener.

Up till now I have given a critical discussion of class music education in the secondary school, with reference to the CLASP model of Swanwick. In addition and relevant to this discussion, I need to comment on two further aspects of music education, that of 1) organization 2) discussion.

#### 1. ORGANIZATION



Class music activities are usually compulsory for all pupils of the secondary school until their fifth year at high school. Time per week allocated for music activities ranges between 30 -50 minutes, depending on the school. Teachers often complain about the limited time for music activities within the timetable, often forcing the music teacher to continue with musical activities after school. These unscheduled "extra - curricular" activities are often educationally more stimulating and rewarding for the teacher as well as the pupils. Such activities include the choir, bands, orchestras, glee-clubs, wind-bands and so on. The question arises whether we in fact need a time schedule for music if the bulk of our successes are accounted for outside



the classroom? It is my belief that as music education becomes more and more recognized as a core subject in the curriculum of the secondary school, "out of class" activities will become peripheral.

A class music curriculum catering for the many out of classroom activities of today, is an ideal worth striving for. Organizing class music within the secondary school is often a tedious affair at many schools. Here I am referring to the lack of facilities and equipment within the schools. Music teachers often have to travel from classroom to classroom, because none is available for only music teaching.

This state of affairs is often the case where schools are over-populated. Where classrooms are made available, the lack of equipment is appalling. Those who control and distribute resources often view music teaching as an expensive pastime. Music literature is virtually unobtainable as is the supply of suitable equipment which is paramount to the music educator. The teacher's progress is severely stunted as are his opportunities in expanding musical horizons.

## 2. DISCUSSION

I come now to one of the aspects so grossly neglected, that of the importance of discussions. I claimed earlier that, in order to inspire creativity amongst pupils, it is important

that the teacher creates a relaxed open forum. This has much to do with the teacher's ability to communicate sensitively with the pupils. We often complain of a lack of support from the community for music programmes, but it is our task in the schools to form their audience of tomorrow. Karel<sup>110</sup> discusses ways of helping students build positive values and active commitments toward the arts and music. Teachers should help pupils forming their own values through the discussion of topics such as:

1. should people listen to only one kind of music, or should they be more flexible?
2. is there any value in learning about the origins of our music?
3. what would we find out about ourselves if we knew our musical "roots" better ?
4. is there any value in symphonic music, or is it all complicated nonsense ?
5. why do many symphony players study and perform Jazz?
6. why did the Beatles use symphonic groups for their late albums ?

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<sup>110</sup>Karel L C - "Music education strategies for survival" pp. 30-35.

7. how is electronic music created ? Can we try some of our own creating with the tape recorder ?
8. is there any local music we ought to be supporting ? How can we do it ?
9. what would we gain by working with a community music group?
10. do our churches need better music support ?
11. why do we call on music (as well as the other arts) in worship ?

In conclusion facilitating "tomorrow's world" 111

Swanwick says:

*"it is important that teachers are given opportunities to expand their horizons beyond the circuits of their schools or to engage in discussion with other colleagues, to participate in discussion, reading, reflection, music making, curriculum development and research".*

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<sup>111</sup>Swanwick K - "Music in Schools: Context and curriculum practice" p. 170.

SUMMARY

In this chapter I have used the CLASP model principles as a means of looking critically at the present class music curriculum. The CLASP principles can be used as a framework for curriculum planning or development. I have examined the role of the need for such principles to exist within the music curriculum and found an urgent need for reform in the present class music curricula at the secondary school. We need to be able to justify our teaching on sound practices. We need to understand why class music is so vital in our general education and why it should in fact be regarded as a core-subject. Pupils should be taught the nature of music from a sound philosophy so that they can relate to music through creative experiences with it.

Understanding music does not only mean obtaining knowledge about music alone, it involves creativity, literature, audition, and performance skills. While skill acquisition is important it should not occur without taking into consideration the eclectic nature of music. This eclectic concept teaching gives meaning to the music educator who so easily can become disinterested in pupils' reluctance towards music. The teacher needs to adapt his teaching style to accommodate pupil-learning in order to teach sensitivity to music.

CHAPTER 5

RECOMMENDATIONS TOWARDS A MUSIC  
CURRICULUM IN GENERAL  
SCHOOL MUSIC

In the foregoing chapter, I have given a broad critical evaluation of the present general music curriculum. Practical suggestions for the music educator and planner, were a natural outflow of these criticism and I will structure suggestions around the whole concept of music as aesthetic education and how it can be possibly applied.

Let me once more reiterate: It is my assertion that music education programmes in South Africa be based on the whole idea of aesthetic education, and by this I do not mean Western aesthetics only, but a theory of aesthetics which makes provision for intercultural (NOT multicultural) music. I argue for an universal aesthetic which regards music not as a language, although the music takes on various modes of expression in various times and situations. I believe the main concern of any type of music is NOT the transfer of a message but to express ordinary life experiences. Let us firstly place music on a sound basis with the emphasis on:

- a) the development of sensitivity to the aesthetic qualities of perceptual object or events

- b) discovering those components that contribute to the beauty of art,
- c) how those components originated, were developed and are organized to produce art,
- d) the relationship between art and society.

Let us think of art or music not as form, abstractness or in referential terms but as the expression of life related experiences. Let me now give some more practical suggestions pertaining to above theory of aesthetic education.

- 1) Creativity as an important activity within the music curriculum, should emphasize the quality of the experience as well as the interaction between the artist and the medium, rather than the finished product. The creative experience should encourage freedom of expression, endorse enjoyment, spontaneity and improvisation.
- 2) In order for creativity to have a free reign, we need to change our teaching styles from the old authoritative style, to a more permissive style which is more relaxed, uses ideas, encourages, questions, while the pupils respond and initiate.

Schafer<sup>112</sup> gives us an indication of such a teaching

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<sup>112</sup>Schafer, R.M - The Rhinoceros in the Classroom.

approach:

- a) the first practical step in any educational reform is to take it.
- b) in education, failures are more important than successes. There is nothing so dismal as a success story
- c) teach on the verge of peril.
- d) there are no more teachers. There is just a community of learners.
- e) do not design a philosophy of education for others. Design one for yourself. A few others may wish to share it with you.
- f) for the 5-year-old, art is life and life is art. For the 6-year-old, life is life and art is art. The first school-year is a watershed in the child's history: a trauma.
- g) the old approach: Teacher has information; student has empty head. Teacher's objective: to push information into student's empty head. Observations: At outset teacher is a fathead; at conclusion student is a fathead.
- h) on the contrary a class should be an hour of a thousand discoveries. For this to happen, the

teacher and the student should discover one another.

- i) why is it that the only people who never matriculate from their own courses are teachers?
- j) always teach provisionally: only God knows for sure.

With Schafer's approach to teaching, the teacher becomes an encounter whose task it is to explore through a sharing process the expressive qualities of music.

Nothing is unmistakably true. Everything is provisional and through the processes of discovery the true nature of music can be illuminated. Schafer places a distrust in formal teaching practices, because it dampens spontaneity, freedom of expression and initiative which are so important for creative experiences and which also encourages "openness" to music.

- 3) Literature studies includes, knowledge, information and the understanding of music. Quality literature study is dependent on the instructor's knowledge and teaching capabilities.


Teachers need to be provided with suggestions for introducing musical works of a diverse nature or style to pupils. Such approaches should take cognizance of the aesthetics of such music.



An example can be quoted from African music whose aesthetics are coupled with dancing and cultural change.<sup>113</sup> College and Universities need to prepare music teachers in the promotion of the eclectic concept and also develop courses in which budding music educators could concentrate on currently Popular music styles and how they can be used effectively in the classroom.

Elizabeth Oehrle<sup>114</sup> explains in her book, A New Direction For South African Music Education how African music and Indian Classical music can be taught creatively.<sup>115</sup>

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<sup>113</sup>Mthetwa B N - "A need for musicological research into African music" pp.19-22

<sup>114</sup>Oehrle E - A New Direction For S.A Music Education.

<sup>115</sup>Elizabeth Oehrle gives a simple and practical approach of teaching music of different cultures, that is Indian, African and Western cultures, to the general music class through descriptions and step by step guidelines.

Popular music can exist peacefully alongside Classical music and can help to give an understanding of great Classical music.

- 4) The importance of quality teaching equipment as aids in the music teaching, cannot be underestimated. Quality equipment coupled with the availability of a properly equipped classroom are essentials.
- 5) Listening is the central reason for the existence of music. It is through listening that the child become accustomed to music. Objective listening, however, has two concomitants namely:
  - a) the ability to lend oneself to the power of music, without being engulfed by it,
  - b) the ability to judge what is heard.
- 6) Emphasizing skill training in isolation is non-aesthetic, while skill training as part of listening, composing and performing is important for aesthetic education. It is the sum of the parts which contribute to what we experience aesthetically.
- 7) Performing music is the surest way of keeping pupils involved with music. Through performance, basic skills are being learned. The general music classes need to be encouraged to participate in performances while the performances with semiprofessional or professional musicians are suggested. The teacher as a professional, should create opportunities for performances.

8) I stress the importance of class music as a "core" subject. This was also the findings of the Tanglewood Symposium, "...we now call for music to be placed in the core of the school curriculum."<sup>116</sup>

It should be organized within the secondary curriculum to facilitate effective music teaching. The time allocation for class music should make provision for the teaching of extra-curricula musical activities, like the choir, chamber orchestra, bands and so on. I am not naive to think that all extracurricular music activities will fit into a timetable, but is of the notion that through a differentiated, but progressive programme, different musical activities can be accommodated.

This inevitably asks for the extension of time allocated to class music.

Such a programme should make provision for general music teaching for all while some form of specialization in a field, for example, the choir, instrumental group or band

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<sup>116</sup>Choates R A - Documentary Report of the Tanglewood Symposium. p. 139

should be open for pupil selection. Geoffrey Brace<sup>117</sup> suggests methods of overcoming the problem of grouping class music within the curriculum.:

- a) Compensatory free periods. Free periods in the timetable is justified as compensation for out of time musical activities.
- b) "Activity" periods <sup>118</sup>. This involves blocking music groups of various sort for a whole year or blocking with other subjects of similar demands for example Physical Education, Games, Drama or Art. An example is the following:

	MON	TUES.	WED	THURS.	
double	Good	Good	Good	Good	
period	Music	Games	art	drama	1 teacher
rest	art	drama	games	music	
divided	games	music	music	art	the rest of the
	drama	art	drama	games	teachers

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<sup>117</sup>Geoffrey Brace - Music and the Secondary School  
Timetable pp.29-31.

<sup>118</sup>Ibid.

The "activity" periods chart as argued by Geoffrey Brace, can be explained:

- (i) a double period is allocated to a "good" subject. With a "good" subject he means a subject activity which is of educational worth, such as the choir, instrumental ensemble, table tennis or art workshops.

During this double period, one teacher is responsible for the entire "good" subject. Within this period, intensive work is done with the group so that stated objectives could be attained. At the same time other teachers are busy with subjects like art, drama and so on. but with less time available to them.

- (ii) For each subject a double period is allocated on a specific day during the week.

- (iii) Less time is available where subjects are grouped to fit in with the same time allocated per "good" subject. Where less time is available per subject, teachers use it to prepare objectives, plan rehearsals, reinforce strategies or may even use it to rectify mistakes.

- (iv) It should be clear that this type of "activity" planning works best with non-examination subjects grouped together.

c) Large music groups. Here is a large group of pupils, up to two hundred are accommodated for the purpose of singing as a mass. The writer of this thesis is sceptical about this practice since it takes us back to the singsong times often still in practice in South African schools today.

This type of mass singing, however, can be used as a means of improving the often dull singing during assemblies and as an epilogue to music festivals, Eisteddfods or stage productions.

d) Free periods for rehearsal use. Similar to the instrumental tuition idea, that of withdrawing from lessons, free periods can be used for different musical activities, for example:

	MON	TUES.	WED	THURS.	FRI
<u>WEEK 1</u>	Senior choir	Junior choir	Orchestra	Recorders	Percussion
<u>WEEK 2</u>	Percussion	Senior choir	Junior choir	Orchestra	Recorders

Most of the suggestions I have given do ask for a flexi-timetable and a bigger music staff.

e) Music Centres. This might be the answer to the many frustrations experienced by music educators. The music centre may provide activities for class music, choir, ensembles, orchestras and so more right through the week. Although these centres can be regarded as the utopia for the music educator there are some disadvantages to this type of grouping:

- i) music is taken out of the schools, making music available for a few who can afford it
- ii) a desire for "empire building" may be aroused.
- iii) such a centre may be regarded as a luxury
- iv) what does the music teacher do in the schools if all activities are taken into the music centre?

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While many advantages can be found for the building of a music or art centre, it should be seen as a supplement to the music teaching at schools and therefore we need to justify music in the curriculum, as part of the education of the whole human and not take the easy way out, that of removing music from the school curriculum.

9) A forum for discussion whereby both teacher and pupil can partake freely, paves the way for intelligent, thinking musical future audiences, is another suggestion. Teachers should take time discussing relevant topics pertaining to music in general.

10) Teachers need to have access to a wide variety of musical developments.

Opportunities should be created where teachers could meet through discussions, keep up with most recent musical developments, participate actively in music-making through composition, performance or research, can contribute to curriculum development, reform or evaluation, have in-service training courses and have regular feedback about music in general.

11) Since aesthetic education deals with teaching sensitivity about objects and events, the true realization of it demands learning more about the art "family".

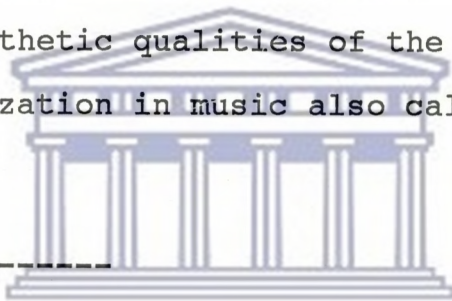
Although it is not possible to transfer sensitivity from one mode to another, the arts should unite and strive for a common goal, that of capturing and presenting conditions of relationship, tension, balance, expression and so on, or the capturing of the life of subjective feeling.



I am of the opinion that interdisciplinary courses can enrich people in the understanding and respecting of the different arts in its own right, give insight into common goals, and teach people sensitivity to aesthetic objects or events.

My own experience in dealing with the 4 arts at school as well as in the community cultural society<sup>119</sup> proved how successful they can operate together if striving for common goals.

Drama makes use of music to heighten its effect. Dance and music go back a long way. Music could make use of the other three arts directly as in concerts, or indirectly, for example, the aesthetic qualities of the building which house a concert, dramatization in music also called opera or



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<sup>119</sup>The Worcester Cultural Society originated from the author's belief that the arts as a "family" should unite in striving for common goals such as:

- a) enriching the community through the arts.
- b) committed to aesthetic ideals through the arts.
- c) evoke aesthetic sensitivity towards the arts in general.
- d) involving members of the community through art activities, for example workshops and so on.

operettas, miming or dancing as part of music. Music or dramatizations before or after art exhibitions are common practice.

12) The task of aesthetic educators is to develop the ability in the pupil to perceive and respond to the aesthetic qualities of things.

13) Bennett Reimer in his essay on aesthetic education indicates some problems which could be expected when implementing aesthetic education. The following I recommend and is in line with what Reimer pointed out:

a) A decrease support for curriculum development at a time when the arts are ready to develop new curricula.

This is evident especially in our country where people show a willingness to accept and appreciate art, but where curriculum developers are reluctant to reform or even change curriculum ideologies and practices. The class music syllabus of the House of Representatives to name one example has not been revised since 1970.

Our music educationists as well as our music researchers and curriculum planners, should be on par with most recent developments in the field of music.

While the aesthetic approach in many countries in the world is being applied, there is little talk about this type of education in our music education. Even our universities do not have courses in aesthetics, a situation which need urgent attention.

- b) We need new material, new course organizations and new arrangements of learning experiences, ranging from single lessons to a program for the twelve-year span from elementary through to high school. This is especially true when we consider African music, which is an example of course material which could be implemented in our syllabi.

In the music review Unizul<sup>120</sup> the author asserts *The problem facing our African composers is lack of publication of their work*". Music publishers are usually white institutions who will refuse to publish anything that does not fit into the straitjacket of Western musical aesthetics. Universities and Conservatoires could do much to encourage the performance and publication of formal compositions by black composers"

- c) The Electronic Age poses a problem for aesthetic education. The television with its instantaneous gratification, caters to the immediate, the perfunctory

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<sup>120</sup>Methetwa B N - "A need for ethnomusicological research into African music". p.22.

of quick stimulus, the quick change of pace, the quick pleasures. The endless hours which children spend watching, television will have an influence on their sensory apparatus. It will lead to an erosion of concentration ability, a kind of intellectual and emotional impotence. In contrast to this view the television as a powerful media can serve as a means in educating people musically by transmitting good music of different kinds.

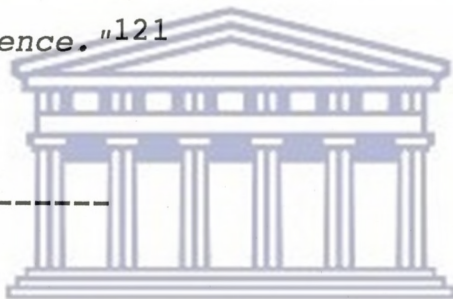
Television need to teach people aesthetic sensitivity to different music and not be used as a utility for selling a "musical product" The author is highly critical of the fetishism of music as a saleable commodity.

#### SUMMARY

The practical suggestions which I have given above, are based on the CLASP model explained in the previous chapter as well as aesthetic principles of music as aesthetic education. It is not my intention to prescribe a specific curriculum or syllabus for music education at secondary level. These suggestions, however, are intended to provide some guidelines for the thinking music educator. It is intended further to give a more sound and clear philosophy for the disillusioned teacher and could be used as initiatives for curriculum reform or changes.

It is my view that if we perceive and teach music from the aesthetic point of view, we as music educators will establish music in our schools on a firm basis from where we could work.

*"Aesthetic education should be the strongest countervailing force against the superficiality of so much of people's experience. The joy of aesthetic sharing comes from being grasped, seized, captured, and shaken by the vividness of experience."*<sup>121</sup>



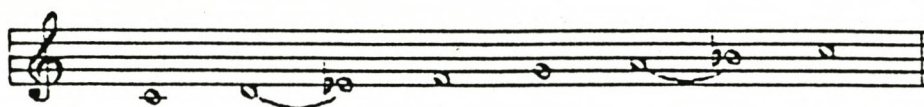
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<sup>121</sup>Reimer B - "Putting aesthetic education to work",  
p.32

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## APPENDIX

...These modes (Appendix 1) were invented by Henricus Glareanus, a Swiss monk who used Greek names for his 12 scales or Authentic modes. Such a scale was the Dorian, Lydian, Phrygian, Ionian and Aeonian modes amongst others.

### DORIAN MODE

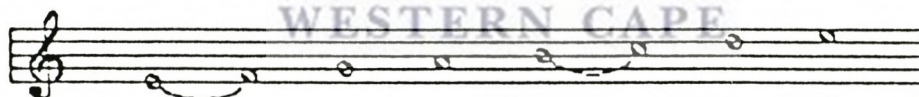


### LYDIAN MODE



...P L Van Zuilenburg also calls the Phrygian mode (Appendix 2) the mi-scale

### PHRYGIAN MODE



The Ionian and Aeonian modes became the standard Major and Minor scales, used today.

### APPENDIX 3

# Gretchen am Spinnrade.

Aus Goethe's „Faust“

Für eine Singstimme mit Begleitung des Pianoforte  
componirt von

## FRANZ SCHUBERT.

Op. 2.

Meritz Reichsgrafen von Fries gewidmet.

19. October 1814.

<sup>\*)</sup>Nicht zu geschwind. ♩ = 72.

Singstimme. *sempre legato* Mei-ne Ruh' ist hin, mein

Pianoforte. *pp* *sempre staccato*

Herz ist schwer, ich fin-de, ich fin-de sie

*cresc.*

nim-mer und nim-mer mehr!

*decresc.*

Wo ich ihn nicht hab, ist mir das

<sup>\*)</sup> ursprünglich „Etwas schnell!“

Grab, die gan . . . ze Welt ist mir ver .



The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are "Grab, die gan . . . ze Welt ist mir ver .". The piano part includes a dynamic marking of *mf* and a fermata over the final measure.

gült, mein ar . . . mer Kopf ist mir ver .



The second system continues the vocal line and piano accompaniment. The lyrics are "gült, mein ar . . . mer Kopf ist mir ver .". The piano part includes a dynamic marking of *cresc.* and a fermata over the final measure.

rückt, mein ar . . . mer Sinn ist mir zer .



The third system continues the vocal line and piano accompaniment. The lyrics are "rückt, mein ar . . . mer Sinn ist mir zer .". The piano part includes a dynamic marking of *cresc.* and a fermata over the final measure.

stückt. Meine Ruh ist



The fourth system continues the vocal line and piano accompaniment. The lyrics are "stückt. Meine Ruh ist". The piano part includes dynamic markings of *decresc.* and *pp*, and a fermata over the final measure.

hin, mein Herz ist schwer, ich fin . . de, ich



The fifth system continues the vocal line and piano accompaniment. The lyrics are "hin, mein Herz ist schwer, ich fin . . de, ich". The piano part includes a dynamic marking of *cresc.* and a fermata over the final measure.



fin . . . de sie nim . . mer und nim . . . mer . mehr.

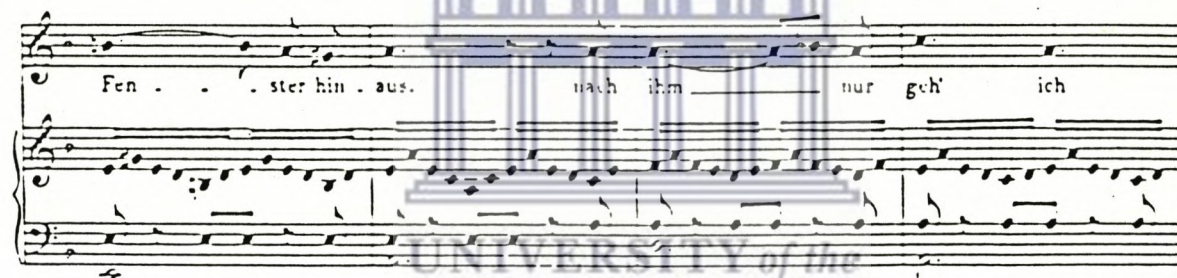


Nach ihm — nur schau' ich zum

*decresc.* *pp*

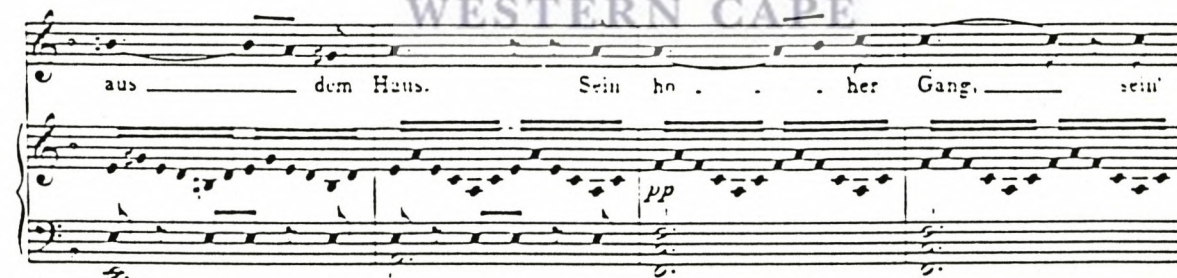


Fen . . . ster hin . aus. nach ihm — nur geh' ich



aus — dem Haus. Sein ho . . . her Gang. — sein'

*pp*



ed' . . . le Ge . stalt. sei . nes Mun . . . des Lä . cheln, sei . ner

*cresc.* - *poco* - *a* - *poco* -



Au . . . gen Ge . . walt, und sei . . . ner Re . . de



Zau . . . ber . fluss, sein Hün . de . druck.

*cresc.* *accel.* *ff*



und ach, sein Kuss!

*f* *f* *f* *pp*



Mei . ne Ruh' ist hin, mein



Herz ist schwer, ich fin . . de, ich fin . . de sie

*cresc.*



nim . . mer und nim . . mer . mehr.



Mein Bu . . sen drängt sich nach ihm

*p* *cresc. poco a poco*



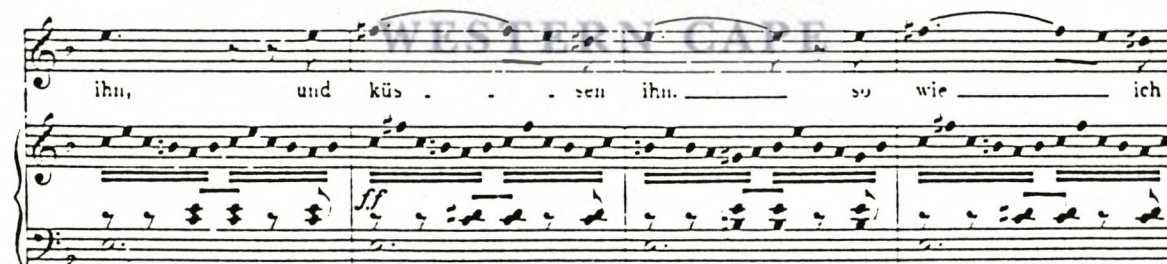
hin, ach dürfte ich füs . sen und hal . . ten

*accel.*



ihn, und küs . . sen ihn. so wie ich

*ff*



wollt; an sei . . nen Küs . sen ver . ge . . hen



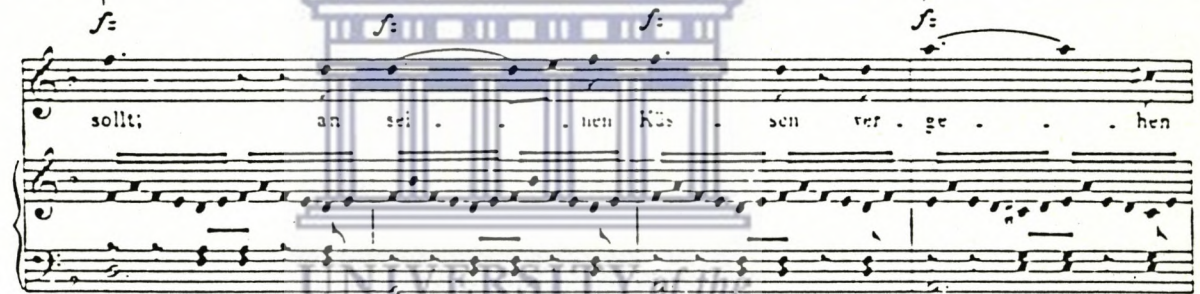
sollt; o könnt' ich ihn küs sen, so wie ich



wollt; an sei nen Küs sen ver ge hen



sollt; an sei nen Küs sen ver ge hen



sollt; Meine Ruh ist

*decresc. e ritard.* *pp*



hin, mein Herz ist schwer.

*dimin.* *PPP*




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