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**New Zealand Primary Music Education: A Promise Broken**  
**A comparison of the *de jure* and *de facto* philosophies of music education of  
New Zealand primary, intermediate and middle schools**

**By Douglas L. Nyce BA BSc BMus MA EdM**

**A thesis submitted in partial fulfilment of the requirements for the degree of  
Doctor of Philosophy in Music**

**The University of Auckland**

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## Abstract

This thesis project is undertaken in order to expose and analyse the philosophies of music education of the New Zealand educational system at the primary level. Research is conducted and presented in the disciplines of philosophy, the philosophy of music, the philosophy of education and the philosophy of music education so that this analysis might be as conceptually broad and deep as possible. Information is also gathered from New Zealand governmental documents on the subject of music educational philosophy and previous surveys of New Zealand music education are explored. Current information is also gathered through the conducting of a survey of 1247 New Zealand schools. This thesis is a vehicle both for the presentation and analysis of data gathered through this survey of New Zealand primary, intermediate and middle school music education and for the presentation and philosophical analysis of the discipline of the philosophy of music education. Using data collected through the survey instrument, the *de facto* philosophies reported by music educators and principals as operating in New Zealand schools have been established. The data collection involves qualitative questioning regarding the philosophy of music education as well as quantitative questioning regarding philosophy, methods, curriculum and materials utilised. The responses are analysed, as are many other competing philosophical viewpoints for logical validity and empirical relevance. Efforts are also made to place them within the context of the history and philosophy of music education. The conclusions of this exposition and analysis are that there is a discernable philosophy of music education predominantly operating in New Zealand schools as demonstrated by teacher practice (the philosophy of music education *de facto*) and that this philosophy is in some ways inconsistent with the predominant philosophy of music education as articulated in

New Zealand Ministry of Education documents (the philosophy of music education *de jure*). Based on its validity and efficacy, I recommend that a particular philosophy of music education bridging the two be developed and be adopted, both *de jure* and *de facto*, by New Zealand officials and educators.

**This work is dedicated to all students of Music.**

**“a few voices are lifted up in favour of the doctrine that the masses should be educated because they are men and women with unlimited capacities of being, doing and suffering and that it is as true now, as it ever was, that the people perish for lack of knowledge.”**

**- Thomas H. Huxley (1868)**

**“It is not too much to say that an educational philosophy which professes to be based on the idea of freedom may become as dogmatic as ever was the traditional education which is reacted against. For any theory and set of practices is dogmatic which is not based upon critical examination of its own underlying principles.”**

**- John Dewey (1938)**  
*Experience and Education*

## Preface and Acknowledgements

As a music educator in training 20 years ago, music's importance was, of course, of constant concern to me. As I was also a student of philosophy, questions of meaning and purpose plagued my music studies. I use the term "plagued" to describe these questions as, sadly, helpful answers to such questions were rarely forthcoming and thus the unanswered questions stayed with me throughout my undergraduate experience.<sup>1</sup> In the 1980s, the philosophy of music was a discipline little known and only just emerging from its academic infancy. It was at this time, in a music methods and materials course at Lebanon Valley College in Annville, Pennsylvania, that I was first introduced to the philosophy of music and the philosophy of music education by Dr. Robert Hearson. The first articulated philosophy of music education I read was that presented in the then newly published 2<sup>nd</sup> edition of Bennett Reimer's *A Philosophy of Music Education* (1989). I am thankful also to Dr. George Curfman for my introduction to the writings of Edwin Gordon at this time and for his gift to me of a 1st edition of Gordon's *Learning Sequences in Music*. From this start I was encouraged by Drs. Hearson and Curfman to develop my own philosophical ideas as regards music and music education. Though that first paper of mine written for Dr. Hearson's methods class is now lost and would no doubt prove an embarrassment if found, I know that my initial take on Reimer's work was consumed by a deep dissatisfaction with some of the empirical relevance and logical consistency of Reimer's assertions. My philosophical training, initially guided by Dr. John Heffner

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<sup>1</sup> David Lines recognises the necessity for music educators to explore and come to grips with both the philosophical and the methodological aspects of music education in the modern situation. "Our musical-sound worlds appear to be in perpetual conversation with living global and cultural changes that we experience on a daily basis... Music educators require the conceptual tools to understand their working environments so they can make appropriate and effective teacher decisions for the benefit of their students." Teacher thoughts must be stimulated "that take into account not only the immediate classroom or studio environments that music teachers work in, but also the broader knowledge of the discourses that impact on music in education and music in society at large" (2005, 3).

and Mr. Warren K.A. Thompson of Lebanon Valley College, had included development of an approach to text which was highly critical and rooted in the analytic and empiricist traditions of 20<sup>th</sup> Century Anglo-American philosophy. This Anglo-American rooting has led me to take a largely analytic, empiricist and pragmatic approach to music and to music education: seeking understandings which are both validly argued and empirically relevant. As a philosopher and an educator I expect philosophy to ‘work.’<sup>2</sup> Because of this, I seek a philosophical understanding which is primarily both materialist and instrumental.

My examination and analysis of Reimer’s philosophy of music education and its foundational philosophy of music as articulated by Susanne Langer in *Philosophy in a New Key* (1942) continued in earnest as a graduate student at the University of Auckland in the 1990s. This work culminated in my master’s thesis, *Langer and the Educators: Susanne Langer’s theory of musical meaning and its use as a basis for music educational philosophy* (1999), under the tutelage of Dr. Stephen Davies. It was at this time that I was exposed to the writings of Malcolm Budd, Peter Kivy and, of course, to Dr. Davies’ *Musical Meaning and Expression* (1994). I owe a great debt to all three scholars for building my, still limited, understanding of the philosophy of music. While finishing the last year of my Master of Arts degree at Auckland, I had moved back to the United States of America and was working as Musical Director of Ross Elementary School in Lancaster, Pennsylvania. It was here that I had the good fortune to be reintroduced to the work of Edwin Gordon by the Music Supervisor, Mr. Stephen Benson. Thanks to my work in Lancaster I went on to study Music Learning Theory under Beth Bolton, a student and colleague of Dr. Edwin Gordon the developer of Music Learning Theory, at Temple University. Gordon’s work is the

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<sup>2</sup> See *Philosophy in the Classroom*, Temple University Press, for a presentation of some of the ways in which instruction in philosophy may be integrated into classroom teaching in any discipline.

foundation for my present understanding of best practice in the philosophy and methodology of music education, as is Davies' work the foundation for my present understanding of the philosophy of music. Since 1989, Bennett Reimer has substantially revised his philosophy of music education. Reacting to similar criticisms as my own, Reimer published a third edition of *A Philosophy of Music Education* (2003), largely abandoning his previous ideas on musical meaning, though, in my opinion, still not presenting a coherent philosophy of music education. My present study as a doctoral student at Auckland continues my pursuit of a satisfactory understanding of the nature of music, its importance to human life and its consequential importance as an educational discipline.

In this study and as a follow-up to my philosophical study of musical meaning and its relationship to music education, I have undertaken a survey and analysis of the predominant music educational philosophy presently operating in New Zealand primary, middle and intermediate schools. My personal experiences as a music educator in New Zealand have led me to a belief that there is a fundamental separation from theory and practice in New Zealand music education. My hypothesis is that there is a disconnect between the philosophies articulated in New Zealand and the reported practice in the New Zealand music classroom. This hypothesis has a theoretical element underpinning it, the notion of the *de facto* teacher of music---who in many cases 'does' music education, but does not have a cogent philosophy of music education in place (just something more implicit). I call this the *de facto* philosophy of music education. It has been my intention to expose this philosophy, critically analyse it for logical consistency and empirical relevance, particularly to the New Zealand context and to compare it to the predominant philosophy of music education presently articulated in New Zealand Ministry of Education documents. I



call this official articulated philosophy the philosophy of music education *de jure*. This is the theory which is not practised. It is also my intention to analyse many other philosophies of music education and to come to conclusions and recommendations for the improvement of New Zealand music education as a result. New Zealand has a long tradition of excellence in education, boasting many leaders in the field of English language literacy<sup>3</sup>, in particular. It is my hope that this research may contribute in some small way to the continuation of this tradition of excellence in education and to its expansion into the field of elementary music education in New Zealand, especially as regards conceptions of the philosophy of music education among New Zealand primary and intermediate level music educators.

The implementation of the recommendations arising from this thesis will not be easy. Limiting factors include the organisation and depth of New Zealand music teacher preparation, the sparse population spread over a large land area, and music education in New Zealand having been often an extra-curricular rather than a curricular or even co-curricular subject. Most importantly among these are the limitations of teacher training. Presently, New Zealand has a system of teacher preparation that typically involves the completion of a three year degree in some aspect of music followed by a one year teacher preparation course. In both instances, neither course of work need be, or is typically, particularly oriented towards music education. A massive change towards more specialised training of teachers, along with a massive nationwide retraining of existing primary and intermediate teachers will be necessary in order to fully implement the recommendations made as a result of this research. The main focus of this instruction should be the development of

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<sup>3</sup> An example is the development by New Zealanders of the now internationally well known 'Reading Recovery' programme. In secondary music education, New Zealand is also a world leader. The itinerant music scheme as well as the rigorous national standards, assessments and student exemplars, all available electronically, are at the cutting edge of secondary music education internationally.

practical skills in music making, musical understanding and music literacy including instruction in those methods best suited for the education of New Zealand children in these three aspects of musical learning.

Additionally, through this thesis, I also attempt to make a unique contribution to music education internationally. For the first time of which I am aware, the disciplines of philosophy, philosophy of music, philosophy of education and the philosophy of music education are brought together in one work in a definitive manner to support a hypothesis. This bringing together is, of course, coloured by my own experiences as an educator in the empirically focused educational cultures of the USA and New Zealand. My perspective is empirical and pragmatic in orientation as well as both intrinsic and instrumental regarding the value of music. Beginning in Chapter One I address the totality of the thesis and include an initial framing of the research. It is in Chapter One that I begin to come to grips with what a *de jure* philosophy of music education is, especially in relation to the conception of a *de facto* philosophy, an implemented philosophy or philosophy in action. Chapter Two begins with the research question: “What is philosophy?” This exploration continues in Chapter Three with an expansion into the philosophy of music. These explorations lead to an endorsement of particular viewpoints on both philosophy and the philosophy of music and prepare the reader for further explorations into the totality of the concept of the philosophy of music education. In Chapter Four I address the research question: “What is the philosophy of education?” including the endorsement of a particular philosophy of education. In Chapter Five the question “What is the philosophy of music education?” is addressed, with a recommendation for a philosophical viewpoint also made and justified. In Chapter Six a short history of Western music education, especially in the Anglo-American context is researched and

presented with a philosophical analysis of the changing value placed upon music education in various times and places. This work is undertaken in order to further develop the concept of music education as a discipline, particularly in relation to the history of music education in English-speaking nations and especially in the New Zealand context. In Chapter Seven, prior studies of New Zealand music education are presented and examined, as well as is the New Zealand curriculum, especially in relation to my 2008 survey. The results of my survey and an analysis of the same are presented in Chapter Eight. Chapter Nine involves the drawing together of two parallel strings of argument which I pursue throughout the thesis, concluding with recommendations for New Zealand music educational philosophy and methods. The overall approach taken in this thesis is one of attempting to build a personal music educational philosophical position based on the examination of various historical positions and arguments, while also taking into account the New Zealand context.

I would like to thank Dr. David Lines of the School of Music and Dr. Stephen Davies of the Department of Philosophy of the University of Auckland who, as co-supervisors of my doctoral studies, have put in many hours of reading and given much sage advice throughout the process of this undertaking. As was stated, Dr. Davies was my supervisor in the late 1990s during the completion of my Master of Arts thesis in Philosophy at Auckland. Along with the critical eye of the philosopher, he has brought vast knowledge and expertise in the philosophy of music to my study. Dr. Lines of the School of Music has brought experience as a public school music teacher, as well as expertise in music educational research and the methodology and philosophy of music education, especially as practised in New Zealand. I feel privileged to have had the support of such outstanding scholars in this endeavour. Additionally, thanks are due to the administrative staff of the University of Auckland

School of Music for coping with the process of survey creation, funding, distribution and collection. Thanks are also due to the staff and students of Aorere College for supporting my work, even when it conflicted with my responsibilities as a Head of Music. Finally, I must mention my wife Rosalind and our children Hannah, Katie and Liam Nyce who all dealt with my frequent absences from home and long hours which I could not devote to them due to this research and writing. I hope that this doctoral survey and analysis that I have undertaken will at least be of some use to New Zealand music educators, if not to the wider music educational community.

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# Chapter One

## Thesis Structure, Background and Intentions

### Structure of the Thesis

In this work of research I attempt to explore two parallel but unequal paths of argument, both tied together through the research questions addressed. The primary path of argument focuses on the hypothesis which underpins the total research project and catalyses both paths of argument:

#### Hypothesis

**I hypothesize that the *de jure* philosophy of music education of the New Zealand Ministry of Education is not the same as the *de facto* philosophy of education reported by educators as operating in New Zealand schools.**

#### The Primary Path of Argument

The primary path of argument in this thesis involves proving (or disproving) this hypothesis. This path of argument is especially informed by the data gathered in 2008 through my questionnaire<sup>4</sup> and analysed in Chapter Seven. The supporting data for this argument are mainly quantitative in character, but also includes responses to qualitative questions put to New Zealand primary, intermediate and middle school principals and music educators through my questionnaire. Additionally, support for this path is offered through exploration and analysis of historical New Zealand surveys of music education.

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<sup>4</sup> See appendix.



## **The Secondary Path of Argument**

In order to fully inform the primary path of argument, to clarify terms and concepts inherent in the survey and to facilitate the analysis of the results with comprehensive understanding, a second parallel path of argument is also undertaken. This path of argument is similarly catalysed by the hypothesis, but mainly utilises philosophical research, rather than quantitative research. This secondary path focuses on an analysis of the conceptual framework underpinning the discipline of the philosophy of music education. The philosophical and historical discussion and analysis involved in interpreting the survey data frame the understanding of the detail subsumed by the hypothesis. It is therefore necessary to develop a robust conception of the matters inherent in that discussion and analysis. Along the path of this analysis, various conceptual and historical viewpoints on philosophy, the philosophy of music, the philosophy of education and the philosophy of music education are presented, analysed and contextualized. Importantly, this secondary path also informs the work of the first argument and of the thesis as a whole by making clear the complex concepts inherent in the discipline of the philosophy of music education, including the concepts of *de jure* versus *de facto* philosophies which are crucial to the first argument. This secondary path culminates at intervals (within each chapter) in an endorsement and justification of varied conceptual viewpoints. In processes of analysis and synthesis, endorsements and justifications are made of an analytic approach to philosophy, an analytic conception of the philosophy of music, a perennialist conception of the philosophy of education and an analytic, empirical and perennialist philosophy of music education, including the methods and materials entailed by such. Historical understanding of the context of the New Zealand situation is also supported through a philosophical analysis of the history of Western, primarily

Anglo-American music education and of other surveys of New Zealand music education. This Anglo-American focus is due to the manner of my own training (my own limitations) and also to New Zealand's historical relationship to Great Britain. This thesis project is limited by this Anglo-American focus and by my own instrumental focus on the value of the philosophy of music education. A more Continental focus might lead to a more idealistic approach, placing greater value on philosophical ideas for their own sake. Again, my focus on the empirical tradition limits the validity of my work. As the study progresses, this approach will become clear, as will its value and limitations.

Gradually through the work the two threads of argument merge into one, contextualising and elucidating New Zealand's implied *de jure* and reported *de facto* philosophies of music education while also proving the hypothesis that they are not one and the same philosophy. At the conclusion of the work, in a final culmination, recommendations are made incorporating all of the above endorsed conceptions. It is also at this point, most importantly, that a recommendation for a New Zealand national philosophy of music education based on a New Zealand specific modification of Edwin Gordon's Music Learning Theory, both in law (*de jure*) and implemented (*de facto*) is made, including the methods and materials entailed by the adoption of the recommended philosophy.

### **The Purpose and Aims of the Research**

The subsidiary aims of the survey and thesis project are:

- 1- to discern the predominant philosophy of music education reported by educators as operating in New Zealand schools (the so-called philosophy of music education *de facto*),

- 2- to compare and contrast the predominant philosophy of music education *de facto* with the predominant philosophy of music education articulated in New Zealand Ministry of Education documents (the so-called philosophy of music education *de jure*), testing my hypothesis that these two are not the same philosophy,
- 3- to analyse these *de facto* and *de jure* philosophies as well as many other competing philosophical viewpoints for logical validity and empirical relevance, placing them within the context of the history and philosophy of music education,
- 4- to make recommendations specific to the New Zealand context, based on these analyses, regarding the best philosophy of music education to utilise *de facto* and *de jure* in New Zealand music education.

As regards the initial aim, again, the questionnaire which I developed was created for the purpose of identifying the predominant *de facto* philosophy of music education operating in New Zealand schools and serves the initial aim. It is important to note that the *de facto* philosophy of music education is only *as reported* by the educators who responded to my survey. It is in this way limited in the certainty of its assertion as such as such reports may be unreliable. This initial aim stands in service of the further subsidiary aims of this doctoral study as much as it is also supported by those aims. The second aim is to compare and contrast the reported *de facto* with the *de jure* at a basic level in order to shed light upon the assertions of my hypothesis. This comparison is informed by the exploration and analysis of several historically important philosophies of music education. This leads to the third aim of going beyond the hypothesis and of placing the *de facto* and the *de jure* philosophies and

many other philosophical viewpoints within a broader and deeper context of understanding. The fourth aim of this thesis is to make justified recommendations about what philosophy would be best for New Zealand to adopt *de jure*, as government policy and of course encouraging the implementation and making *de facto* of a validly argued and empirically relevant *de jure* philosophy of music education in New Zealand schools. All of these four aims support the fifth and overarching purpose of this work: the improvement of the quality of elementary level music education in New Zealand to the benefit of our children and our nation.

### **Expansion on the Aims of the Research including the Definition of Terms**

#### **The First Aim: finding the predominant *de facto* philosophy of music education reported by educators to be operating in New Zealand schools.**

As was stated in the introduction, the survey I created was meant to be used as a way of ascertaining the predominant *de facto* philosophy of music education reported by educators to be operating in New Zealand primary, middle and intermediate schools, if any such singular philosophy can be identified. The predominance of a philosophy of music education arises from the widespread articulation of a philosophy of music education by a majority of educators and the widespread use in the classroom of a philosophy of music education as demonstrated by the practice of a majority of music educators. This demonstration through practice as reported by educators indicates a *de facto* philosophy of music education. A *de facto* philosophy is the philosophy reflected by the practice of an educator, evident in their work as an educator, consciously or unconsciously motivating their teaching. Thus, the second qualifier of predominance indicated by the *de facto* situation is, I

believe, of greater import for and effect on children. Because a *de facto* philosophy is that which is '*of fact*' the case, regardless of professed beliefs of a music educator about the value of music and music education, it is of more substantive impact upon an educator's students than is the mere professed belief of the educator (though the reported *de facto* philosophy may itself be misperceived by the educator). For example, if an educator claims that their philosophy is democratic and egalitarian, that all children can and should learn music, but their actions are such that some children are excluded from music instruction, or not given the manner of instruction which allows them to reach their full potential, then I would suggest that their situation indicates a cognitive dissonance. Regardless of their professed beliefs, I would consider their self-confessed *de facto* philosophy of music education to be far from entirely democratic and egalitarian.

Expanding on this, a philosophy of music education may be said to 'operate' in an educational setting when the actions of music educators demonstrate reliance upon its precepts through the manner of the instruction given in music. This manner includes, but is not limited to, the methods, techniques and materials used, the distribution of material resources and the distribution of resources of time and expertise, that is, the availability and quality of instruction and instructors. Simply put, 'actions speak louder than words.' What teachers do is of more import than what they may profess to think, in an educational context. That which motivates educators shows itself in the ways in which they structure a curriculum, choose curricular content, plan and implement instruction. This motivation is also expressed socially in the ways educators relate to children, in the ethic of the classroom as social community, in the methods they choose or create anew, in the techniques they apply to their teaching, in their manner of assessment, evaluation and feedback. In all of

these ways, educator actions indicate the *de facto* philosophy of a local educational setting. Again, the philosophy of education operationalised in a school is that philosophy factually demonstrated as driving instruction in that school, regardless of the stated philosophy of education of the educationalists involved.

In order to continue to explore the importance of philosophy to the educationalist, I turn to one of the greatest of the ancient Greek philosophers, Socrates. Though most of what we know of this quintessential philosopher is courtesy of the writings of his student, Plato, the effect of Socrates' ideas has been immense. In *Philosophy in the Classroom*, Lipman, Sharp and Oscanyan suggest four lessons which educators who wish to learn from Socrates should "take...to heart." These lessons may be seen as rooting an understanding of how a philosophy may come to be put in action by an educator with greatest effect:

- 1- All major concepts should be operationalised and these operations should be properly sequential.
- 2- Intellectual inquiry should begin with the interests of the student.
- 3- One of the best ways of stimulating people to think is to engage them in dialogue.
- 4- Excellent thinking is logical and founded upon experience. (It is also, as we know from Plato, imaginative.) Thinking skills programs should, therefore, stress both formal and creative reasoning (1980, xv).

Though these points were created in the context of the integration of the methods of philosophers into classroom study of all disciplines, I believe that these lessons can be applied to our situation of attempting to elucidate the connection between educational philosophy and educational action in the music classroom. The

first three points as stated above are particularly relevant to the first aim of this thesis. I will return to the fourth point in my later description of the third aim of this thesis.

The first point above is that “*all major concepts should be operationalised and these operations should be properly sequential.*” This may be interpreted as the so-called ‘philosophy operating’ in the classroom. Again, I believe that wherever music is taught, instruction is always driven by underlying philosophies of education held by the supervisors of curriculum and instruction and/or by teachers delivering that instruction, whether those philosophies are consciously applied and codified into *de jure* philosophies or are simply *de facto* and perhaps even accidental (a function of chance, rather than intention). Note that this situation may be described as the operationalisation of concepts... concepts operating in the classroom. Inherent in this is a recognition that although one may speak of a singular philosophy of music education, such a philosophy is a compound theory comprised of many related concepts. In order for a philosophy of music education to have a hope of being effective, the concepts central to it must be operationalised and properly sequential (from most basic to most complex) in their curricular operation. However, it is important to note that the operationalisation of flawed concepts is not likely to lead to heightened musical achievement.

Speaking of flawed concepts, again, I suggest that all too often the philosophies of music education operating in our schools are indeed accidental and born out of unexamined concepts that may be otherwise known as prejudices (pre-judgements or judgements prior to examination of the concepts involved). This accidental operation of philosophy may perhaps be the result of a lack of teacher-training in philosophy of education and a lack of awareness of the depth and breadth of music educational research on the part of the educator. Such a lack of training and

awareness would lead to a situation in which philosophies of music education are not systematic in their conception by educators or in their operationalisation by the same. Evidence from my survey supports the assertion that it is likely that many philosophies of music education which operate in classrooms are indeed accidental and not consciously conceived. In Chapter Eight, data are introduced from the New Zealand context through survey results which show that many schools use no specific methods to teach music...have likely given no thought to what methods would be best and should be used to educate children musically. In these schools, conscious operationalisation and sequencing do not occur, as systematic concepts are effectively excluded from curricular planning and implementation. This is perhaps due to a lack of time to prepare, a lack of effort at preparation due to disinterest or more likely a simple lack of expertise in this most specialized subject of music education. It may be that a combination of these is more common.

The second lesson to be learned from Socrates is that *“intellectual inquiry should begin with the interests of the student.”* Regarding this second lesson, I believe that too often the philosophies of music education which drive instruction in our schools are simply a reflection of the ways in which teachers found the learning of music to be easiest for themselves when they were students. This situation certainly contrasts with an effort to *“begin with the interests of the student.”* An effective putting into action of a philosophy therefore means not that students should necessarily be taught what they want to be taught (for which progressivists are often criticized) and in ways they wish to be taught. Nor does it mean that students should be taught content familiar to the teacher, taught in a manner the teacher finds most comfortable to teach. Rather, beginning with the interests of the student may mean that students should be taught what is best for them to be taught and should be taught



in ways in which it is most effective for them to learn. Learning should certainly be maximized for the benefit of the student. I believe that it is often easiest for a teacher to teach the way they learned, without regard for their individual student's differences in learning styles, aptitude or achievement. Such a teacher-centred procedure is more a beginning with the interests of the teacher, rather than the interests of the student. What is most in the interest of the student may be something quite demanding and uncomfortable for the teacher to teach. In the New Zealand primary school context, in which music specialists are rare, primary teachers are expected to be the lone instructors in music for their students. Again, for those primary teachers with a poor experience of music as a child, the subject, rather than being taught poorly, may even be largely avoided in the instruction of their students...may not be taught at all in any substantive way. As music teacher supports have been removed by the Ministry of Education over the past decade, such as the removal of significant hours of musical training in teachers' colleges and the elimination or reduction in hours of primary and secondary music advisors to assist practising teachers, the situation of poor or non-existent instruction in music at the elementary level has been encouraged by government (Pirihi, 2002, 23-5).

As has been noted in the New Zealand context, another historical underlying driver of music educational philosophy is the ever-challenging factor of financial resources. This *status quo* of inadequate funding is unacceptable. Sadly, the philosophy operationalised ...what is taught, as a consequence of this *status quo*, is often simply a reflection of the money available to hire highly trained specialists (or even to train them in the first place) or purchase specialist materials (methods, instruments, etc.) for use in the music classroom, rather than a reflection of any interest in music education. This is intellectual sabotage of educational philosophy,

basing educational philosophy on the short-term financial interests of government, rather than beginning educational philosophizing with the long-term interests of the student (or the long-term interests of the nation) in mind. I am reminded of the saying that one may be ‘penny wise, but pound foolish.’ This is philosophy and practice based on the misguided interests of a budgeter who sees only the dollar spent today on education, without seeing the effect this dollar may have on the potential dollars to be spent in the future on government support for those not in work, not contributing productively to society, or even rejecting and damaging society through criminal acts. Money spent wisely on the education of a child will pay for itself and more through the nurturing of educated and productive citizens who value the nation as a community and contribute to it. As has also been noted, in order for a philosophy of music education to be successful in its application to the classroom situation, it must be centred on meeting the diverse intellectual needs of all students. When music is taught like the teacher learned, or taught without resources for specialist instruction, methods or instruments, only those with a predisposition for success in music (as may perhaps be so in the teacher’s case) and/or those with private means to pay for private instruction and instruments will have the opportunity to be successful. The diverse needs of students or of the nation cannot be met in this *status quo* which does not begin with the interests of the student in mind.

Continuing to explore the importance of philosophy to the educationalist, the third point made by the authors of *Philosophy in the Classroom* is that “*one of the best ways of stimulating people to think is to engage them in dialogue*” (1980, xv). In the context of the operationalisation of a philosophy of music education, dialogue stands as the primary Socratic Method for the reconstruction of knowledge by the student and is itself a perennial educational method. This is the methodological crux

of Socrates' work (according to Plato's retelling). But utilizing the Socratic Method, engaging students in dialogue about music, is simply not possible when a teacher's knowledge and understanding of the subject is as limited as that of their students. How can one pull information out of a student in the Socratic manner, when one lacks the understanding and knowledge to recognise that information as accurate. Though Socrates often professed ignorance, this was, among other things, a clever ploy to encourage the open expression of views by his unwitting interlocutor. Socrates frequently demonstrated through the course of an argument that he already had the answer he was seeking prior to engaging in dialogue with the unwitting interlocutor. For music educators, it is important to come to an understanding of the methods of philosophy, of Socratic dialogue and the logical bases for such, in order to be an effective educator. This leads to the fourth lesson to be derived from Socrates. The fourth lesson, that "*(e)xcellent thinking is logical and founded upon experience. (It is also, as we know from Plato, imaginative.) Thinking skills programs should, therefore, stress both formal and creative reasoning*" will be addressed in the third aim.

**The Second Aim: to compare and contrast the predominant philosophy of music education *de facto* with the predominant philosophy of music education articulated in New Zealand Ministry of Education documents (the philosophy of music education *de jure*), testing my hypothesis that these two are not the same philosophy.**

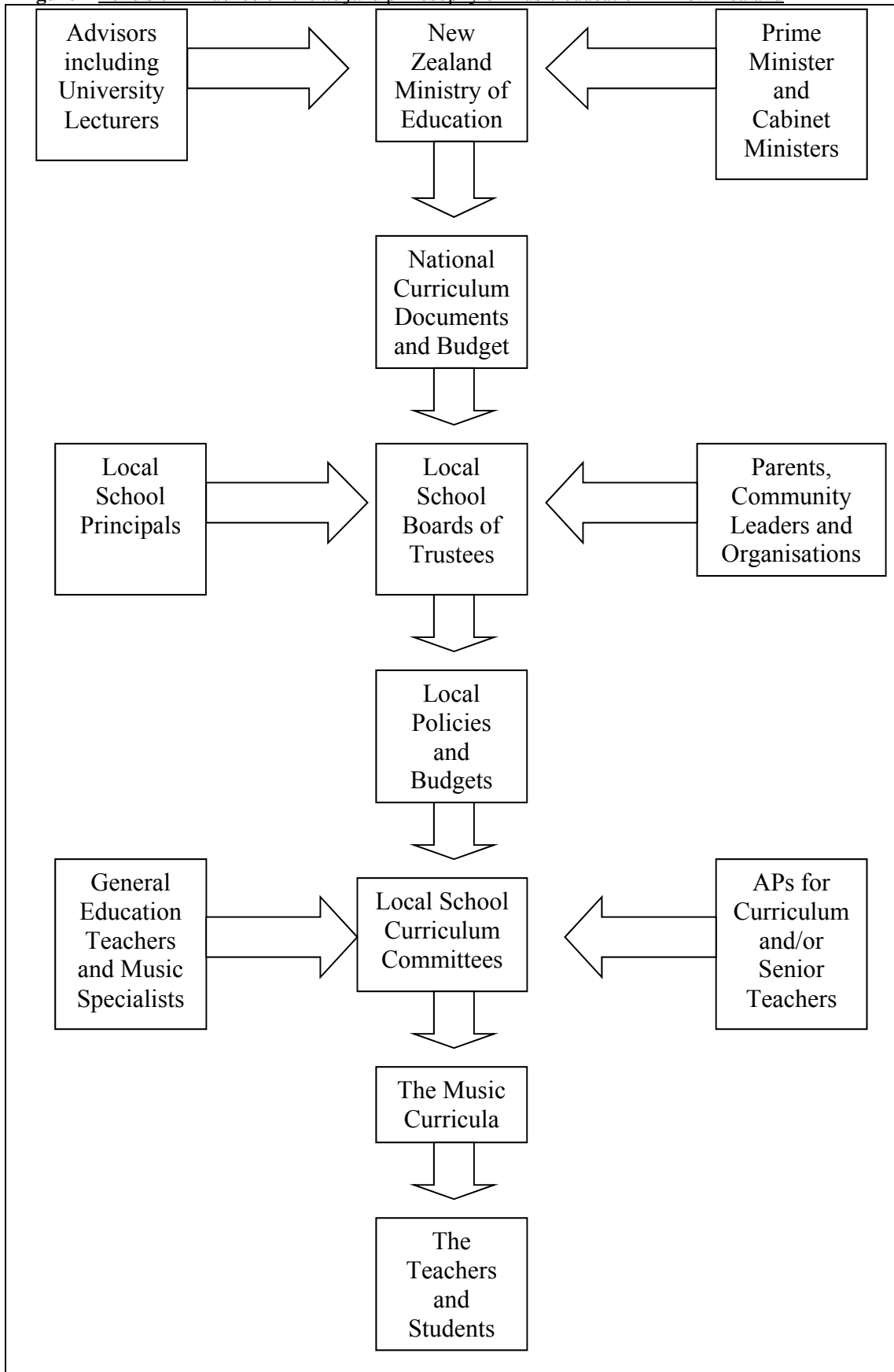
Comparing and contrasting involves both the noting of the similar and the different between and among philosophies of music education *de jure* and *de facto*. There is more of the similar than the different between many philosophies of music education. For example, the emphasis upon singing as of primary importance is found

in most philosophies of music education, as are the valuing of elemental aspects of the discipline of music such as both rhythmic and tonal, the exploration of a variety of instruments, the development of creative and re-creative abilities, etc. Most philosophies value both performance and composition, recognising the value of these skills and of the creativity involved in both.

The philosophy of music education *de jure* is a complex concept due to the many points of influence upon it. Although I will be exploring, analysing and interpreting New Zealand Ministry of Education documents to ascertain the predominant philosophy of music education *de jure* of New Zealand, it is important to note that the complexity of this task and the complexity of the concept of a *de jure* philosophy of music education are increased by the multiple levels at which educational policy is made in New Zealand education and the multiple stake-holders involved in educational policy creation. For example, at the Ministry level there are many outside influences on policy documents such as from music teachers of all varieties (private/public, elementary, middle, secondary, tertiary), music advisors, professional musicians, professional educators, educational theorists and of course, politicians. Additionally, the public documents are interpreted and expanded by local bodies with legal responsibility for philosophical and curricular decisions regarding music education. At the school level, school boards of trustees, local curriculum committees, principals and teachers impact on the philosophy of music education *de jure* of New Zealand. Parallel to these and of great influence on the philosophy of music education *de jure* are the New Zealand Ministry of Education budget and local school budgets. They are *de jure* documents created by legally responsible entities which impact heavily on those decisions which are possible to make regarding the implementation of a philosophy of music education: the eventual *de facto* situation.

The complex levels of involvement of these different parts are perhaps best demonstrated by a diagram:

**Figure 1** Levels of influence on the *de jure* philosophy of music education in New Zealand



This diagram illustrates the interconnectedness of *de jure* philosophy within the New Zealand primary educational context. At the Ministry level of influence, advisors both professional and volunteer give input into the curriculum documents. Professionals and the Ministry of Education are guided in their approach and given their frames of reference by the Minister of Education, who serves at the pleasure of the Prime Minister. At this level there may be heavy political influence through this setting of the terms of reference for the process. Comments on curricular policy documents are normally solicited from university lecturers, official Music Advisors, individual music educators, associations of music educators (such as MENZA, the NZCF, and the NZCBA),<sup>5</sup> educational administrators and sometimes even parents and students. Normally, in New Zealand, curriculum documents go through a process of drafting, public comment and redrafting until a ‘final’ version is codified and published. Even this ‘final’ version is always subject to revision and amendment over time.

Again, it is important to note that both the New Zealand national budget and Ministry of Education curriculum have substantial and perhaps even equivalent effects on *de jure* philosophy, proscribing what is possible at the school level, especially for most schools that lack extensive community resources. At the ministry level the curriculum documents and national education budget are presented to the local principals and school boards of trustees to act upon. Local parents, teachers, students, community leaders and organisations have their influence on the interpretation of the *de jure* philosophy through membership on school boards, school committees and other less formal associations of ‘old boys’ and ‘old girls.’ Local

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<sup>5</sup> MENZA = Music Education New Zealand Aotearoa; NZCF = New Zealand Choral Federation; NZCBA = New Zealand Concert Band Association.

policies and budgets are created at this school administration level and presented to the next level for implementation.

This next level is that of the teacher, including head teachers, assistant principals, heads of departments, general education teachers, specialist teachers and student leaders. These teachers and students are on the front line of education, implementing the music curriculum and the *de jure* philosophy of music education on a daily basis through the process of educating the children of New Zealand.

Consistency of decision making in the process of the implementation of the philosophy of music education *de jure* in New Zealand is likely negatively influenced by the fact that the institutions and individuals involved are diverse and, in many cases, remote from each other. As a result, the eventual defining of the *de jure* philosophy or philosophies of music education for New Zealand will not be an easy task. The policies and budgets of individual schools are unavailable to me, so I rely heavily on New Zealand Ministry of Education documents to ascertain the New Zealand *de jure* philosophy or philosophies of music education for the purpose of this thesis.

**The Third Aim: to analyse these *de facto* and *de jure* philosophies as well as many other competing philosophical viewpoints for logical validity and empirical relevance, placing them within the context of the history and philosophy of music education.**

I return now to the fourth of four lessons to be learned from Socrates as suggested by the authors of *Philosophy in the Classroom* as relevant to educators. This lesson will assist in supporting my expansion upon the third aim. The fourth lesson which Socrates may have for educators and which distinguishes the effective putting of philosophy into action is that “*excellent thinking is logical and founded*



*upon experience.*” Though, again, the authors may have envisioned a slightly different context for these four lessons, I believe that this approach to philosophy in the classroom has direct relevance to this thesis and to the third aim of testing competing philosophical viewpoints for logical validity and empirical relevance. It also has direct relevance to this thesis in the emphasis on empirical data such as that used from the survey of schools in the divination of the *de facto* philosophy of music education of New Zealand schools. It seems to me that the use of logical thinking founded upon experience, that is, the use of sound argument is a procedure which all educators should undertake in the process of developing their own personal philosophical viewpoint. An effective philosophy of music education is likely to be both validly argued and empirically relevant, that is “***logical and founded upon experience.***” As we shall see, as I examine the depth and breadth of the concept of the philosophy of music education in detail throughout this thesis, this will be a guiding principle.

It is important to explain logical validity and how it is different from empirical relevance. Logic has been of primary importance to philosophers for many millennia. In *Logic*, Baum considers that logic “involves the study of arguments and their components - words and statements – for the purpose of assessing the relations that hold among these components” (1980, 1). In *Logic: A First Course*, Albert E. Blumberg quotes the logician Hao Wang as stating that logic is of value not so much for its explicit use, but “more as a way of acquiring the habit of precise thinking.” Blumberg considers this to capture the ‘element of truth in the familiar but simplistic view that logic teaches us “how to think”’ (1976, vii). Blumberg goes on to assert that logic serves several important functions, helping students to learn how to:

- 1- “recognise and avoid certain typical errors in reasoning,”

- 2- “exercise care in defining and using terms,”
- 3- “test certain kinds of arguments to see if their conclusions do indeed follow, in the sense claimed, from their premises.” (*ibid*, vii)

Through these functions, logic is “an essential tool in all the sciences and professions. It is equally needed in making of social policy and in the life of the individual in society” (*ibid*, vii). This thesis is certainly engaged in both, as the overarching aim of this work demonstrates. That aim is the improvement of the quality of music education in New Zealand to the benefit of our children and our nation.

Quine notes that among the many definitions of the term ‘logic’ there is a common part. That part may be described as “the science of necessary inference.” In *Elementary Logic* (1965), Quine limits himself to examining logic in this common sense. So what is logic? Quine encapsulates the use of logic through a series of statements about statements:

- 1- Statements have “logical structure” (how they are “knit together”).
- 2- Statements are “logically true” if all other statements having the same structure are true regardless of the subject matter. Statements are “logically false” if all other statements having the same structure are false regardless of the subject matter. In these ways the two statements are “logically equivalent” as “they agree in point of truth or falsehood by virtue of their logical structure.”
- 3- A statement may “logically imply” another if we may “infer the truth of” the other statement “by virtue solely of the logical structure of the two statements” (1965, 1-2).

According to Quine, validity may then be defined as the situation in which all instances of a logical structure or schema are true, regardless of the statement utilizing that structure or schema (ibid, 59). In other words, the underlying structure of an argument determines the validity or invalidity of that argument, regardless of its content. But this in itself is not enough for the present study, as arguments, while perhaps having a valid structure, being logically valid, may still have false conclusions due to being based upon faulty premises or assumptions. Validity does not guarantee the truth of an argument's conclusions. For instance, take the short conditional argument: "If something is grass, it is green. The grass in my backyard is not green. Therefore what is in my backyard is not grass." While the structure or schema of my argument may be categorically validly argued...

If p then q

~ q

\_\_\_\_\_

therefore ~ p

(where p = grass, q = green, ~ = not)

...because the argument is premised on the faulty assertion that if something is grass it is green, we arrive through the logic of the argument to a conclusion that my backyard has no grass in it! Though it is true that much of my backyard is weeds, *most* of it is grass! The fact that the grass in my backyard in Auckland has not received rain for many weeks does not make it any less grass than the grass in the Waikato which has had regular rain. When the rain comes again to Auckland, my grass will once again become green in appearance. What I can't see is that the root

system yet lives, even if it seems that the grass blades do not. Regardless, even dead grass is still grass. So, logical validity is only one piece of the puzzle of philosophical analysis. The truth of the premises of the argument are also essential in producing an argument that entails the truth of its conclusion. That second balancing piece is empirical relevance; the situation of being “founded upon experience.” Not all grass is green at all times. My argument is not sound because one of the premises is false. As Robert Baum states, while validity is important, “it is not the same thing as truth, though in ordinary speech we sometimes assert that a particular statement or belief is valid – meaning that it is true. Likewise, logicians have stipulated that the term valid is to be applied only to those arguments which are such that if the premises are true, the conclusion must also be true” (1989, 62-3). A common example of a sound argument is:

All men are mortal,

Socrates was a man.

Therefore, Socrates was mortal.

Here, the truth of the premise of universal human mortality is not in question (at the moment), nor is Socrates humanity, so given its logically valid structure, the argument is sound. That is, its conclusion’s truth is guaranteed by the truth of the premises and the validity of the argument structure. Philosophical arguments should be sound, so philosophies of music education will be examined for both logical validity and empirical relevance as a part of the third aim.

The second part of the third aim involves the placing of philosophies within an historical and cultural context. I believe it was George Santayana who identified the fact that in many cases those who forget the past are condemned to repeat it. Without

an understanding of the history of ideas, we cannot fully understand our own present ideas...their origins, their purposes, their *relevance*.

**The Fourth Aim: making justified recommendations about what philosophy would be best for New Zealand to adopt *de jure*, as government policy and to make *de facto* in New Zealand music education.**

This is not merely an academic exercise. As a teacher of music, I am primarily concerned with improving student learning and am anxious to make recommendations for New Zealand elementary music education as a result of this study. Of course, in order to improve the quality of the music education of a student (the quality of student learning in music), the quality of teaching must first be addressed. So, if a philosophy is to be adopted with effect which is both *de jure* and *de facto*, it must be projected through and supported by the training given to prospective teachers and the professional development offered to practising teachers. Of course, the beliefs of the teacher, their own philosophy of music education, will always be to some degree personal and will have begun to develop while the teacher was a child and student. These beliefs, as an adult and teacher, impact greatly upon the quality of teaching. A teacher's personal beliefs about the value of music and music education often drive teacher choices about content, methods and materials. In this sense, a standard philosophical and methodological approach is simply not fully possible, nor even perhaps desirable. Each child is different, has different needs and learns optimally in different ways from the next child. Teachers are similarly different in their effectiveness for various students due to their own personal variation in ability, personality and training. Some teachers will be much more effective with some students for reasons that are not quantifiable.

But, in moving beyond a teacher's own personal philosophy of music education, teachers are called upon by government to focus on the philosophy of music education *de jure*, filtering their personal choices through this public philosophy in order to be able to identify and keep what is conceptually appropriate to it (in their personal opinion) and to discard what is not so in their own work. But, if the public philosophy, the *de jure* philosophy, is not sound, is not valid or empirically relevant, it will be rejected by teachers and will fail to be implemented. It is, of course, necessary for teachers to be pragmatic in their work, or the consequences are immediate and often not pleasant. Teachers rely most on what is workable. Workability is also dependent upon material support, on resourcing. If either teacher training or teacher resourcing is inadequate, teachers will be unlikely, or even unable, to implement the *de jure* philosophy. Thus, the *de jure* philosophy may fail to be implemented for a variety of reasons.

As has been stated, that which is actually occurring in the classroom is the demonstration of the operation of a philosophy in a school. One's personal beliefs about the nature and importance of music show themselves in one's work as a teacher. Through study of the philosophy of music education, a teacher may develop a lens or filter through which one may evaluate one's work as a teacher of music. Teachers may come to understand what they are doing when they teach music; what is good about it and what is not so good, what is valuable and what is not of value. Through exploring the philosophy of music education, music teachers develop prescriptions for the planning and implementation of their work. Through study one may come to an understanding of what one should be doing as a teacher, instead of what one may in fact be doing (though one's actual teaching practise may not be prescribed or implied by one's stated philosophy). In short, through this exploration, this personal study, a

music teacher may come to answer the question: ‘How can I modify my own personal philosophy of music education to make it more effective and justifiable?’ I believe that there is a tendency towards underachievement in the Arts in New Zealand Schools.<sup>6</sup> Schools could be doing so much better educating all New Zealand students in music than they are doing presently. But teachers will not be able to address this situation positively without a valid and empirically relevant philosophy of music education at both the *de jure* and the *de facto* levels.

Again, teaching demonstrates an embedded philosophy of practice, a philosophy of teaching practice. It is philosophy in action. The process of instruction in music is the philosophy of music education in action. In order to make a positive effect on this philosophy, the philosophy of music education *de jure* must be empirically relevant to the classroom situation. Taking a step into greater detail, what would a philosophy of music education look like? I would like to suggest the following elements are necessary for something’s being a philosophy of music education.

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<sup>6</sup> ...though not without significant resistance to mediocrity. Musicians and music educators have been working independently, in small local groups and in large national associations, to improve the arts scene in New Zealand for more than a century. Need has been recognised, but reaction at the level of national government has been inadequate. One historical example of this resistance to mediocrity, among many, is the work of the Wellington Chamber Music Society. At the time, members noted that none of the appropriate official bodies seemed to be interested in taking up “the cause”, so they created their own study of the arts in New Zealand. “It may be considered presumptuous of the Wellington Chamber Music Society to undertake and publish a survey of the arts, which normally would be a matter for a Royal Commission. However, no Royal Commission having been appointed or even suggested, the Wellington Chamber Music Society felt there were very great advantages to be gained by publishing a survey, however inadequate.” (*A Survey of the Arts in New Zealand*, Simpson, 1961, vi). Today such musicians as Mike Chunn, his activities such as Play it Strange, Band of Strangers and other organisations of musicians such as MENZA, the New Zealand Choral Federation, the New Zealand Concert Band Association and many others work tirelessly using their own funds and funds-raised to promote New Zealand music education, all without much support or appreciation from the New Zealand government.

**The elements needed in order for something to be a philosophy of music education**

- 1- An expression of what music is,
- 2- an expression of what is important and valued about music,
- 3- an expression of the relationship between music and humans, and
- 4- an expression of the ways in which humans learn music.

This last point is of summative import regarding music, humanity and education. Taking these four points a step further, beyond something simply being a philosophy of music education, I assert that if a philosophy of music education *de jure* is to be usefully constructed and applied, if it is to be put into *de facto* practice effectively, it is likely to be based upon a solid empirically based understanding of musical cognition and of the ways in which students learn music.

**The Fifth and Overarching Aim: to implement and make *de facto* a validly argued and empirically relevant *de jure* philosophy of music education in New Zealand schools in order to facilitate the improvement of the quality of music education in New Zealand to the benefit of our children and our nation.**

I am, of course, anxious to see my recommendations implemented to what I believe would be positive effect for New Zealand students and for the nation as a whole. However, implementation will require a change in attitude among New Zealand educators, as well as a change in philosophical approach. That is, implementation presents a psychological as well as a philosophical problem. In order for any *de jure* philosophy to operate in a school, such a philosophy would have to be supported by the teachers. In modern parlance, teachers would have to ‘buy in’ to the philosophy. In order to be successful, such a *de jure* philosophy would have to be



supported and encouraged through carefully planned and implemented teacher training as, according to Edwin Gordon, “teachers without a firm and clear educational philosophy easily fall victim and capitulate to woolly wishes of the multitudes” (2009, 8). Additionally school resourcing for music would have to be improved, allowing for targeted purchases of materials in order for such teacher ‘buy in’ to be supported. Of course, this would require the New Zealand Ministry of Education to ‘buy in’ to my recommendations, as well. But, first and foremost, New Zealand primary, intermediate and middle school teachers would need to feel supported in undertaking a new direction. Convincing teachers that the best philosophy of music education would be a systematic one, as well as pragmatic (therefore much more likely to be effective in meeting the music educational needs of all students) should be possible. Teachers are not unreasonable or uncaring, just the opposite. I’m convinced that the vast majority of teachers care deeply about their students. Teachers who care about their students’ learning will not follow an ineffective philosophy and will not teach using ineffective methods. But if doing the right thing is made overly difficult for teachers, ‘buy in’ will be patchy.

As a part of this study, I present a model philosophy of music education for adaptation to and implementation in the New Zealand context. Even though he would not refer to himself as a ‘philosopher of music education’ or his writings as a ‘philosophy of music education’, I argue that perhaps the most effective, the most research-based, validly argued and empirically relevant philosophy of music education yet conceived is that put forth by Dr. Edwin Gordon, Professor Emeritus of Music Education at Temple University. I believe that this philosophy may be successfully adapted to the New Zealand context to become a powerful driver of achievement in music education in New Zealand. Indeed, I believe that some elements

of his approach are already present in *de jure* music educational philosophy in New Zealand and have historically been present in *de facto* music educational philosophy in New Zealand at all levels. This is because his approach has not been developed in a vacuum. It has partly evolved from music education philosophy and method development over the history of music education. It also springs from developments in music psychology and music education research including that conducted by Dr. Gordon in the last century. Because it is rooted in valid argument based on empirically justified premises, I recommend that Gordon's approach be largely adopted and to some extent adapted to the New Zealand context to become the public philosophy of music education, the *de jure* philosophy of New Zealand. Later in this thesis, I specifically compare and contrast Dr. Gordon's philosophy with that of other music educational philosophers (from the writings of some of whom it has itself evolved), and with the philosophies presently articulated or supported by New Zealand's government and school leaders.

In summation, the overall purpose of this thesis, the fifth aim (a purpose which I cannot bring to fruition alone), is to implement and make *de facto* a validly argued and empirically relevant *de jure* philosophy of music education in New Zealand schools in order to facilitate improvement in the quality of music education in New Zealand to the benefit of our children and our nation. I believe that Gordon's philosophy presents New Zealanders with an exemplary approach which I suggest should be adapted to the New Zealand context, made *de jure* by the New Zealand government and implemented by New Zealand music teachers.

## **Methodology: The Procedures of the Thesis Project**

After conceiving of these five aims, a research project was developed to support them, albeit limited by the instrumental focus of the researcher. The first step, in order to begin to fulfil these five aims, was to collect data on the New Zealand situation. Thus effort was expended to develop and implement an instrument to measure the New Zealand situation. This instrument took the form of a questionnaire of primary, intermediate and middle school music teachers and administrators.<sup>7</sup> The questionnaire's success in fulfilling the first aim of identifying the predominant *de facto* philosophy of music education operating in New Zealand schools depended upon the thorough questioning of those most intimately involved in the implemented curriculum in New Zealand: music teachers and principals. Each participant was queried anonymously regarding the condition of music education in their respective school. State schools, state-integrated schools and private schools were all surveyed, as were full primary, intermediate, contributing primary and middle schools.<sup>8</sup>

### **Why a survey?**

Because I wished to learn what philosophy, methods and materials were actually being espoused by the staff of New Zealand schools as well as utilised in New Zealand schools, I turned to the teachers and principals of those schools for information. Their responses may be considered to form the basis for our understanding of the philosophy of Music Education operating in New Zealand schools. This is a limiting factor regarding the validity of the project's results, as no

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<sup>7</sup> See Appendix.

<sup>8</sup> These various schools are structured to serve different year-levels depending upon the needs of the community. Full primary schools generally serve students from years 1-8. Intermediate schools (formerly called Junior High Schools and initially brought in to use as three-year institutions in 1922 in New Zealand) serve years 7 and 8, contributing primary schools serve years 1-6 and then "contribute" their students to intermediate schools (Salt, 1965, 103). Middle schools serve students of years 6-8 and are perhaps the most atypical schools in New Zealand today.

first-hand observations were conducted by the researcher. The data depends upon the honesty and understandings of the reporters. As has been stated, the present philosophy reported as operating in our schools is what I will call the *de facto* situation in our schools. The MoE (New Zealand Ministry of Education) promises made in its official public documents are a part of what I will call the *de jure* situation in our schools.

Again, a questionnaire was developed to gather data on educator beliefs. The adequate construction of the questionnaire was therefore of great importance. Information sought included data on educator beliefs regarding curriculum choice and purpose, curriculum implementation and delivery, facilities and staffing, the philosophy of music, the philosophy of music education, the quality and quantity of music instruction in their own schools and the ways in which decisions regarding music education curriculum and methods are or should be made in their own schools. The questionnaire consisted of a series of closed and open-ended questions regarding beliefs about music education. This same questionnaire was also developed to gather data on what was actually occurring in schools. Information sought included data on methods, materials and ensembles used in music education at the surveyed schools. Information was also sought on whether music education was delivered by a specialist or by general education teachers at each school.

Concurrent to this process of survey creation, I continued to develop my own understanding of the complexities involved in the concept of a philosophy of music education. Research into the concepts inherent in the disciplines of philosophy, the philosophy of music, the philosophy of education and the philosophy of music education was undertaken. Included in the research process I undertook were my own analyses of various approaches within these disciplines. In this way, my own

understanding of the philosophy of music education was broadened and deepened during the process of the creation of the survey questions and for a more complete analysis of the eventual survey data. These explorations are an integral part of this thesis, the survey questions and results being informed by the philosophical and historical research. My conclusions about the best approach within each discipline, as well my conclusions and recommendations regarding the New Zealand situation, are all informed and supported by this philosophical and historical research. Additional to this conceptual research and to the collection of *de facto* data from New Zealand music teachers and administrators, I involved myself in mining New Zealand Ministry of Education documents for indications of New Zealand's predominant philosophy of music education *de jure*.

### **The Context of the Research**

New Zealand, a country of more than 4 million people, has a long and rich history of private music education and amateur music performance. The history of public music education and 'home-grown' professional music performance is significantly shorter.

According to the New Zealand Ministry of Education publication, *Music Education in Secondary Schools* (1994) music education over the first hundred years of New Zealand's history (that is, from the 1840s through the 1940s) was oriented towards English traditions in music education, including (a.) a tendency towards unsystematic instruction and (b.) a largely imbalanced availability of resources. According to the Ministry of Education, this unsystematic instruction was evident in the fact that:

“until the 1950s, school music consisted almost entirely of singing. Massed singing in extended school assemblies was the main component in many school music programmes. There was almost no instrumental tuition” (1994, 10).

Though institutionally and instructionally valuable, massed assembly singing is limited in its instructional effectiveness, with little opportunity for differentiation or individualised instruction. As a minor component of a large and varied programme of instruction, assembly singing can be an effective performance outlet for students.<sup>9</sup> But, as the “main component” of a school’s music programme it would be tragically inadequate.

The second consequence of English orientation in music education as asserted above was that it led to a largely imbalanced availability of instruction and resources. This stemmed from a lack of governmental involvement in mandating and publicly funding educational opportunities in music education for all students.

“Such orchestras and other ensembles as existed with secondary schools were generally made up of pupils who were receiving private tuition independently of the school system. At a few schools, though, enthusiastic teachers chose (often in their own time) to pass on their instrumental skills to some students (*ibid*, 10).”

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<sup>9</sup> An example is Aorere College, in Auckland, which has a long tradition of weekly assembly singing giving students the opportunity to contribute to communal music making in formal ceremonies. Teachers lead assemblies of 700 students at a time in the learning and singing of songs, some of which are used as audience singing in the end-of-year prize-giving ceremonies. Senior students are taught to sing some songs in SATB harmony. There is perhaps no greater expression of school community than massed singing.

Thus, according to the New Zealand Ministry of Education, prior to the 1950s, most New Zealand students received no instrumental instruction. Those who did were from a family of extraordinary means able to pay for private lessons, from a family of practising musicians able to provide lessons at home personally, or from a school with a teacher willing to work outside of regular school instructional time and without financial support from the government. It seems to me that this historical situation demonstrates an elitist approach to music education. If only a few, mostly wealthy, students were given learning opportunities in music while the majority received very little instruction, the approach was almost aristocratic. The difficulty with such an approach, without even concerning ourselves with the question of fairness, is that ‘the best’, the ‘*aristo*’, are not necessarily those with the greatest financial resources. Many students with a high aptitude for music would be excluded from music for lack of financial support. Great musical potential is not conjunct with great financial resources. The range of musical potential seems to be spread evenly on a bell-curve across any population. For reasons of justice, as well as educational efficacy, students should be given instruction at the level of their aptitude regardless of their financial resources.<sup>10</sup>

Both of the historical consequences of an allegedly English orientation in New Zealand music education run contrary to what many consider to be distinctly egalitarian contemporary New Zealand values. Historian Michael King writes in 2003 that contemporary New Zealand culture, though a culture greatly influenced by early New Zealand colonial experiences, includes a number of self-concepts. Some New Zealand self-concepts suggested by King include: (a.) the notion that the country is

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<sup>10</sup> Gordon summarises and interprets Plato regarding the negative impact of a neglectful approach to aptitude in music education. “Plato said that there is nothing more devastating and unequal than the equal treatment of students with unequal aptitudes. As educators and parents, we have an obligation to see that children with low music aptitude do not become frustrated and that children with high music aptitude do not become bored” (1997, 40).

special, (b.) the highly practical do-it-yourself tradition, (c.) largely informal social attitudes and

(d.) “the fiercely egalitarian instinct which prefers to see resources spread widely and equitably throughout the community and not, as elsewhere, in massive disproportion between the very rich and the very poor;” (2003, 509).

We may assume that the “elsewhere” may refer to England, continental Europe and perhaps to the United States. Thus, it seems that such an elitist approach to music education as was initially the case in New Zealand would today be anathema to New Zealand cultural sensitivities. One would expect in an egalitarian society such as New Zealand that all students would have access to high-quality musical instruction in voice and other instruments, regardless of the wealth of their local community or their family’s financial means. One would expect in an egalitarian society such as New Zealand that education in all subjects would be highly organised, systematic and structured around a series of best practices embedded in a codified spiral curriculum in order to achieve the best possible results for all children. The survey I have undertaken should, theoretically, reveal such a system in place in contemporary New Zealand.

A further understanding of context regards the audience for this research. For whom is this work written? What is the ‘target audience’? Although this thesis is primarily a work for PhD submission, this thesis is not just for academics. If it were, I would not have spent the time that I have upon it. The practical everyday use and purpose of this work is what has inspired me to pursue it. In addition to academics, it is for teachers, administrators, teacher-trainers, teacher-trainees, curriculum designers,



politicians, the New Zealand citizenry and especially the parents and caregivers of New Zealand children. As the overall purpose of this doctoral study (the fifth aim) is the improvement of the quantity and quality of elementary music education in New Zealand through building an awareness of the philosophies of music education operating in our schools, this work is targeted at those who are able to make a difference to the quantity and quality of music education in New Zealand. The making of this difference in music education begins, I believe, with the premise that the philosophy of music education should be understood not only by academics and music educators but also by school administrators, boards of trustees, politicians such as members of parliament and the public at large. With this premise in mind, I have endeavoured to make this work approachable, readable and understandable for the vast majority of the New Zealand population. It is my hope that all stake-holders in education will take an interest in this work and will come together for the benefit of music education in New Zealand and of course, for the benefit of the children of our nation; a nation which our children will continue to build, develop and enjoy themselves in adulthood.

### **Summary and... a glance ahead**

In summary, through this study, the *de facto* philosophy or philosophies of music education inherent in the practice of New Zealand “elementary” (primary, intermediate and middle school) educators are discerned through the analysis of the *de facto* state of New Zealand elementary music education as demonstrated in survey data. The *de facto* philosophy or philosophies of New Zealand elementary music education are then compared and contrasted with the New Zealand Ministry of Education’s *de jure* philosophy of music education (as laid out in its own policy and

curricular documents), with current mainly analytic (validly argued and empirically relevant) theories of musical meaning (see Budd, Kivy and Davies), with philosophies of education supported in the literature (Essentialist, Perennialist, Reconstructionist, Progressivist) and with current philosophies of music education in the literature (e.g., see Gordon, *Learning Sequences in Music*, Reimer, *A Philosophy of Music Education*, 3<sup>rd</sup> Ed. and Elliott, *Music Matters*). Conclusions are then reached regarding the appropriateness of the present condition of New Zealand elementary music educational philosophy and music educational practise in light of these findings.

My own subjective observations of music education have led me to the hypothesis that New Zealand music education is “a promise broken”, that the *de jure* and *de facto* philosophies of music education in New Zealand are not congruent. As stated, I take an analytic viewpoint such that I believe that all instruction in music should be informed and guided by a philosophy of music education which is both validly argued and from true premises. I take this viewpoint because of my own interest as a music educator in the usefulness of my work. This is not an academic exercise, only, but also quite pragmatic. I expect my work, perhaps foolishly, to have the potential to make a positive difference in how music education is conducted in New Zealand. I believe that this study has resulted in a fleshing out of the actual philosophies of music education driving instruction in New Zealand. It seems to me that the promise of high expectations made by the New Zealand Government, that the children of New Zealand will be supported and empowered by the New Zealand Curriculum “to learn and achieve personal excellence, regardless of their individual circumstances” (Ministry of Education, 2007, 9) is not being implemented on any level. As seen in the survey findings, the reality demonstrated by survey data is that the individual student’s personal circumstance continues to have far too much to do

with educational outcomes in New Zealand.<sup>11</sup> My conclusion is that those philosophies reported to be in operation in New Zealand schools are for the most part accidentally chosen, their alignment with curriculum is an afterthought and the manner of instruction is evidence of both of these situations. In most cases, the philosophies of music education operating in New Zealand elementary schools are not the carefully constructed foundations for music education which they should be in order for children to achieve personal excellence in music. As a result, they communicate *de facto* low expectations for New Zealand elementary students. In order for the music educational promise of all New Zealanders to be fully realized, music educational philosophies and methodologies must be chosen with purpose and with a systematic concern for individual music educational outcomes.

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<sup>11</sup> Jonathan Kozol, in his analysis of the public schools of the United States of America (*Savage Inequalities*, 1992), notes the tension between liberty and equity in United States educational funding and control. The liberty of local control and funding is contrasted with the curricular and monetary intervention of larger governmental organisations to ensure equity of educational opportunity. I assert that although much more equity is present in New Zealand schools than in those in the USA, Music is a subject in which an inequitable distribution of quality instruction is perhaps most greatly seen in New Zealand primary education.

## Chapter Two

### Understanding Philosophy and Philosophical Viewpoints

Again, my hypothesis is that the predominant *de jure* philosophy of music education of the New Zealand Ministry of Education is not the same as the predominant *de facto* philosophy of education operating in New Zealand schools. The subsidiary aims of the survey and thesis project are to discern the predominant philosophy of music education operating in New Zealand schools (the philosophy of music education *de facto*) and to compare and contrast this philosophy of music education *de facto* with the predominant philosophy of music education articulated in New Zealand Ministry of Education documents (the philosophy of music education *de jure*). Through these comparisons I will test my hypothesis that these two are not the same philosophy. I further aim to analyse these *de facto* and *de jure* philosophies as well as many other competing philosophical viewpoints for logical validity and empirical relevance, placing them within the context of the history and philosophy of music education. I also aim to make recommendations specific to the New Zealand context, based on these analyses, regarding the best philosophy of music education to utilise *de facto* and *de jure* in New Zealand music education. All of these four aims support the fifth and overarching purpose of this work: the improvement of the quality of music education in New Zealand to the benefit of our children and our nation.

On the twin paths of 1- coming to an understanding the significance of my survey data in relation to these five aims and 2- coming to a contextual understanding of the relevant framing discussions involving matters philosophical and historical which inform this significance, I believe it would be helpful to begin with a development of an understanding of the philosophy of music, the philosophy of

education and the philosophy of music education to the degree that these fields relate to the thesis topic. These understandings of significance and context will inform each other in the unfolding of the thesis. But, prior to all of this and in order to begin a useful exploration of the philosophies of music, education and music education, I will attempt to demystify the study of philosophy, generally and to show how philosophy underpins an understanding of the discipline of the philosophy of music education. Thus, in the initial part of this chapter I begin to offer the reader practical ways of examining and making judgements about music educational philosophy through exploring philosophy itself more deeply. This initial exposition and exploration of philosophy will be followed by an exposition and exploration of the philosophy of music. Again, through these expositions and explorations, the concepts of the philosophy of music education *de jure* and *de facto* may eventually be more fully investigated and understood. Similarly, applying the intellectual benefits of these expositions and explorations, all philosophies of music education may eventually be systematically examined and either justified or dismissed. In this way, philosophies which are inadequate due to the weakness of the arguments supporting them may be avoided in the process of choosing a philosophy to put into operation in a school. Conversely, through this application of understanding, cogent and effective philosophies may be implemented by music educators through the use of methods aligned with such intellectually justifiable philosophies. Of course most importantly for this thesis project, through these expositions and explorations the hypothesis of this thesis may be more fully understood and in the final analysis either justified or dismissed.

## **What is Philosophy?**

Often, philosophy seems to be a word from which teachers (and the public in general) flee if given the opportunity. The word is wrapped up in images of unscientific woolly thinking and theorizing about various and sundry. In short, the public has a poor perception of philosophy's purpose, scope and methods. At the risk of oversimplification (and quite a significant risk it is), I will attempt to summarise some basic information about philosophy. This summary is an attempt to make the remainder of this document more accessible and useful, regardless of one's acquaintance with philosophy.

It is important to note that philosophy contributes to the aims of this work by providing both the methodological backbone for the intellectual processes involved, as well as the theoretical backbone for the concepts explored. The methods of philosophy have enabled the exploration and analysis of the concepts inherent in the entirety of this thesis project. Philosophical methods have been used in the process of the creation of survey questions as well as in the process of examining the concepts inherent in the survey answers. As regards concepts, various viewpoints on philosophy, music, education and music education have been both presented and analysed philosophically. The position taken in this thesis is that the most important role of philosophy is to give one access to an understanding of the conceptual foundations and implied values of viewpoints in each discipline. Indeed this last aspect of the theoretical background which philosophy provides is perhaps the most important: that philosophy gives one the tools to examine values, both stated and implied. Doing philosophy provides information about the soundness of arguments that enables one to make decisions about what is good versus what is bad, useful versus impractical, just versus unjust in music education (and many other matters).

This emphasis on value judgement is especially cogent, as it is the overarching aim of this thesis to expose, analyse, endorse and implement philosophical positions which will benefit the citizenry of New Zealand.

It is common knowledge that the term philosophy comes to us from the ancient Greeks. It is likely that the ancient Greeks were the innovators who created the discipline of philosophy more than two millennia ago (though documentation is scant). In *A History of Greek Mathematics*, Heath suggests four conditions favouring the development of philosophy among the Greeks: They possessed 1- a love of knowledge for its own sake and a desire to learn from others demonstrated through a love of travel and adventure, 2- a “remarkable capacity for accurate observation” and an “exactness of perception” as demonstrated in vase-paintings and highly descriptive writings in a variety of fields, 3- a capacity for thought. “It was not enough for them to know the fact; they wanted to know the why and wherefore and they never rested until they were able to give a rational explanation, or what appeared to them to be such, of every fact or phenomenon.” This is demonstrated through the astounding information and understanding gained by the Greeks in the discipline of astronomy, 4- a favourable geographical position, allowing the branching out of the population in settlements in the gradual colonization of the Mediterranean. The colonies were in constant contact with the mother county, but were separated enough (“forming stepping stones as it were from the one to the other”) to also allow for the development of new ideas and approaches. This also allowed for a free outlook and a free communication through trade with the whole of the known world (Heath, 1981, 3-10).

Also well known is that the term philosophy has two Greek roots: *philos* or *philein* and *sophia* (phonetically spelled, as the Greeks do not use the Roman

alphabet). *Philos* is a Greek term for love; *philein* meaning ‘to love’ and *sophia* a Greek term for wisdom. Together they create the term philos-sophy meaning **love of wisdom**. We may continue to understand philosophy as it is practiced today to be both a process and an outcome involving the love of wisdom. The ancient Greeks were impressed by the prominence and influence of music in human life and explored music philosophically, drawing on their own empirical evidence. Aristides Quintilianus, in his book *On Music*, expressed the observation (of his own culture and that of “barbarians”) that “there is certainly no action among men that is carried out without music.”<sup>12</sup> This assertion is consistent with many writers on music from ancient times to today, that music is ubiquitous and is intricately intertwined with human life.

Several conceptions of music have come out of the ancient Greek experience. According to Hamilton, these conceptions include 1- the mathematical conception and 2- the ethical conception. The mathematical conception of music of the ancient Greeks included assertions and understandings of the “acoustical and mathematical properties of music” and was highly theoretical. “It was not for practicing musicians.” Hamilton claims “that the musical theorizing which crystallized in the celebrated conception of the music of the spheres was a kind of proto-science.” This is as opposed to music as understood by performing musicians and practiced as “an art or craft” (2007, 19-28). The ethical conception of music is that which philosophy continues to explore: the value and influence of music in human life. This humanist conception of music is often labelled “aesthetics.”<sup>13</sup>

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<sup>12</sup> As quoted in Hamilton, 2007, 11.

<sup>13</sup> Schwadron argues that “(a)s philosophy is concerned with principles underlying all knowledge; aesthetics is that branch of speculative philosophy which attempts a broad theoretical description and explanation of the arts and related types of behaviour and experience” (1967, 4).



James K. Feibleman defines philosophy “as both the seeking of wisdom and the wisdom sought” (1956, 235). In this conception, what is sometimes termed ‘doing’ philosophy is the process of seeking wisdom through research, discussion and independent thought. The product, the wisdom sought, is philosophical knowledge. This knowledge is traditionally presented in articles and books of philosophy such as this thesis. These articles and books, the works of philosophers, continue as sources and in a way, conversations in the ongoing philosophical dialogue. Moore and Bruder offer no definition, but rather ‘punt’ on the matter. They prefer to address the issues which philosophers examine rather than attempting to define philosophy.<sup>14</sup> Passmore presents a still more nuanced view of philosophy, asserting that the ancient Greeks’ own understanding of philosophy, of *philosophein*, was more akin to the process than the product, the seeking than the wisdom sought (1967, 216).

But what is this wisdom sought, that which has been defined as philosophical knowledge? In order to attempt to avoid falling victim to the fallacious tautology of defining philosophy as the love of philosophical knowledge, further exploration is necessary. I will begin with what philosophy is not, or rather, what it no longer continues to be. As was stated, it is common knowledge that the term philosophy comes to us from the ancient Greeks. It is less well known that Greek philosophy is the seminal discipline from which sprang most other disciplines studied in our modern universities, including what are today called the sciences (Beck, 1974, 278). Until the Italian Renaissance of the late 1200s, those areas of study which existed were generally considered a part of the discipline of philosophy. “Thus, philosophy once encompassed nearly everything that counted as human knowledge” (Moore and Bruder, 2002, 2). Interestingly, considering the focus of this study, one exception to

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<sup>14</sup> Their list includes issues or questions such as: Does the universe have a purpose? Does life have a purpose? Is there a God? What is art? What is truth? etc.

this was Music (though in ancient times Music represented what we now think of as the disciplines of Dance, Drama, Mathematics and Music). During the Renaissance and the birth of the modern world a new discipline, eventually known as Natural Philosophy, gradually split from those aspects of traditional philosophy which remain a part of the discipline of philosophy today. Natural Philosophy may be understood as the study of nature (science as we now understand it). From natural philosophy evolved the sciences of Biology, Botany, Chemistry, Geology, Physics, Zoology, etc.<sup>15</sup> Eventually, as knowledge continued on its path of specialisation, new disciplines continued to develop at the jointure of various existing disciplines. Such interdisciplinary studies include Astrophysics, Biochemistry and Psychobiology to name a few. Additionally Philosophy (particularly the Philosophy of Mind) continued to birth disciplines such as Psychology and Cognitive Science on the path of increasing specialisation. The development of human knowledge has thus moved from the general to the specific over several millennia in an expanding breadth and depth of understanding.

This common origin in Philosophy of our modern academic disciplines reflects the very real but even less recognised interconnection of all knowledge and of all disciplines. This common lack of recognition is partly the consequence of the development of human knowledge into narrow specialisations. Those interested in study of the theory of knowledge beyond what is explored here are encouraged to pursue studies in the discipline of Epistemology, a branch of present-day Philosophy. Understanding the connectedness of all knowledge is, I believe, the first step in an appreciation of philosophical inquiry. This thesis is an attempt to make such

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<sup>15</sup> For more on the history and philosophy of science, as well as the connection between philosophy in science generally, see *The Western Intellectual Tradition*, J. Bronowski, *The Rise of Scientific Philosophy*, Hans Reichenbach, *Toward a New Philosophy of Biology*, Ernst Mayr, *The Structure of Scientific Revolutions*, Thomas L. Kuhn and *Science and the Modern World*, Alfred North Whitehead, among many other works.

connections explicit and understandable among the disciplines of philosophy, music, the philosophy of music, the philosophy of education, the history of music education and the philosophy of music education. As an aside, because of this historical connectedness, the ancient Greek philosopher Pythagoras (about 572-497 B.C.E.), who, according to Aristotle, called himself a lover of wisdom and famously declared that “all things are numbers” may today be identified by such diverse practitioners as musicians, educators, philosophers, mathematicians, acousticians and astronomers as one of their own!

It is in contemporary modern times, as opposed to the modernity of the Renaissance, that philosophy has evolved into a discipline which deals with matters which the various scientific disciplines are unable to address on their own through experimentation. For instance and as has been illustrated, questions of ethics and value are addressed by contemporary philosophers. So are questions of the nature of the mind and of logic. In all of these intellectual areas, sub-disciplines of philosophy, appeals to empirical evidence are not enough to arrive at decisive conclusions, so philosophers have the opportunity to engage in informed speculation. Decisions regarding such matters require more than experimentation or measurement in the way that decisions about purely scientific content may. Doing philosophy allows the philosopher to recognise the uncertainty of some aspects of existence and to suggest and analyse the possible answers to such questions as may arise beyond our understanding of the use of scientific knowledge. Beyond these sub-disciplines of philosophy, the overall discipline of philosophy also incorporates study in the history of philosophy<sup>16</sup> and study of all of the various non-philosophical disciplines from various philosophical perspectives. Thus, among other things, philosophers examine

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<sup>16</sup> See Russell's *A History of Western Philosophy* (1945) for an idiosyncratic but highly informative and entertaining exploration of this subject.

the logical consistency and empirical relevance of the work of all disciplines, the value of those disciplines, what constitutes ethical behaviour within each discipline as well as the unexplored concepts and hidden assumptions which guide the work of each discipline. In this way the studies of the philosophy of science, philosophy of biology, political philosophy, medical ethics, philosophy of art and the philosophy of education have evolved, among many others.

As has been mentioned, philosophy also involves the development of ideas about those matters outside of the purview of empirical exploration. Topics such as whether God exists and what may constitute spirituality, identity or a religious experience are matters addressed by philosophers. Philosophers of religion as well as philosophers of mind concern themselves with the life of the mind, its nature and structure, its duality or singularity, what constitutes intelligence, etc. In many areas of philosophy, particularly in areas such as philosophy of mind, the work of philosophers overlaps with those of scientists, such as with the work of cognitive scientists.

Scientists are often compared (many times in unflattering ways) to philosophers. I will attempt a more just and useful comparison than is perhaps typical. Davies cleverly contrasts the views of psychologists, that philosophy may seem to be uninformed psychologising, with the views of philosophers who may view psychology as uninformed philosophizing! Davies offers a definition of philosophy as connoting “the recalcitrant residue of questions which remain after all the (other) branches of knowledge and taste have taken the questions they are equipped to answer” (2009, 15). Elliott compares science and philosophy, stating that “(p)hilosophy is not an independent field of inquiry in the same way that physics and chemistry are” (1995, 8). He goes on to assert that the discipline lacks content which

is exclusive to it, relying instead on the content of other disciplines.<sup>17</sup> If this were the case, then philosophy would be defined out of existence, the knowledge acquired by philosophers over 2500 years would count for nothing, and doing philosophy would be an entirely unnecessary enterprise. I believe that a view about the relationship between science and philosophy more commonly understood is that scientists deal in the business of acquiring knowledge about the universe, about ‘what is’ while philosophers, in contrast, deal in the business of understanding the wisdom of the use of such knowledge about the universe, the examination of the soundness of statements concerning such knowledge, as well as the exploration of those aspects of reality which are not able to be explored empirically. For example, for the philosopher, it is the use of scientific knowledge which may be considered either wise or unwise, ethical or unethical. For example, how knowledge of psychology is used by government or business interests to influence the actions of the people of a nation may be explored by a philosopher. Though the process of seeking of wisdom may not in itself be a material content, but the logic of arguments, the critical search for inconsistency and empirically unjust assertions, is content nonetheless and of material effect and import.<sup>18</sup> For example, an assertion that philosophical logic (a primary systematic tool of the philosopher) is not a contentful subject or an aspect of philosophy is *prima facie* absurd. The discipline includes a myriad of symbols and methods inherent in it and in no other, though of course there is significant overlap with the study of mathematics and of language.

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<sup>17</sup> Davies writes, in contrast to Elliott, that “(s)ome of the questions of philosophy are distinctive to it, such as many of those addressed by metaphysics, ethics, and logic. But also, philosophical queries are generated by consideration of foundational issues in all areas and disciplines,” (2009, 16).

<sup>18</sup> Hans Reichenbach defines philosophy as the “logical analysis of all forms of human thought” (1973, 308). Michael Peterson, William Hasker, Bruce Reichenbach and David Basinger define philosophy as “the discipline that raises considerations of consistency and truth in beliefs” (1991, 5).

Personally, I do believe that it is best when the use of scientific knowledge takes place within a context informed by philosophical knowledge. This belief is founded in my understanding of the historical consequences of uncritical adaption of scientific understandings to unscientific issues. For example, the concepts of love as platonic or erotic cannot be fully understood scientifically, though the chemical and physiological aspects of kinds of love may be analysed and understood scientifically. But these biological understandings are not the whole of what constitutes love.

This interdisciplinary context of the philosophical knowledge of the knower concerning the empirical may be understood to be wisdom. A purely scientific approach to love in one's personal life would certainly be unwise. Some of the wisdom of philosophers may also be thought of as an understanding of the consequences for 'what is' of the use of scientific knowledge and the morality of those consequences. For example, Einstein was much troubled by his own philosophical knowledge of the use of his scientific knowledge of physics, particularly of his special theory of relativity, by others. While Einstein found the fact of the equivalence of energy (E) and mass (m) expressed through the formula  $E = mc^2$  (Energy equals mass times the constant, where c = the speed of light, squared) to be beautiful, the effective use of this formula to develop and use atomic weapons was found to be an unwise and immoral ugliness by him.<sup>19</sup> Another example of the use of scientific knowledge without philosophical wisdom may be found in the Nazi atrocities. The Nazis effectively used knowledge of the relatively new discipline of psychology to hide the truth of the Final Solution. For instance, comforting routines and common procedures were used to calm prisoners and to convince them to be compliant as they were led to the showers (gas chambers) and mass execution.

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<sup>19</sup> I would suggest that all students of science should be required to do philosophical study as a part of the undergraduate curriculum of their chosen scientific discipline.

Also by the Nazis, selective knowledge of the science of genetics was falsely used to convince many of the populace of Germany of the inferiority of Jews, Gypsies and homosexuals; just as such selectively chosen scientific knowledge was falsely used to convince many ‘Aryan’ Germans of their own superiority.<sup>20</sup> The sciences of physics, psychology and genetics have, of course, been used to great good in their history as disciplines. It is philosophical knowledge which informs us what may be a good or bad, truthful or untruthful, just or unjust, wise or unwise use of scientific knowledge.<sup>21</sup> Through the use of philosophical knowledge, it may be possible to understand what philosophies of music education may be valid, and which invalid, which ethical and which unethical, which based on sound arguments, and which not so based. This process of philosophical analysis of music educational philosophy is assisted by distinct but related understandings of philosophy, music and education.<sup>22</sup>

Again, my concern in this study lies with the interdisciplinary intellectual area of the Philosophy of Music Education and especially those philosophies of music education both articulated by music educators and demonstrated as operating in their classrooms. This complex discipline of the philosophy of music education involves a tripartite study of philosophy, music and education. This particular study of the philosophy of music education springs from a practical personal concern, as a music educator, for the effectiveness of my own music educational philosophy and the methods rooted in such philosophy as implemented in my own classroom. It is a personal form of action research, though more longitudinal than most. In my own

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<sup>20</sup> See *Doctors under Hitler* by Michael H. Kater, The University of North Carolina Press, 1989, for an extensive exploration of this subject.

<sup>21</sup> For an insightful comparison of the functions of science and philosophy, both in their separation and conjunction, see Mortimer J. Adler’s essay: “Tradition and Progress in Education”, contained in *Reforming Education* (1988, 66-80).

<sup>22</sup> It is important to note that the exploration of philosophical questions is not dependent upon empirical data. Davies writes that this “suggests, perhaps, that they (philosophical questions) arise from deep conceptual confusions or subtleties, and that it is the purpose of philosophy to untangle these knotted skeins” (2009, 16).

classroom I've implemented philosophical approaches, testing their effect and modifying them accordingly. The development and implementation of ideas have stretched over more than 15 years of teaching. It differs from most action research in that I intend other educators beyond my own classroom to benefit from my work. I have personally prepared for this study by doing degrees in music, education, music education and philosophy at Lebanon Valley College, Temple University and the University of Auckland, as was stated in the preface, always driven by unanswered questions.

It is an intriguing and seemingly contradictory consequence that the more narrowly specific the question to be studied, the more broadly interdisciplinary the study which may have to be undertaken to address the question. For instance, the discipline of psychobiology has been developed to address questions which could not be adequately answered through study within the disciplines of psychology or biology separately. Other examples include educational psychology and of course, my present concern, the philosophy of music education. Indeed, as was stated, it is due to my own personal concerns regarding the effectiveness of my own teaching, and because of the general inadequacy of the research response to interdisciplinary questions in music education that I have undertaken this study. It is my experience that those who work in specialised fields tend not to read the research literature of other disciplines, largely I expect, due to constraints of time. Musicians, educators and philosophers generally do not have the time or incentive to peruse the literature of each others' disciplines. However, it is these unanswered questions at the linking of various disciplines which I find most intriguing. Before delving into the philosophy of music education, this thesis will continue with an exploration of some of the ways of 'doing' philosophy, of exploring the meaning, purpose and moral consequences of reality, of seeking



philosophical knowledge, of seeking wisdom. This exploration is undertaken in order to clarify the content and methods used in this study and to offer assistance to music educators in their own personal exploration of the philosophy of music education.

### **The Types, Schools, Outlooks, or Ways of Doing Philosophy**

In his well known exposition of philosophical study, *A Preface to Philosophy*, Mark Woodhouse speaks of the various “outlooks” on philosophy (1990, 19). These “outlooks” or “views” may also be thought of as what are traditionally known as “schools” of philosophy.<sup>23</sup> From the time of Epicurus and his philosophical academy in the garden, there have been ‘schools’ of philosophy. Though initially designating a group of individuals of like ideas (such as the Epicureans), in contemporary philosophy, ‘schools’ represent the ideas of these groups presented as a more or less coherent understanding of Ultimate Reality and the processes which may be undertaken to develop a further understanding of that reality. This may sound a bit ‘heavy’, but what it ‘boils down to’ is an understanding of what is ultimately real in the universe and what consequences may arise from this knowledge.<sup>24</sup> The ideas of the ‘schools’ are entries in the grand conversation among lovers of wisdom stretching over millennia.

There are several competing understandings of the schools of philosophy and what they represent extant in the literature and amongst philosophers in the

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<sup>23</sup> I am thankful to both Drs. John Heffner at Lebanon Valley and Christine Swanson at Auckland for referring me to the Woodhouse text at crucial points in my studies.

<sup>24</sup> In music, I assert that what is ultimately essential and real about music, that which is unique about it, and therefore what is ultimately valuable about music is its essence as a composite of tonal and/or rhythmic patterns of sound. It is 1. because of this unique reality of music’s essence and 2. its connection to universal human cognitive potentialities (aptitudes), that instruction in the patterns of music should be universally available for humans. Similarly, it is this essential nature of music that leads me to assert that purely musical understanding should be defined as the understanding of those patterns of sound, rather than as other kinds of related but ultimately instrumental types of musical understanding (e.g. emotional, historical, social, cultural, etc. understandings about music). I assert that these instrumental understandings are not purely or even essentially musical.

philosophical community. The philosophical community is an intellectual community, now spread world-wide from its Greek origins. All philosophers may be expected to hold slightly differing philosophical perspectives on reality and disagreement seems to be more a hallmark of the discipline than is agreement. Indeed, I would be surprised if any two philosophers held exactly the same view on any issue. However that may be, as was stated, these philosophical perspectives have evolved from and into schools of thought over many centuries. Sadly, to many outside the philosophical community, philosophers are perceived to only have in common the fact that they take as assumptions and procedures uncommon assertions and consequentially the seemingly uncommon methods of their varied schools. That is, they seem to constantly disagree on what is the best way of doing philosophy. I believe that this stems from largely only a surface understanding of philosophy, a level of understanding I find all too prevalent in writings on the subject of the philosophy of music education in the literature.

An example of this surface understanding may be found in the common classification of philosophies as styles, equating the schools of philosophy with ‘styles’ of philosophy (implying fad and fashion). But I think that such is a rather crass approach to philosophy and suggestive of an ambivalent attitude towards the truth. Fads and fashions have little to do with the ultimate, with enduring truths. For instance, most educators are familiar with some of the shifting winds of fashion as articulated by educational administrators (and often driven by political considerations) over the last several decades and couched in philosophical terms: outcomes based education versus standards based education, holistic education versus academic education, tracking versus mainstreaming, etc. Though all such approaches are elements of various philosophical approaches, they do not in themselves constitute

philosophical viewpoints on education. A philosophical viewpoint is a much more comprehensive articulation of purpose and value than these piecemeal philosophically cloaked fashions. In contrast to the casual understanding of philosophy as fad and fashion, I would take a more charitable view of philosophy. So much so that I would assert that philosophers have traditionally placed the value of understanding the truth above all else and have tended to be very serious indeed about the depth and breadth of their explorations. I believe that, unless misunderstood or selectively misused, doing philosophy is not the business of creating fads. Since, by definition, a philosopher's primary task is to seek wisdom through coming to an understanding the truth, fads and styles are anathemas to philosophical study (and are often rather the target of their analyses and efforts to uncover fallacious reasoning). Philosophers seek to understand the logical construction of arguments and the truth of their premises: what is known as the soundness of an argument. Without such understandings, 'anything goes' intellectually. Unfortunately, in music education, for a variety of reasons (lack of training, lack of time, lack of resources for both, lack of motivation, lack of a wide-spread academic approach to the subject, etc.) doing philosophy is unusual. As a result, for some music educators a philosophy may be more a loosely connected group of beliefs, a style or unexamined fad, than an examined approach to establishing educational value and purpose. Without time taken for examination and the deliberate construction of music educational philosophical viewpoints which stand up to scrutiny, the music education of children will suffer. Children deserve the best that we can offer them as educators. I believe that this includes the development of rigorous philosophical viewpoints rather than unexamined stylistic thinking. At this point I'd like to leave the term 'style' behind when referring to philosophies as I

believe that a philosophy should be systematic and examined, not rooted in fad and fashion, though in common practice it may sometimes be so rooted.

I suggest that, in spite of the many differences among philosophical perspectives, there are two main schools of philosophy which may be adequately identified and compared. I also suggest that the music educational philosophical approaches of music educators may be understood to be divisible into these two schools of thought. I assert that these two main schools of philosophy, the two main ways of doing philosophy are the **speculative** and the **analytic**. Others use different labels for largely the same schools of thought. Martin Hollis in *The Philosophy of Social Science* labels these schools the **rationalist** and the **empiricist** (1994, 23-65). Robert Hohn, in his presentation of the history of philosophical analyses of learning in *Classroom Learning and Teaching*, also asserts that there is a basic historical division between rationalism and empiricism. He puts it this way: “Is learning based entirely on sensory data, or does it require an original contribution from the mind of the learner?” (1995, 14). I believe it may also be helpful to define them broadly as utilizing primarily (though not exclusively) **deductive** and **inductive** approaches to philosophical study and argument, respectively, as these terms represent the procedures by which philosophy is mainly done by philosophers seeking wisdom within each school of thought. In the end, both speculative and analytic approaches are linked and are integral parts of philosophical study and knowledge. Indeed, it is unlikely that one may participate in inductive thought without the use of deduction and the reverse. I believe that philosophers just tend to lean one way or the other in the preponderance of their philosophising, perhaps for reasons of culture and training.

## **Speculative-Rationalist Philosophy (emphasising the use of the deductive method)**

As has been stated, this type of philosophy is called by various names other than the speculative, particularly when spoken of within the context of various times and places. Sometimes called the traditional view, in the history of philosophy this type of philosophising has become associated with Continental Europe, especially in the nineteenth and (pre-World War I) twentieth centuries. It has been termed by some as “Continental Philosophy” and several historians of philosophy trace the tradition back at least to the time of Plato. In the eighteenth and nineteenth century the term Idealism was also associated with this philosophic approach. More recently, in the twentieth century, a movement known as Existentialism was born in continental Europe of this philosophical tradition. Mark Woodhouse calls existentialism “a radical wing of the traditional view” (1990, 22). All of these schools may be understood to be in large measure speculative in their philosophising. I will not dwell on the details of their individual perspectives. However, I would like to focus on their unifying aspects.

Woodhouse, in his book *A Preface to Philosophy*, outlines three features of what he calls the traditional view. In this philosophical view there is:

- 1- “an emphasis upon broad conceptual frameworks and general principles,”
- 2- “a fundamental assumption that there are objective philosophical truths distinct from those of common sense and science,”
- 3- an “emphasis on rationally determining moral and social principles, which in turn justify our choices to behave in certain ways”(ibid, 19).

In contrast to Woodhouse, other authors disagree on the matter of the division of all philosophising into only two schools. George F. Kneller, the author of *Introduction to the Philosophy of Education*, finds that there are three modes of philosophy, the speculative, the prescriptive and the analytic. I am uncomfortable with this division. I consider that the second of these modes (the prescriptive) may be folded in the first mode due to the deductive method used by each to do philosophy, to seek wisdom. As in Woodhouse, I believe that the traditional view may be conceived of as both speculative (“seeking objective philosophical truths distinct from those of common sense”) and prescriptive (“rationally determining moral and social principles, which in turn justify our choices to behave in certain ways”). Assuming the unity of the speculative and the prescriptive aspects of the traditional view, what does Kneller assert regarding these aspects?

Kneller describes speculative philosophy as “a way of thinking systematically about everything that exists.” From a psychological perspective, he asserts broadly that “the human mind wishes to see things as a whole” or in “some sort of meaningful totality.” The result is speculative philosophy. “Speculative philosophy is the attempt to find a coherence in the whole realm of thought and experience.” As was stated, I wish to fold the traditional largely deductive approach, what Kneller calls **prescriptive** philosophy into the speculative. Prescriptive philosophizing “seeks to establish standards for assessing values, judging conduct and appraising art.” In this approach, “(s)ome forms of behaviour are worthwhile and others are not.” Those doing prescriptive philosophy seek “to discover and to recommend principles for deciding what actions and qualities are most worthwhile and why they should be so” (1971, 2). Prescriptive philosophizing is the philosophizing of the educational

curriculum document, the prescription for what manner of child we are to be producing in the schools and how we may go about producing such. How are these two aspects (the speculative and the prescriptive) unified?

In both cases, the speculative and the prescriptive involve big-picture philosophy. In utilizing a big-picture approach, in both the speculative and the prescriptive, deductive reasoning is utilised in a process of thought moving from the general to the particular. Large philosophical constructs (idealistic speculation) are broken down rationally into philosophical premises which deductively lead to validly argued conclusions, instances of decisive thought, not necessarily with the support of empirical evidence. For teachers, those at the 'chalk face', such philosophizing can sometimes be quite frustrating. When one has a classroom of upwards of 30 children and one has the responsibility of educating them in music, such big-picture philosophy can sometimes seem out of touch with the reality of one's situation.

According to Hessong and Weeks, the authors of *Introduction to Education*, idealistic or speculative philosophers "believe in the power of reasoning (in the mind), particularly deductive reasoning and they deemphasize the scientific method and sense perception." In other words, speculative philosophy relies on logical connectedness, but without the necessity of empirical relevance, without the necessity of scientifically based reasoning or evidence. For educators, this approach may appear to be just the opposite of the daily pragmatism which may to be required to function in the classroom. The authors of *Introduction to Education* suggest Idealism or speculative philosophy may be thought of usefully as "idea-ism," a method in which those doing philosophy "look inside (their) own minds for the truth", for ideas. In this way, through the deductive process, the traditional view is unified. Well known philosophers in this school include Plato, Kant, Hegel and Heidegger (1987, 154).

However, several philosophers have utilised both analytic and idealist methods. These philosophers include Kant and much earlier, as we are to see, Aristotle.

Arthur Schopenhauer is one such philosopher who doesn't quite fit the mould, as he was a big-picture philosopher while also railing against prescriptive philosophical solutions. His arguments against rule-based approaches to both art and ethics had an especially important impact on aesthetics and consequently the philosophy of music. In *The World as Will and Representation* he argued against prescriptive instruction in either the arts or in ethics as neither subject is capable of being learned. "(J)ust as all the professors of aesthetics with their combined efforts are unable to impart to anyone the capacity to produce works of genius, i.e., genuine works of art, so are all the professors of ethics and preachers of virtue just as little able to transform an ignoble character into one that is virtuous and noble." (Vol 1, 527). He suggests that both are intuitive matters not subject to learning *per se*. "The search for an ethical system and a first principle thereof, which would have practical influence and would actually transform and improve the human race, is just like the search for the philosophers' stone."

### **Analytic-Empirical Philosophy (emphasising the use of the inductive method)**

This philosophical school has also been known by a variety of names, depending upon the time or place in which it was practised. An ancient philosopher well known for utilizing analytic methods is Aristotle. The use of analytic and empirical methods date back to the ancient Greek philosophers, though the term 'analytic philosophy'<sup>25</sup> is relatively recent and is most often associated with 20<sup>th</sup>

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<sup>25</sup> Morton White, in *The Age of Analysis*, records that his choice of title for his anthology of 20<sup>th</sup> Century philosophy was in part motivated by "the fact that the twentieth century has witnessed a great preoccupation with analysis as opposed to the large, synthetic, system-building of some other periods in the history of philosophy" (1955, 9).



Century thinkers from the English-speaking world.<sup>26</sup> Two-thousand years ago, Aristotle, an ancient Greek philosopher (though Macedonian by birth), founded a school of thought known as peripatetic philosophy (It is thought to be named after the covered walk (*peripatos*) under which students were taught at the Lyceum, a school Aristotle founded in 355B.C.E.). According to Legon, the school had one of the world's first libraries and one of the first natural history museums. Students learned through lectures, discussions and research (2007, 532). Aristotle was a student of Plato, but rejected Plato's speculative conception of the 'forms': a belief that the physical world is only a world of 'appearances.' These appearances, the objects of our perception, do not fully represent the ultimate reality of the real world. The real world, to Plato, rather than being these objects of our perception which we regularly perceive, is the world of ideas, the world of what Plato called the forms of objects. Aristotle asserted, in contrast, that understanding appearances was not unimportant. Rather, Aristotle suggested that analysing and understanding the appearance of objects and processes is crucial for understanding reality. In this way, Aristotle may be understood to be a founder of the analytic and empirical conception of reality.

Two-thousand years later, in modern Britain, this inductive method developed into, among other conceptions, a well known ethical theory known as Utilitarianism.<sup>27</sup> According to Aiken, in Utilitarianism, actions are governed by the dictum the "greatest happiness for the greatest number" (1963, 146). This is a philosophical approach which is clearly humanistic and rooted in physical reality, in appearances.<sup>28</sup> In this English-speaking tradition, analytic philosophy is additionally associated with the philosophers of the United States. The methods of the English Enlightenment

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<sup>26</sup> See the works of Bertrand Russell and G. E. Moore.

<sup>27</sup> See the writings of Jeremy Bentham, James Mill and John Stuart Mill.

<sup>28</sup> According to Aiken, "utilitarianism is, for Mill as it was for Bentham, a way of life, not a theory of moral discourse" (1963, 146).

philosophers were brought to North America through British-trained immigrants such as the Washingtons, Jeffersons and Franklins and developed into another empirically oriented philosophical school: Pragmatism. According to Hessong and Weeks, in Pragmatic philosophy the “only test of truth is what works best and what ideas can be used to solve problems satisfactorily” (1987, 164). Again, in this conception, the world of appearances is of great import. Both Utilitarianism and Pragmatism may be understood as humanistic and empirically oriented philosophies. That is, they are both concerned with a philosophical understanding which is based on the effective use of induction to analyse our perceptions in real-world situations. These philosophical approaches are materialistic, analytic and largely inductive in their orientation. Also known broadly in different times and places as realism, materialism and naturalism, the analytic approach at its most essential “emphasize(s) the senses and the scientific method” (*ibid*, 158). The primary contrast then, between the speculative/deductive and the analytic/inductive is to be found in their different approaches to the use of the mind to come to an understanding of wisdom.<sup>29</sup> While the speculative philosopher places more emphasis on the world of ideas and on creative right-brain thinking, the analytic philosopher places more emphasis on the world as we perceive it and on analytic left-brain thinking.

Nel Noddings suggests that analysis has always been a part of analytic philosophy, “that is, one task of philosophy is to take apart concepts, words and sentences to figure out what each part means and what role it plays in the whole.”

Noddings seems to consider Bertrand Russell (1872-1969) to be an archetypical analytic philosopher and even goes on to assert that it is Russell who went beyond the

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<sup>29</sup> Whitehead suggests a third way to wisdom, that of religious enthusiasm: “seeking direct enlightenment into the secret depths of being.” He considers this to be the opposite of critical analytical thought, a “probing with cool dispassionateness into ultimate meanings.” However, both contain a common element, “an awakened curiosity.” According to Whitehead, these two opposites were present in Pythagorean philosophy (1925, 33).

prior use of analysis by philosophers to bring “whole new meaning to the term. He believed that reality itself is analysable – that it can be broken down into irreducible elements or relations” (2007, 43). According to Noddings then, Russell may be credited with inventing what is now called the analytic view. She continues, “(a)nalytic philosophy in all of its forms claims to analyse and clarify. In the form favoured by Russell, it concentrates on the connection between language and reality” (*ibid*, 43).

Mark Woodhouse outlines five features of what he calls the analytic view or outlook. They include approaches in which:

- 1- the “emphasis is not on fitting the pieces (isolated beliefs and concepts) into a picture of the whole (employing unifying principles), but rather on clarifying the pieces in the first place.”
- 2- “the conviction that many of the problems and theories of traditional philosophy result from linguistic confusions,”
- 3- “the purpose of philosophy should be to tackle the problem by exposing these confusions and analysing the key concepts.”
- 4- we should “first and foremost clarify meaning rather than seek new truths about reality.”
- 5- “philosophers should not formulate standards of value, suggest how people ought to behave, argue for the best political system, or tell us what makes some art great.”

This outline seems somewhat contradictory to what I have just put forward as the analytic approach, particularly as practiced by Russell. However, I believe that

Woodhouse is too limited in his definition of analytic philosophy<sup>30</sup> and misses the requirement for a close connection to reality, for empirical relevance, in this approach.<sup>31</sup> The analytic movement is a direct descendant of the empirical philosophy of the enlightenment. Clarifying meaning is certainly a primary concern of analytic philosophy, but it is important to note that such clarifications are derived from the application of such meanings in the context of empirical study. As Russell recognised, meaning is not clarified in a vacuum. Meaning has a context. An understanding of that context is, using induction, developed analytically. This analytic approach is the legacy of English and American Empiricists as well as the Logical Positivists and Scientific Empiricists. Furthermore, analysis is nearly always coupled with synthesis in a circular process of reasoning which takes the philosopher from a point of limited understanding of a whole, to a greater understanding of that whole through an examination of its parts. For analysis implies not only the breaking down into parts of a whole (deduction) but the reunification of those parts into a whole (induction) with greater understanding of all (synthesis). Similarly, such an analytic approach is just what is needed in the formulation of standards of value and behaviour and in the examination of previously formulated standards, especially examining them for their logical consistency and their empirical consequences for human society.

From a psychological perspective, Hessong and Weeks consider that philosophers in the analytic tradition of realism come to philosophy with a scientific perspective, believing “the universe (to be) governed by an orderly system of natural

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<sup>30</sup> In writing about analytical philosophy, D.W. Hamlyn admits in his work *The Pelican History of Western Philosophy* that “we can with hindsight see that even those who explicitly set out their conception of philosophy as one concerned with analysis were not just concerned with that,” (1989, 289).

<sup>31</sup> This is likely a result of an emphasis on an approach to philosophy grounded in the work of Ludwig Wittgenstein. Wittgenstein in both his early and later work focused on limiting the role of philosophy to the exploration of the logical limits of language and to the definition of terms. David Pears in his work *Wittgenstein*, states that “(h)e was working inside the structure of actual language and he was trying to establish the limits of any possible language” (1971, 47).

laws.” They consider that analytic philosophers “emphasize the natural sciences and a dependable fund of scientific knowledge” as sources of data to inform their philosophical explorations. In the tradition of Aristotle, such realists are empiricists who believe that “unchanging physical realities should be studied through inductive logic and scientific investigation” (1987, 158). Concern with the real world is an analytic concern. I suggest that the analytic tradition is indelibly linked to the empirical and to the inductive method utilised by science.<sup>32</sup>

The inductive method relies upon particular cases (data) from which to make broader generalizations about and come to broader understandings of reality. This approach is closely linked to the scientific method of abduction: inference to the best explanation of the known data. Scientists develop hypotheses based on informal observation and experience, engage in the formal observation of phenomena and collection of data, continue with the analysis of known data and reformulation of hypotheses based on this observation (or validation of the hypotheses relatively conclusively). As in speculative philosophy, logical consistency is valued. But in contrast to speculative philosophy, empirical relevance is also valued. I believe that in the analytic and empirical tradition, it is not enough for arguments to flow in a logical manner, but those arguments must be based upon premises which are true and may be tested in a scientific manner for their reliability in real-world situations. If the premises are flawed, then the argument cannot demonstrate the truth of the conclusion. As in the scientific method, analytic philosophers create philosophical

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<sup>32</sup> In his *A History of Western Philosophy*, Bertrand Russell considers pursuits of logical and empirical investigation to be historically opposed though in more recent times united. “In philosophy ever since the time of Pythagoras there has been an opposition between the men whose thought was mainly inspired by mathematics and those who were more influenced by the empirical sciences” (1945, 828). He identifies the origins of modern analytic philosophy as found in the empirical and logical purging of philosophy “of fallacies and slipshod reasoning” (1945, 829). This is what Russell calls “modern analytical empiricism,” a combination of the mathematical and the empirical. He further states his belief that “in so far as philosophical knowledge is possible, it is by such methods that it must be sought” (1945, 834).

hypotheses using carefully defined terms, tested through observation and analysis and abandoned when empirical evidence is contradictory to their content or when logical consistency is wanting.

### **Endorsement of an Analytic-Empirical approach to philosophy**

I shall myself attempt to take what I consider to be an analytic-empirical approach to this overall study of the philosophy of music education operating in New Zealand schools. This is not to imply that a speculative approach is not of value. On the contrary, speculative philosophising has a strong connection to music and the arts through its emphasis on and even reliance upon creative thought. The less linear logic employed in such philosophical creativity is of great value to music educators as it is often as refreshing and stimulative to the educator reader as it is to the philosophical creator. Such ideas have had great influence on music educators, particularly in Continental Europe.

As a music education practitioner, I am most concerned with practical application of philosophy and of the measurement of student performance within a curricular structure. I have therefore chosen to take the more linear focus of the analytic-empirical approach in this work. I expect that this more linear prescriptive focus will lead to a more successful implementation in the New Zealand context than would a broader or more eclectic approach. I hope that sound arguments about New Zealand music educational philosophy and methods will evolve from an examination of the disciplines of philosophy, the philosophy of music, the philosophy of education, the philosophy of music education as well as from an examination of the

cultural and historical context of New Zealand music educational philosophy.<sup>33</sup> In particular, I hope that my use of inductive method will yield qualitative and quantitative data from which to infer true premises on which to base sound arguments which either prove or disprove my hypothesis regarding relationship of the *de jure* and *de facto* philosophies of music education of New Zealand.

Finally, I also hope that my approach will yield sound arguments in favour of a particular philosophy of music education to be adopted by the New Zealand music educational community. This may seem an odd goal in an age of relativism and pluralism. Clearly there is more than one way to be effective in any endeavour, as well as differing perceptions of what constitutes effectiveness. For example, in New Zealand Maori traditions, musical literacy has had little or no significance, while musical performance has been held in high regard. But this performance is not of the kind developed in European society of the 19<sup>th</sup> century...performance in concert halls to large anonymous audiences or in salons to small circles of friends. Rather, in Maori traditions, as in many folk traditions, music has developed as an integral part of everyday life and especially of the ceremonies and major events of life: welcome, celebration, love, warfare, death and weeping, etc. These differences in value must be understood and respected by music educational philosophers and practitioners alike.

Similarly, what is to be valued in music is also a matter of great debate, particularly in this age of capitalist dominance. 'If it doesn't pay, then it's not valuable' seems to be the mantra of the market-driven present age in many circles of

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<sup>33</sup> Elliott seems to endorse aspects of this position, suggesting that "the quality of a philosophy depends on its logical consistency in relation to the natures and values of music and education and to the professional practice of music education" (1995, 11). I take this to mean that logical consistency is everything, but isn't 'a foolish consistency is the hobgoblin of little minds?' I should like to suggest that a more effective position and an extension of Elliott would be to assert that the two most important determinants of the quality of a philosophy of music education are logical consistency within the philosophizing (including that of the nature, value and practice of music education) and the empirical relevance (including the justifiability of the premises on which philosophical viewpoints are constructed and their workability in professional practice) of the same.

public and private life. I perceive the impact of such a market-driven approach to be a negative one on the overall perception of the value of music education in society. With the exception of the highest performing musicians in various genres, using various means, most musicians struggle to use their craft to support themselves. Given this situation and the nature of the overall subject of education as particularly impactful upon the children of society, I believe it is a practical as well as an ethical imperative to attempt to find the most effective philosophical positions and methods of music education. These positions and methods should support all manners and traditions of music-making as valuable.



## Chapter Three

### Philosophy and its relation to the Philosophy of Music

Again, my overall aims in this work are to show what the *de jure* philosophy of music education is which has been adopted by the New Zealand Ministry of Education as well as the *de facto* philosophies of music education that are perceived by educators to be operating in New Zealand primary, intermediate and middle schools. I also wish to make recommendations about what philosophy would be best for New Zealand to adopt *de jure*, as government policy. Most importantly, I wish to assist New Zealanders in the implementation and making *de facto* of such a philosophy in their schools. The primary path of argument in this thesis involves proving (or disproving) the hypothesis that the *de jure* and *de facto* philosophies of music education in New Zealand are not consistent with each other. Again, to make clear the depth and breadth of the concepts of the philosophy of music education *de jure* and *de facto*, I involve myself in an analysis of the conceptual framework underpinning the discipline of the philosophy of music education. Presently, and in order to achieve these ends, framing discussions of philosophy, the philosophy of music, the philosophy of education and the philosophy of music education will be continued which allow for a comprehensive understanding of the fullness of the subject of the philosophy of music education. Drawing now on the discussions above, if philosophy is 1- the love of wisdom, 2- the process of logical analysis and empirical justification necessary to find wisdom, as well as 3- the wisdom itself, how is it that other disciplines may be connected to philosophy?

## What is the Philosophy of Music?

Expanding from this tripartite understanding of philosophy as passion about wisdom, methods for seeking and finding wisdom, as well as the wisdom itself, I now turn to the philosophical study of the discipline most central to my concerns: music, and its connection to philosophy.<sup>34</sup> In order to come to an understanding of the philosophy of music education, music itself must be understood. Sometimes defined as a manner of organised sound,<sup>35</sup> music is an art and an elemental part of human life.<sup>36</sup> Though music's purpose and function are often questioned (and indeed hotly debated, especially music's purpose), its prevalence cannot be denied. Music is ubiquitous, whatever its technological means of transference from one person to another. From the supposed first pre-historic use of the human voice to create rhythmic and tonal patterns, to the supposed first pre-historic use of simple technology to create the first external-to-the-body acoustic musical instruments, to the latest electronic playback device, music has been valued by humans for millennia.<sup>37</sup>

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<sup>34</sup> The question "What is music?" seems fundamental for philosophers. However, as Levinson suggests "(p)erhaps the only thing that all theorists agree on is that music is necessarily sound" (1998, 607). In contrast, Edwin Gordon asserts that sound is not music, and neither is sound necessary for music to have a presence (though perhaps only a cognitive presence). In his view, sound "becomes music only through audition, when, as with language, you translate the sounds in your mind to give them meaning" (1997, 5). This is perhaps what Aniruddh D. Patel calls the "pragmatics" of musical and linguistic meaning (2008, 303), an area of comparison which he considers to be more fruitful than traditional semantic comparisons of musical and linguistic meaning.

<sup>35</sup> Oddly, neither *The Concise Oxford Dictionary of Music* (1977) nor *The New Harvard Dictionary of Music* (1986) offer definitions of 'Music,' *per se*. Turning to the unabridged Webster's, seven definitions may be found. Primary among them is "the art and science of combining vocal or instrumental sounds or tones in varying melody, harmony, rhythm and timbre, especially so as to form structurally complete and emotionally expressive compositions" (1975, 1184). The *Pocket Oxford Dictionary* similarly defines music as "(a)rt of combining sounds of voice(s) or instrument(s) to achieve beauty of form and expression of emotion; sounds so produced;" (1978, 576). *The American Heritage Dictionary*, 2<sup>nd</sup> College Edition, defines music as "(t)he art of organizing tones in a coherent sequence so as to produce a unified and continuous composition" (1985, 823). None of these seem entirely adequate, though none rules out non-human organised sound as being musical.

<sup>36</sup> In *Music Matters*, Elliott offers a supportive but again not entirely satisfactory view of music, suggesting that the nature of music is such that "(w)ithout some form of intentional human activity, there can neither be musical sounds nor works of musical sound" (1995, 39). This would seem to rule out either birdsong or whale-song for qualification as music though these may perhaps be considered to be 'organised sound.'

<sup>37</sup> The earliest known instruments (bone and ivory flutes) date from about 40,000 calendar years ago (Conard, Malina and Münzel, 2009).

Though many of the instruments themselves are lost, representations of instruments or references in writings to humans playing musical instruments still exist from the ancient Greeks, Etruscans, Chinese, Hebrews, Egyptians and other ancient societies. It is likely that music in some form has been with humans since nearly the beginning of human existence; even if simply through the imitation of bird-song, the howling of some variety of canine animal, or the beat of a heart. Perhaps these were the first pre-historic human tonal and rhythmic musical expressions. Music in its ubiquity may even have become a banal element of recent human history and of present human existence. But what import does music have *qua* music, even when banal? What is its intrinsic value? Extrinsically, what is music's purpose and function? To what, if anything does it refer? What does it mean? Though historically important and prevalent, why should music be studied and learned by humans in the present century? Does it even have a place in our educational systems? Has not the electronic availability of music made its learning and performance unnecessary among the general populace? If music can be enjoyed without understanding, why bother to understand it? If music does have a place in our educational systems, what should that place be? Answers to these questions may come through a study of the philosophy of music. In my opinion, the three most cogent writers on the philosophy of music are Malcolm Budd, Peter Kivy and Stephen Davies. Their works will be cited in the following description and analysis of the philosophy of music.

In summation, as philosophy is a seeking of wisdom regarding all knowledge, especially those areas outside of the ability of other disciplines to access, the philosophy of music is a seeking of wisdom regarding music, especially those aspects of music inaccessible to musicologists and other researchers in music. The philosophy

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of music may also be understood as the sum philosophical knowledge of music as well as the love of that knowledge and the processes used to do philosophy, to attain the knowledge. In studying the philosophy of music we are led to explore the truth or falsity of statements regarding music, exploring these statements for logical consistency and empirical soundness. For example, we may explore conceptions of music, whether music is good or bad and what makes it so, whether music is being used with wisdom, or whether music is being used justly or unjustly. Continuing on a path to understanding the philosophy of music education *de jure* of New Zealand government and the philosophies of music education operating in New Zealand schools, the exploration will continue to both broaden interdisciplinarily and narrow intradisciplinarily. The broadening of this study interdisciplinarily continues with an eventual movement to developing an understanding of the connection of the discipline of the philosophy of music to the discipline of the philosophy of music education. In a narrowing of this study intradisciplinarily, efforts will be made to come to an understanding of music's meaning, something which is crucial to understanding its importance and value educationally, the manner of its educational content and the manner in which this content is best delivered. The two main *foci* of the following philosophical study of music, the two main philosophical questions upon which I will focus my seeking of wisdom regarding music, are: 1. 'What does music mean?' and 2. 'Why is music valuable?' I will explore these questions presently.

## The Question of the Meaning of Music: Music's Content

What does music mean?<sup>38</sup> From the philosophical and musical literature, three primary types of meaning seem to be explored by writers: the linguistic, the emotional and the purely musical.<sup>39</sup> I will explore and make assertions about each of these, though in a cursory manner.<sup>40</sup>

### Music as Linguistic Meaning

Music and language have often been compared, particularly as regards their common structure and function.<sup>41</sup> Turning to Stephen Davies's work, *Musical Meaning and Expression* (1994), I find that he argues that music is not usefully to be compared to language, with respect to its meaning. In Chapter One, "Music and

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<sup>38</sup> Levinson divides views on the meaning or significance of music into two groups, the autonomists and the heteronomists. "The autonomist position is that music has no meaning, or else that it means only itself (thus yielding what is sometimes called 'intra-musical' meaning). The heteronomist position is that music has some sort of meaning that is other than the music itself (sometimes denominated 'extra-musical' meaning). Levinson admits that "(i)t is difficult to find thinkers whose views wholly exemplify either position" (1998, 609).

<sup>39</sup> On the subject of musical understanding, David Elliott offers ten forms of knowing: five in the category of 'music making ability' and five in the category of 'music listening ability.' "The kinds of knowing I mean are procedural knowing, verbal knowing, experiential knowing, intuitive knowing and meta-cognition (or supervisory knowing)" (in Lines, 2005, 99). Thus, for Elliott, music may perhaps have ten different kinds of meaning as well.

<sup>40</sup> Aniruddh D. Patel, lists no less than 11 types of musical meaning: 1. the structural interconnection of musical elements, 2. the expression of emotion, 3. the experience of emotion, 4. motion, 5. tone painting, 6. musical topics, 7. social associations, 8. imagery and narrative, 9. association with life experience, 10. creating or transforming the self, and 11. musical structure and cultural concepts (2008, 305-26). I suggest that only the first meaning in this taxonomy is purely musical in character. The remaining 10 are instrumental in their meaning and not purely musical. That is, they refer to something other than music for their meaning. Types two, three, nine and ten are intrapersonal meanings referring to one's own inner emotional and intellectual self, four is bodily kinaesthetic and visual/spatial, referring to bodily movement in space, types five, six, seven and eleven are interpersonal referring to relationships with others, and eight is visual/spatial.

<sup>41</sup> McPherson initially takes a negative view of music literacy, attempting to avoid the use of the term, but eventually embraces a broad view of music literacy. He calls this the "expanded view." He focuses on music literacy as the ability to decode conventional notation and compares this to the ability to decode text in natural language (2006, 155-71). However, through this focus, he neglects those conceptions of music literacy and language literacy that require comprehension as an aspect, that is, an understanding of the notation or text decoded. Comprehension of written natural language requires a much greater level of knowledge and skill than simple decoding, though decoding is an initial step in the process of comprehension. This is parallel to the situation in music. Understanding the sound relationships within the rhythmic and tonal context, as is possible in music through the use of tonal and rhythmic *solfeggio*, requires a much greater level of knowledge and skill than does simple decoding of notation.

Language,” he asserts that “musical meaning is not a special kind of quasi-linguistic meaning.” I agree with this assertion, for reasons which shall soon be presented. However, though I, like Davies, do not believe that music and language may be usefully compared with respect to **meaning**, I do believe that music and natural language may indeed be usefully compared with respect to the **method of their learning**. This subject will be pursued further in the chapter on the philosophy of music education.

Basing his analysis on an article by Goran Hermeren<sup>42</sup> Davies adeptly attempts to address Hermeren’s seven relevant conditions for something’s being a language or significantly like a language as regards music. All conditions must be met, according to Hermeren, in order for something to be a language. The conditions are that:

“a language must possess (1) discrete and repeatable elements (2) which, when strung together, suggest or evoke ideas or feelings (3) because they constitute a vocabulary; it must also possess (4) indexical and characterizing elements, (5) force-showing devices and modalities, as well as (7) logical connectives; in being thus, (6) it must admit the possibility of metalinguistic assertions about itself.”

Turning to music, Davies concludes that music only meets the weakest three of these seven conditions. The first of Hermeren’s conditions, that there must be “discrete and repeatable elements on several levels, analogous to letters, words and sentences – or morphemes, phonemes and utterances, depending on the level of

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<sup>42</sup> “Representation, Truth, and the Languages of the Arts.” In Rantala, Rowell, and Tarasti, eds., (1988, 179-209).

analysis required in each particular case” (1988, 182-3) is judged by Davies to be met. Davies argues that the most basic repeatable element in music is the pitched tone, that the pitched tone is the beginning of musical meaning. I disagree with the second half of this assertion. Though the pitched tone may be the most basic element in music, I believe that musical meaning begins to operate at the level of the pattern, of the relationship, whether that pattern is a combination of pitches in a tonal sequence, or the combination of durations of sound in a rhythmic sequence, not at the level of the repeatable pitched tone.<sup>43</sup> Pitched tones or individual durations, repeated or not, do not begin to represent musical meaning; rather it is the context in which these pitches or durations exist which gives them significance. Patel (ignoring the sound of rhythmic patterns) asserts that pitches are the “primary basis for sound categories in music (such as intervals and chords)” (2008, 9). Music theory and performance are often taught at the level of the individual pitch or note (encompassing duration and pitch). But I do not believe that these individual notes begin to represent something meaningful musically. They may not be understood as beginning to have musical meaning until given a context, such as that of (using Patel’s example) the interval or chord, or even more appropriately within a tonal musical context such as Davies’ example: “the leading note of the first subject theme.” Individual letters in language have meaning as letters, but not linguistic meaning beyond themselves. They have significance only within a larger context of words and phrases. Individual pitches and durations likewise lack meaning beyond themselves without a context in which to operate. I believe that within a context, they may then be said to have musical significance. I believe that the pitch “A=440” for example, has no meaning in and of itself as music and refers to nothing beyond itself, but begins to have meaning in

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<sup>43</sup> Thurmond considers the basic unit in music to be the “motive” (1985, 44).

relation to B and C in a pattern such as the A minor scale. Only those with perfect pitch would even recognise it as an A at all. Similarly, individual letters of the alphabet denote nothing linguistic beyond themselves until combined to make words and phrases which do have linguistic meaning. Without the context of the language, identifying the letter “A” as an “A” has no meaning at all. Edwin Gordon explains it thus:

“Just as the word is the basic unit of meaning in language, so the pattern is the basic unit of meaning in music. It is words, not individual letters, that make possible our understanding of language and so the more words students have in their listening and speaking vocabularies, the better they are able to think about what is said to them and the better able they are to make and to draw conclusions of their own. In music, meanwhile, it is patterns of sound, not individual pitches or durations, that make audiation possible. An individual pitch or duration has only possibilities for meaning, but because a pattern of essential pitches or essential durations does have meaning, the more tonal patterns and rhythm patterns students have in their listening and performance vocabularies, the better able they will be to audiate, that is, to conceptualize from and to form generalizations about the music they are hearing and producing” (1997, 91).

However this may be, my conclusions and those of Gordon do not affect the validity of Davies’s conclusions regarding Hermeren’s first condition. For regardless of whether individual pitches and durations have significance, or whether a combination in a pattern is necessary, they both continue to represent discrete and



repeatable elements. The first condition continues to be met for music's being a language.

The second condition for music being a language involves the ability for those discrete and repeatable elements to be strung together to suggest ideas, emotions, or feelings. Davies argues that this condition is too easily met to be of much value. "The condition is too weak to be interesting" (1994, 7). Stringing together tonal and rhythmic patterns into sequences of musical interest is the business of the composer or improviser. Music certainly involves such. However, what ideas, emotions or feelings may be suggested by such? Hermeren recognises that different ideas, emotions, or feelings may be evoked in different readers or listeners. This is sometimes the case for natural language as well and doesn't seem to affect negatively music's ability to meet the second condition. Music seems to have met the first two conditions for being a language.

The third condition, that music must have a vocabulary which is agreed upon and codified in books like dictionaries in order to be classified as a language is clearly not met in common practice. However, Davies notes that music has been used as such for limited applications. For instance, according to Davies, "musical elements do receive regular patterns of use or combination – and hence there are recognizable musical styles" (1994, 7-8). Also, "a musical code could be invented: one might assign conventional meanings to musical tones or rhythms, so that they could function as Morse Code does." Also, "musical elements (commonly) function like labels or names. The church hours and the church modes were associated, so a monk might reason thus: the plainsong mode is Phrygian, so it is time for lunch" (*ibid*, 8). But in the end, musical elements do not function in this way in common practice. Tonal and rhythmic patterns are not organised into dictionaries which describe what each pattern

denotes. Musicians do practice the art of communication through the vocabulary of patterns, especially in improvisatory activities. However, the patterns seem to mean only themselves and seem not to denote or refer to other meanings. Davies considers this condition to be met in some way and Edwin Gordon's work to organise musical rhythmic and tonal patterns for pedagogical purposes does mirror the requirements of this condition. It seems that music is at least moving in this direction to some degree.

The fourth condition, that music must have indexical or "characterizing parts in combinations of the elements; a subject is identified and something is predicated of it" is a nonsense without those elements having clearly denoted meaning. Without a semantic this condition is not capable of being met for predication is not possible. Indeed, neither is the identification of a subject. There is no pattern identifiable as a noun for use as a subject, let alone as a verb or adjective. According to Hermeren, the fifth condition for music's being a language is that music must have "force-showing devices analogous to operators in ordinary language indicated the force of what is said ('I promise that', 'I warn that', 'I hope that', 'I predict that', 'I assert that', 'I imagine that' and so forth), which can be used to clarify how what is said or written is to be taken" (1988, 183). But Davies notes that music must also have "modal indicators, so that it is possible to distinguish between 'It must be the case,' 'It is possibly the case,' 'It would be the case,' ...and so forth" (1994, 19). Again, without the meeting of the third condition, none of these quite precise functions of language can be met, for music cannot be said to denote anything so specific. The sixth of Hermeren's conditions is that music must permit metalinguistic assertions. Again, it is not clear to me how music can be said to assert anything, let alone make assertions about itself. As music cannot be said to refer to anything concrete, it cannot be used to assert. Finally, the seventh condition of logical connectiveness, that it must "be possible to

perform logical truth-functional operations – negation, conjunction, disjunction, implication and quantification – on certain basic elements (such as sentences)” is ridiculous. Music lacks both logical connectives and subjects about which truth-functional propositions may be made. It cannot meet the seventh condition.

Music then is not a language, though it is often referred to as such. The key failing of music in this respect, if it may be called such, is that music is unable to express propositional knowledge. It cannot be used to express clear and concise ideas and therefore cannot be used to communicate such in any form. So, if music does not mean anything propositional, does it mean anything emotional?

### **Music as Emotional Meaning**

Music and emotion have been referred to as having an important and basic connection by musician and non-musician for millennia. Turning to Malcolm Budd’s work, *Music and the Emotions: the Philosophical Theories* (1992), I find that he validates this connection and analyses the various assertions made regarding the nature of this connection through the centuries. Again, in Chapter 8: *Meaning, Emotion and Information in Music*, Budd asserts that “(a) theory of musical understanding should lie at the heart of a theory of musical value” (1992, 151). But how are we to understand music? Budd rejects all theories of the relationship between music and emotion which he analyses. He calls for a new theory of music to be written (1992, 176). So how may we understand the emotional meaning of music and how may we understand music emotionally? Peter Kivy and Stephen Davies give us some answers.

Kivy explores how a piece of music may be said to be “sad” or “happy” and makes a remarkable observation which illuminates this age-old problem. In *Sound*

*Sentiment: An Essay on the Musical Emotions* (1989), Kivy uses the example of the Saint Bernard having a “sad” face to illustrate his theory of musical expression. Kivy contrasts this with a paradigmatic example of what may be called an expression of emotion on his part.

“If, under the proper circumstances, I am incited by anger to shout and clench my fist, I may correctly be said to have *expressed* my emotion; and the shouting and fist-clenching are correctly said to *express* or be *expressions of* my anger. It is extremely important to note that one necessary condition for shouting and fist-clenching to be expressions of my anger is that I actually be angry; and unless I am indeed angry, it is incorrect to say that I have expressed anger or that my shouting and fist-clenching are expressions of it. Let this stand as the paradigm of emotive *expression*.” (1989, 12)

The example of the Saint Bernard having a sad face, in contrast, does not imply that the beast is at all times feeling sad. Yet, when viewed, the emotion of human sadness is clearly represented to us by the animal’s face, similar to the situation of an accomplished actor who may represent human anger through shouting and fist-clenching without actually feeling angry. Or even more similarly, the example of the weeping willow tree, which does not even have the capability of feeling sadness, yet its shape represents human sadness to many, thus having been given the descriptive name ‘weeping.’ Or it may just be that the Saint Bernard has different ways of expressing sadness than humans, but as through howling or other expressions of emotion. Kivy goes on to explain that when “we describe the Saint Bernard’s face as a sad face, we are not saying that it expresses sadness, but rather,

that it is *expressive of sadness*” (*ibid*, 12). This distinction of ‘the expression of’ and ‘being expressive of’ Kivy then applies to the example of music. Music is often referred to in emotive terms. Hip Hop is sometimes referred to as angry sounding music, major tunes as happy, minor as sad, etc. When we make these statements, asks Kivy, “are we saying that it expresses sadness or that it is expressive of the emotion? Is it the clenched fist, or the Saint Bernard’s face” (*ibid*, 13)? Kivy continues, that “there is good reason, I think, for rejecting the notion that when we say, ‘The music is sad,’ we need be, or often are saying, ‘The music expresses sadness.’ For if music expresses sadness, then it must stand in the same relation to someone’s sadness as my raised voice and clenched fist stand to my anger when I am correctly said to be expressing anger,” (*ibid*, 13). But surely the Saint Bernard may at some time “be correctly said to be expressing...**sadness**.” How do we know the difference between the two? It seems to me that the clenched fist and the Saint Bernard’s face represent the same thing as perceived: an object or event expressive of emotion, but not an expression of emotion, for one has no way of determining how the Saint Bernard, or Mr. Kivy are truly feeling. Only Kivy’s ascription of alignment of his own feelings with the expressive gesture with his fist leads us to understand that Kivy’s gesture is expressing emotion. It requires the use of language to know the difference. But moving beyond the sentient, Kivy’s main point is that music may not be said to be expressing anything, for as with the weeping willow, music has no feelings to show or to hide. What music can be said to do, according to Kivy, is to be expressive of emotion. “Musical discourse is full of talk about music expressing this and that and the other, where it is perfectly clear from the context that expressive of is what is meant, there being no suggestion that the composer is supposed to be giving vent to feelings or emotions” (*ibid*, 14).

Davies addresses this matter in a more detailed way in his *Musical Meaning and Expression* (1994). Rather than considering that the Saint Bernard, the clenched fist and music are expressive of anything, Davies rethinks the entire manner of presentation. Davies argues that music's expressiveness "consists in its presentation of emotion characteristics in its appearance" (1994, 228). This analysis avoids the question of whether the dog, actor or musical composer or performer feel anything at all of the emotion presented in the face, fist or music. He considers that this is a secondary use of words naming emotions. The primary use of such words is to refer to felt emotions and mental states. As music is incapable of experiencing anything and does not have mental states, it does not partake in the primary use of emotion-naming words. The secondary use is a different type of use, rather than a token of the same type as the primary use. Davies outlines five points supporting an account of this view (1994, 225-227).

- 1- "Some behaviour that might indicate a felt emotion could not give rise to a corresponding emotion characteristic in appearance." Behaviour that expresses emotion often shows its relation to the object of the emotion, the thoughts and propositional attitudes<sup>44</sup> held towards the object. But mere appearances of emotion take no objects, so "emotion characteristics in appearances do not cause such behaviours because they do not involve such thoughts and desires."
- 2- "Not all actions that might give expression to an occurrent emotion are equally likely to occur in the corresponding emotion characteristic in appearance." That is, one may demonstrate or seem to act in a sad manner in a variety of ways, but without necessarily feeling sadness. One may display

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<sup>44</sup> Braddon-Mitchell and Jackson define propositional attitudes as "mental states that can be viewed as attitudes taken to propositions." For instance, "if you take the attitude of acceptance to the proposition that it is hot here, then you believe it is hot here. If you take the attitude of wanting the proposition that it is hot in here to be true, then you desire that it is hot in here" (1997, 278).

emotional characteristics without reason, unconsciously, as in one who may normally be perceived as demonstrating characteristics associated with being sad (be sad-looking), without themselves actually feeling sadness. Of course, one may also display characteristics of sadness (frowning or crying) deliberately in a contrived way as in the theatre, without actually feeling sad.

3- “It is not obvious that all emotions have natural, primary expressions of the kind discussed here.” Davies gives as examples attitudes “such as hope, embarrassment, puzzlement, annoyance and envy.” He suspects “that such feelings or emotions lack natural, primary expressions. The behaviour through which they are expressed is behaviour of a kind that points to the beliefs, desires and objects which, in these cases, are so central to their nature.” For example, it is doubtful that we would be able to translate any physical behaviour as unambiguously expressive of hope or envy. We would have to know something of the person and their circumstances, their beliefs and their desires, in order to begin to have an inkling of what they may feel in this regard. Further, Davies argues that the emotions mentioned simply do not have unambiguous corresponding emotion characteristics in appearance. This may have something to do with the complexity of what Davies calls the “higher” emotions. Such emotions simply do not have unambiguous behavioural expressions due to their complexity. Happiness and sadness are more simple in concept and more clearly linked to certain “corresponding emotion characteristics in appearance.” This is presented in more detail in point four.

4- “General sadness and happiness can come in many particular forms. Grief, despondency, depression, dejection, gloom, moping, broken-heartedness—all

are species of sadness. Joy, elation, delight, high spirits—all are species of happiness. I suspect that what distinguishes the species within these genera is the nature of their formal objects or, sometimes, their lack of an object.” Because the set of sad-like emotions all share similar primary expressions, reference to the context is necessary in order to identify the particular token of the type or (perhaps more accurately given their inherent differences within the set), as Davies borrows from Biology, species of the genera. The same of course applies for the set of happy-like emotions.

5- “(T)he appearances that display emotion characteristics are not always human appearances.” As with the Saint Bernard, Davies again uses the example of dogs. “Dogs have their own, doggy ways of showing their feelings. Happy dogs wag their tails, try to lick their owners’ faces and so on; sad dogs tuck their tails between their legs, hang their heads, howl and so forth.” “(W)e are inclined to take appearances of doggy feelings as always tied closely to expressions of doggy feelings.” But, when we find the St. Bernard’s face sad looking, the comparison is with human, not doggy displays of emotion. We compare our perception of the dog with our understanding of human characteristics associated with primary emotions. This “perceived resemblance with human expressions of feeling, not doggy ones, emphasizes the complete absence of reference to felt emotions; we do not for a moment think the dog is human, or that dogs express their feelings through actions that imitate ours.” Appearances may also be inanimate or nonsentient. Davies uses the very effective example of the weeping willow. The willow is not weeping. The tree certainly does not feel sadness, yet we perceive it to be expressive of sadness. Of course, the tree cannot be said to be expressing anything, so why



is it that we perceive sadness when looking at the tree? The story is the same, that qualities which the tree possesses lead us to perceive sadness as an aspect of the tree, the low lying branches, shaped in a manner of frown like descent from the trunk.

This brings us back to the subject of music. Davies concludes that “expressiveness of music consists in its presenting emotion characteristics in its appearance. “(T)alk of musical sadness...involves a secondary, derivative use of the word ‘sad.’” This use is familiar to us as “we attribute emotion characteristics to the appearances” of people, dogs, trees, etc. as we do with music. The characteristics “are attributed without regard to the feelings or thoughts of that to which they are predicated. These expressive appearances are not emotions that are felt, take objects, involve desires or beliefs—they are not occurrent emotions at all. They are emergent properties of the things to which they are attributed. These properties are public in character and are grounded in public features. The sadness of music is a property of the sounds of the musical work. The sadness is presented in the musical work. There need be no describing, or representing, or symbolizing, or other kinds of denoting that connect the musical expressiveness to occurrent emotions, for the expressive character of the music resides within its own nature” (1994, 228). “(M)usic can present an expressive appearance in its sound (without regard to anyone’s felt emotions). This is because we experience the dynamic character of music as like the actions of a person; movement is heard in music and that movement is heard as purposive and as rationally organised. Within musical styles, these natural propensities for expressiveness are structured and refined by musical conventions, so that the expressiveness of a work might be apparent only to someone familiar with the

conventions of the relevant style.” Music can, however, “be understood as referring to, or being about, the world of human feelings” because “the composer contrives and controls the expressiveness of the music” (1994, 277).

### **Music as Musical Meaning**

In attempting to get to the root of what musical description is, Peter Kivy (1989, 7) exposes and elucidates four musically descriptive types. The first is *biographical description*, that a performance of a piece of music is described in terms of the performers’ biographical experience, what it is that they did and perhaps experienced as a part of the performance of the work. This is really more a description of the performer than it is a description of the music. The second type is *autobiographical description*, that a performance of a piece of music is described in terms of the describer’s autobiographical experience, what propositions he or she imagined while listening to the music. This is really a description of music as linguistic meaning rather than a description of the music. The third type is called *emotive description*, that a performance of a piece of music is described in terms of what the listener perceives as the emotively expressive content of the work. This is more connected to musical meaning as emotional meaning. The fourth, what Kivy calls *technical description*, is the kind most closely related to music as musical meaning. In technical description, a performance of a piece of music is described in terms of the form, harmony, melody, tonality, etc. of the work. This is the meaning of music as structural musical meaning.

Kivy argues however that there is a paradox in this situation, that the musical descriptive language is so technical as to be out of reach for “a large and worthy musical community” and thus people interested in music are left to read biographical,

autobiographical, or at best emotive descriptions of music. He explains that music should not just be for the scholars and musicians to understand and describe, but should be open to all who are “humanistically educated.” Instead of making technical description accessible to all through music education, his solution is to suggest that emotive description be altered and improved in such a way as to allow it to be “once again respectable in the eyes of the learned, so that it can stand alongside of technical description as a valid analytic tool” (1989, 9). I believe that Edwin Gordon would make a far different suggestion in this regard. As was previously stated, Gordon asserts that sound is not music, but that sound may become music when, through audiation<sup>45</sup> we may translate the sounds in our mind to give them meaning. This translation may be on some level what Kivy calls “technical description.”

Edwin Gordon is one of the foremost theorists on the developmental psychology of music. In *Learning Sequences in Music* (1997), several decades of research are brought to bear upon the question: “How do people learn music?” Answering this consequently implies what should be taught, in what order, at what time in a person’s life and in what ways they should best be taught music. He devotes considerable attention to the question of musical meaning and its consequences for musical learning.<sup>46</sup>

The core concept in understanding musical meaning as musical meaning is audiation. As was mentioned, this is a term coined by Gordon. “Audiation takes place when we assimilate **and comprehend** in our minds music that we have just heard performed or have heard performed sometime in the past. We also audiate when we assimilate **and comprehend** in our minds music that we may or may not have heard

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<sup>45</sup> Audiation is the process of hearing music in our heads with understanding when no sound is necessarily present.

<sup>46</sup> See *The Ways Children Learn Music* (1995) by Eric Bluestine for a simple exposition and explanation of Gordon’s theory. See also *Contemporary Music Education*, 3<sup>rd</sup> Edition, (1996, 169-180), by Michael Mark for a more advanced summary of Gordon’s theory in Gordon’s own words.

but are reading in notation or are composing or improvising.” (1997, 4, **Bold** is the author’s). Learning to audiate music is learning to understand musical meaning. Gordon contrasts audiation with “aural perception.” This is an important distinction for musical meaning and is necessary due to the time necessary between listening to, perceiving music and thinking about the music which has been perceived. “Aural perception takes place when we are actually hearing sound the moment it is being produced. We audiate sound only after we have aurally perceived it.” This time lapse allows for the thought necessary for comprehension to occur. Without comprehension, without understanding of music, there is no audiation and therefore, there is no musical meaning conveyed to the listener. Gordon also contrasts audiation with “musical imagery.” “Musical imagery simply suggests a vivid or figurative picture of what the sound of music might represent. It does not require the assimilation and comprehension of the musical sound itself, as does audiation” (*ibid*, 4). Musical imagery mirrors what Kivy might call autobiographical or emotive description. Both Kivy and Gordon recognise that technical description or the kind of information garnered through audiation is a more profound insight into music than are other modes of thought **about** music. Elliott might concur, noting the distinction he makes between learning music, what Elliott (in his practical conception of music-making as music) calls “procedural knowledge” (1995, 53), and learning **about** music, what Elliott calls “formal musical knowledge” or “knowing-*that*” (*ibid*, 60). To learn music is to learn to make music with understanding, as opposed to learning about music which is just a contributor to the “procedural essence of music making” (*ibid*, 53) and involves various types of description which are not purely musical, but may rather be primarily linguistic or historical, what Elliott calls “textbook-type information about music” (*ibid*, 60).

Gordon compares audiation to translation. “Audiating while listening to the sound of music is much like simultaneous translation. Translation does not take place only between different languages. Each of us continually translates into unique meaning what we are hearing spoken in our own language. Talk to me and to another person at the same time about any subject. What each of us perceives or brings away from the conversation is relative to our intelligence as well as to our knowledge and experience concerning the subject” (1997, 5). In this way, rather than the music conveying meaning to us, we bring meaning to the music through our own capabilities. Gordon goes so far as to suggest that sound only becomes music when we perceive the sound and audiate it, “as with language, you translate the sounds in your mind to give them meaning. The meaning you give to these sounds will be different on different occasions as well as different from that given them by any other person. Your level of music aptitude and the extent of your education and experience determines the quality of meaning you are able to offer to music at any given time.” What may sound to one person like a dominant seventh chord moving to a tonic triad, may sound to another like the music is moving from a point far away from home, to a position of being home or at rest. To another, there may be no perceived difference at all between the two chords. Variations in musical aptitude, experience and training lead to variances in the comprehension of sound as music. “(W)hen you are listening to music, you are giving meaning to what you just heard by recalling what you have heard on earlier occasions. At the same time, you are anticipating or predicting what you will be hearing next, based on your music achievement. In other words, when you are audiating as you are listening to music, you are summarizing and generalizing from specific music patterns you have just heard as a way to anticipate or predict what will follow” (*ibid*, 5).

As Gordon states, “all students are capable of learning music”(ibid, 25). That is, all students have the ability to audiate and all students have musical potential.<sup>47</sup> “Given appropriate guidance and instruction, how much and how well individual students learn, however, depends on their individual levels of music aptitude.<sup>48</sup> Although individual differences can be expected in the degree to which each student achieves in music, all students follow the same process to appropriately learn music.” The sequenced learning of Music Learning Theory, developed by Gordon, details “the foundation for understanding what they are learning when they are being taught to listen to and to perform music. Regardless of individual differences, students will proceed from level to level of achievement, with each level becoming the necessary preparation for and becoming assimilated into the next higher level of learning.” It is truly a spiral curricular construct, developed around the scientific facts (developmental psychology) of the manner in which most people learn music. The assumption, unstated, but implied in the use of the term “appropriate” is that approved

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<sup>47</sup> Musical aptitude or musical intelligence? Gordon prefers the term aptitude. I believe he perhaps views the word intelligence as having such a traditional association with logical-mathematical and linguistic intelligence via IQ testing that it cannot be used in any other way effectively. I will use them interchangeably as I consider that there are useful connections to be made with the Theory of Multiple Intelligences suggested by Howard Gardner, the Musical Intelligence being one of many human aptitudes.

<sup>48</sup> McPherson and Mills imply that music literacy may not be important, as the manner of its conception and teaching by many teachers may actually prevent students experiencing musical literacy, appreciation and enjoyment, (2006, 169). I believe that this is a ‘throwing the baby out with the bathwater.’ It is, of course, the case with any discipline that the way it is taught may actually prevent students from learning, ‘turning them off’ to the subject matter through repeated frustrating learning experiences. This is a methodological problem. But I do not believe that this situation justifies the statement by McPherson and Mills that “reading staff notation is not a prerequisite for successful engagement with and appreciation of music.” Perhaps this is the case if we define successful interaction with music as engagement and enjoyment. But, I expect that success at school music learning, which is the context about which McPherson and Mills are writing, may be defined more appropriately as successful engagement with, appreciation, performance and understanding of music. Setting the bar so low for all students as to only expect mere engagement and appreciation is surely unnecessary, when the solution to the problem of student disengagement with musical notation lies in an alteration of 1- teacher understanding of the depth and breadth of what it is to be musically literate and 2- teacher knowledge of and ability to use those methods which best achieve the end of the full development of the musical aptitude and achievement of every student.

or proper music learning requires musical understanding through developing one's ability to audiate.

“To satisfactorily achieve in music, of course students must learn to audiate to the fullest extent that their music aptitudes will allow; they must learn all types and stages of audiation as they move sequentially through all levels of learning sequence activities.” This process may be thought of then as the meaning of music being “musical” meaning. Rather than referential and extrinsic as many of the values of music we will next explore, this musical meaning is wholly intrinsic. In this conception of musical meaning, **music means itself** and the path to learning this meaning is the path of the stages of audiation. That is, musical meaning is to be found in the structural relationships between tones and durations within the framework of the musical performance (or audiated musical experience) and this meaning is able to be progressively understood in greater depth and breadth through the auditor's growth as an auditor. With progression on the stages of audiation come to the learner the ability to listen to, describe, read, write, compose and improvise music through audiation. This ‘musical’ meaning, that music means itself...that its meaning is to be found in the patterns of rhythmic and tonal relations among sounds, is the meaning of music which I suggest is to be most valued. This is music *qua* music.

### **The Question of the Importance of Music: Music's Value**

Many philosophers have wrestled with music's value over the centuries. It is a particularly vexing question for educationalists as the conclusions reached often have a moral aspect. Plato is one of the earliest writers on this subject. He was particularly interested in music's effect on human behaviour. He viewed music (though with a

broader conception of what music is) as including elements which may have either of a positive or negative influence on society.

What is the greatest value of music? Why is music important? These are some of the ways in which music may be thought to be of value.

### **Music as Socially Valuable**

Music has a social value especially through its relationship to natural language. For example, music may be used as a vehicle for the transmission of poetry and prose. This has been the case for millennia. The German *Lied* and the French *Mélodie* are two of the most outstanding traditions of song-writing and performance involving a sympathetic unity of music and language. The work of the singer/song-writer continues to have great social value today.

Music may be used to produce or reinforce ideologies and movements. In particular, song is often used for this purpose. Schools have been engaged in such reinforcement through the songs chosen for chapel, assembly and classroom singing. Often these songs are religious, cultural or patriotic.<sup>49</sup> The concepts, ideologies and movements engendered in the religions, cultures and nations emphasised in the songs are supported in the community by their use in schools. This has a particularly strong influence, as it begins with the education of the very young. In New Zealand Maori traditions, the marae is the centre of community life including education. Song and rhythmic speech are used to argue points, express ideas and emotions and to repeat

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<sup>49</sup> Higgins quotes Merriam regarding this: "Music... provides a rallying point around which the members of society gather to engage in activities which require the cooperation and coordination of the group. Not all music is thus performed, of course, but every society has occasions signalled by music which draws its members together and reminds them of their unity..." (Merriam, *Anthropology of Music*, 227, as quoted in *The Music of our Lives*, 151).



and transfer important traditions from generation to generation through story.<sup>50</sup> “A European concert might feature a number of unrelated songs with no apparent purpose; that was not the way of the Maori. With them every song had its point – an orator could drive home an argument, a pleader could sway his listeners to compliance, a lover court his love. There might be several songs in the course of an oration; each one a culminating point; a telling illustration; a flash of revelation.”<sup>51</sup>

Music may also be valued for its use in enhancing or enriching ritual. Again this is the case with the New Zealand Maori. Guests to the Marae are welcomed through elaborate traditional ritual beginning with the half sung/half intoned *karanga* (normally delivered by a female) or call into the Marae. Later, a waiata or song is used for welcome by the residents of the marae and a song and intoned speech are expected of the guest (the speech is normally delivered by a male).<sup>52</sup> The synagogue, the marae, the church, the mosque, the temple: all have a place for music in their rituals.<sup>53</sup> For some religious and cultural traditions, music is of extreme importance. This is the case for many Christian traditions.<sup>54</sup> Western music has evolved to its present state, largely due to the support of music and musicians by church leaders over the last two millennia. The Cantor of a synagogue must be a highly trained musician, capable of singing the lines of the Torah on a daily basis.<sup>55</sup> Some sectarian

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<sup>50</sup> Orbell and McClean outline two types of song: the sung and the recited. Among the sung types are the *oriori*, songs addressed to young people (*Songs of a Kaumātua, sung by Kino Hughes*, 2002, 10).

<sup>51</sup> *Maori Songs of New Zealand*, 1967/1974, 47-48.

<sup>52</sup> McLean notes that “(m)ost of the songs are tribally owned and jealously guarded, contributing, ironically, to their near demise in many areas and total extinction in some” in recent times (*Tō Tātau Waka, In Search of Maori Music 1958-1979*, 2004, 10).

<sup>53</sup> “Where there is religion, there is usually music: indeed, worship and ritual have been more closely and more consistently allied with music than with any of the other arts.” (article “Music and religion in the nineteenth century” by Jim Obelkevich, in *Disciplines of Faith: Studies in Religion, Politics and Patriarchy*, Edited by Jim Obelkevich, Lyndal Roper, Raphael Samuel, 550. Routledge and Kegan Paul Ltd, London, 1987)

<sup>54</sup> “In Christianity, (music’s) role has been a privileged one from the very beginning and not only in worship, where it is virtually indispensable, but also in the realm of myth and imagination. After the last trumpet sounds there will be music – but no other art – in heaven.” (*Disciplines of Faith*, pp550-51)

<sup>55</sup> It is interesting to note that music had played an even more vital role in Jewish worship prior to the destruction of the Second Temple by the Romans in approximately 70 CE. The destruction led to a new

traditions of Mohammedanism, such as that of the “whirling dervishes”, value music and dance highly. Though the dervishes practice self-denial, the music and spinning is not viewed as self-indulgent. Rather they are viewed as a way to enter a trance-like state in order to meditate on Allah.

“Islamic mysticism, or Sufism, which can be traced back to the eighth century, developed complex congregational ritual and spiritual exercises in which music and dance play a determinant role.” Furthermore, “(i)n its highest form the listening experience becomes entirely spiritual, according to the Spanish Muslim mystic Ibn al-‘Arabi (1165-1240). According to Shiloah, Ibn al-‘Arabi claimed that this form of the listening experience consists of hearing with a spiritual ear the singing of all things in creation praising the glory of God and in seizing and enjoying the significance of this” (1987, 184).

Many Christian sects value music greatly as a way of expressing love of God and neighbour. Some view musical chant as a similar path to Godly meditation. However, some Christian traditions, such as some branches of the Quakers<sup>56</sup> and Islamic traditions, such as the Sunni Wahhabites or *muwahhidun* (those who affirm the oneness of God),<sup>57</sup> ban music totally as an ungodly distraction. Both sects emphasise devotion to God and ban elaborate ritual, dress or decoration.<sup>58</sup>

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attitude toward music. “The first consequence of this new attitude was the total banishment of musical instruments except for the *shofar*. The exclusion of instruments usually has been justified as being an aspect of ongoing mourning over the Temple’s destruction” (*Encyclopedia of Religion*, Vol. 10, 184, Macmillan Publishing Company, NY, NY, 1987).

<sup>56</sup> Higgins states “(t)he Quakers ban music from worship altogether” 1991, 183.

<sup>57</sup> The wahhabite writings of Ibn ‘Abd al-Wahhab included the concept of “ijtihad, or independent informed reasoning, which directs a person with the proper training to base opinions on direct analysis of the Quran and the sunnah. The analyst using ijtihad is not required to accept the conclusions of the great medieval scholars. In fact, blind adherence to the teachings of such scholars could be regarded as polytheism.” This lack of acceptance extends to the mysticism of the Sufis. “In the thinking of Ibn ‘Abd al-Wahhab, this flexibility opened the way for a more vigorous rejection of Sufism (mysticism) than is found generally...” (*Encyclopedia of Religion*, Vol. 15, 315, article “Wahhabiyah” by John O. Voll).

<sup>58</sup> Quakers “ask of each other and of human society, uncompromising honesty, simplicity of life, nonviolence and justice.” “Their worship has been based on silent waiting upon God without outward ritual.” In the eighteenth century Quaker worship developed the characteristics which are now familiar:

Music also has value as a marker of social value. That is, music transfers value or makes things valuable through association. Concert-going is an example. The musical ensemble type and the token of that type (the particular soloist or ensemble performing) may lend value to an event or organisation holding the event. Kiri Te Kanawa's performance of Strauss Lieder would add value to any organisation associated with the performance event. Similarly, the musical type or style performed will bring with it an association with social standing. The performance of a baroque suite has a very different social association from the performance of big band swing or hip hop, though all three are 'dance music.'

Music may be used to help integrate people into a wider culture. Assimilation of immigrants through the learning of national songs in the national language is a common example. Music is used in this way, especially but not exclusively, in schools to promote this assimilation. Through learning national songs or at least songs in the national language, understandings are built of common values expressed in texts set to music.<sup>59</sup> Similarly, a tradition of music-making may result in the expansion of cultures, building social value within the dominant culture and contributing to the supplantation of other cultures which lack such musical traditions.<sup>60</sup>

Music may be used to help model healthy relationships. In his book *Musicking: The Meanings of Performing and Listening*, Christopher Small proposes an alternative approach to understanding social value (what he calls "musicking").

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"Quaker worship, watchful against self-will, rationalism and emotionalism had turned quietist." (*Encyclopedia of Religion*, Vol. 12, pp 130-131, "Quakers" article by Hugh Barbour),

<sup>59</sup> Higgins writes "One of the most important cross-cultural values of music is its power to induce social cohesion. Music brings people together and the way in which it brings people together often impresses them as profound" (1991, 17).

<sup>60</sup> Conrad, Malina and Munzel speculate that "(t)he presence of music in the lives of early Upper Palaeolithic peoples...could have contributed to the maintenance of larger social networks, and thereby perhaps have helped facilitate the demographic and territorial expansion of modern humans relative to culturally more conservative and demographically more isolated Neanderthal populations" (2009, 740).

“The act of musicking establishes in the place where it is happening a set of relationships and it is in those relationships that the meaning of the act lies. They are to be found not only between those organised sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world” (1998, 13). Clearly the music does not mean the relationship, though Small may imply that it does. Indeed, he seems to imply that its value lies in the relationship. Music-making does perhaps give an opportunity for ideal relationships to be modelled.<sup>61</sup> However, it seems possible that the relationships inherent in music-making could be established through other creative activities (or even un-creative ones) and are not limited to musicking. Thus, it seems to me that the music does not mean the relationship *in toto*, though the relationship may impact upon the quality of the music-making.

### **Music as Individually Valuable**

Music has been and continues to be a tool in the establishment of personal identity. This may be more so today than at any time in human history.<sup>62</sup> As individualism has become more valued in democratic and capitalistic societies, music has taken on more of a role as a mark of identity. Style is closely related to the

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<sup>61</sup> It has been suggested that the meaning of music is a relative matter that it may depend upon what the individual theorist may hold music to be. I suggest that reality is not dependent upon our opinion, but may be discerned through analytic exploration of empirical data.

<sup>62</sup> Higgins states “(t)he availability of recorded music has made possible the development of a historically novel use of music: individual self-assertion, often in aggressive opposition to others” (1991, 150).

substance of human identity and may be the vehicle through which one may be perceived and defined by others in post-modern society. Indeed, the music you listen to literally defines you, in some ways. Recent research has shown that there is a conjunction between personality and the music to which humans listen.<sup>63</sup> Though it may not be that the music one listens to has a causal connection to personality, there is significant evidence that personality traits and the music one listens to are closely related. People of various personality types seek out music which fits with their self-conception. It seems, *à la* Plato, that it is likely that the styles of music one listens to as a child influence one's development and tastes in adulthood. One can learn to like various musics, if one is trained as a child so to do. Thus, the choice of style and quality of music for young listeners and performers is perhaps of effect regarding their individual adult musical taste and adult personality.

### **Music as Entertainment Value**

Attendance at concerts is a very public sign of music's entertainment value. To be entertained is to be amused, to have one's interest held by others. New Zealand has a long history of concert going, from the first concerts performed by British military bands to today's 'Christmas in the Park.' But with the advent of recorded music, the entertainment afforded by music has become very private for some. For them, the "other" as a human entertaining presence has been removed from the equation. An entertaining presence may be an electronic music transmitting device containing files of recorded music.

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<sup>63</sup> See North, Adrian and Hargreaves, David, 2008. *The Social and Applied Psychology of Music*. Oxford, UK: Oxford University Press and also Renfrow, P.J. and McDonald, J.A., 2009. "Music Preferences and personality" in P.N. Juslin and J. Sloboda, Editors, *Handbook of Music and Emotion*, 669-695. Oxford, UK: Oxford University Press.

Music is a multi-billion dollar industry, generating revenue primarily through its capacity to entertain. Musical entertainers at the top of the market are amongst the most highly paid professionals. This revenue and income is a reflection of the value placed on music as entertainment. The music saved on cell-phones, iPods and MP3 players is testimony to the commonness of this value. But beyond monetary value, those who participate as entertainers in the industry of musical entertainment are often revered and sometimes even worshipped by the listening public. In some situations, the value placed on music goes beyond the entertainment, beyond the music itself to the idolizing of the performer. It is at this point that entertainment value shades into social value. Wherever the division may be, the valuing of music for entertainment purposes is a strong and common value in society.

### **Music as Release/Escape Value**

Closely related to entertainment value is release/escape value, the valuing of music for its seeming ability to take our minds off of our troubles and mentally transport us to another time, place or state of mind.<sup>64</sup> It may be a subset of entertainment, a possible aspect of entertainment value, as part of the entertainment of music is the opportunity and stimulus it presents for release from the present time and place. Music can take one off to another time and place through one's own knowledge of the music and its historical and cultural context. With historical knowledge of Baroque Germany, it is not difficult to place oneself in the time of Johann Sebastian Bach through listening to a fugue played on an original instrument. Many also have personal associations of past musical styles with childhood, adolescence and/or adulthood. As one grows up and passes through stages of life, popular styles of music

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<sup>64</sup> Higgins states "(p)hysical relaxation, intellectual contemplation and mental amusement over physical effects are all, according to Aristotle, pleasures wrought by music" (1991, 143).

change, but one may cling to the joy and/or sadness of these times and the places in which one experienced them, through the repeated listening to once-popular music. One may in a sense escape to that time and place for a moment while listening to a familiar musical piece of the era.

### **Music Therapy Value**

The old saying that ‘music can calm the savage beast’ shows a recognition in folklore of music’s therapeutic value. Music has been suggested to have healing properties for millennia. Professionally, music’s therapeutic value has been recognised by clinicians in the past 60 years and is closely related to entertainment and release/escape value.<sup>65</sup> Again, it may be said to be another subset of entertainment value. Beginning in the last century, programmes for the young and old, the disabled and the mentally ill have been developed to assist them to cope with their difficulties. With this programme development came the development of an academic community devoted to study of the subject.<sup>66</sup> “(M)usic has been found useful in working with patients with a variety of disorders, including autism, cerebral palsy, brain damage and mental retardation. Therapy, which may include singing, playing musical instruments, dancing and clapping, can help to establish communication with the emotionally troubled and to enhance motor control and learning ability in some cases.”<sup>67</sup> Music therapy has evolved into a discipline of its own with undergraduate and graduate degree programmes available in many universities.

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<sup>65</sup> In the United States of America, the National Association for Music Therapy was established in 1950 (*The New Harvard Dictionary of Music*, 1986, 522). Today in New Zealand, Victoria University, Wellington offers a graduate degree programme in Music Therapy, as do many other universities throughout the world.

<sup>66</sup> The *Journal of Music Therapy* originated in 1964 while the *British Journal of Music Therapy* followed close behind in 1969 (*ibid*, 1986, 522).

<sup>67</sup> (*ibid*, 1986, 522).

## **Music Marketing Value**

Music may be used to promote products or behaviours, especially when accompanied with video. Music is used by retailers to sooth those waiting in line, or to promote those shopping to spend more! It is used to encourage lingering and eating in restaurants and fast food outlets. We may learn to associate certain pieces or styles of music with various products and services. The music heard or audiated brings these products and services to mind and encourages us to partake in them. This value is related to social value/assimilation, release/escape and therapy values in that in all of these cases music may create conditions for psychological change. Our mental states are altered by the experience or audiation of the music.

## **Music as Cognitively Valuable**

As was mentioned in my introduction, music, of course, has ancient origins. Out of these ancient origins have come ancient prehistorically selected adaptive functions. The evolution of the brain over time in the development of the human species (and many other animal species) has involved the development of a musical intelligence or aptitude, a musical aspect of human's overall intellectual potential.<sup>68</sup> Within some societies, it is likely that some humans have been biologically selected for their musical ability as it gave them advantages over others. This is particularly the case in oral/aurally based cultures which have evolved without written language. The ability to memorise stories and other information and to transmit it is likely to be

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<sup>68</sup> "Music has existed in all human cultures, as far as we know, and all scale systems are based on the octave, which suggests a neurological factor. This suggestion is supported by the fact that animals conditioned to respond to a certain pitch will do so almost equally to its octave, whereas the intervening notes will evoke either much less response or none at all." (*Oxford Companion to the Mind*, 1989, 499).



closely connected with the ability to sing and recall songs. It is a common human experience to remember a bit of poetry more easily which was set to music and learned as song rather than simply memorized on its own. Additionally, there is evidence that music has a de-modularizing function, allowing modules of the brain to communicate with each other. The Mozart-effect is often cited as a cognitive value of music.<sup>69</sup> In experiments it has been shown that certain musical styles (baroque and classical instrumental music) have temporary effects on the brain which enable temporary heightened performance in mathematical activities.<sup>70</sup>

It has been asserted that music may be used to engage the listener or performer in making intellectual and emotional connections. For example, it has been asserted that music may be utilised to educate the emotions. This view was popularized by Susanne Langer in her book *Philosophy in a New Key*. In this book and expanded upon in her book *Feeling and Form*, Langer suggests that music is made up of the “forms of feeling” and that music may be used to educate students. Through instruction in Music, it is asserted, one may progress in the development and understanding of one’s own feelings. This theory of music’s purpose and value has been largely dismissed, as little evidence has been given to support Langer’s assertions. Indeed, educating others through the expression of emotions through music has significant limitations. While a composer may have had a particular emotion or feeling at the time of writing a piece of music, the performer of that music and the listener to that music may all have differing views of the emotion supposedly expressed. The inexactitude of musical emotional expression may render the concept

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<sup>69</sup> See Schellenberg, E. Glenn, 2004. “Music Lessons Enhance IQ”. *Psychological Science* 15:511-14 and also Schellenberg, E. Glenn, 2006. “Long-term Positive Associations between Music Lessons and IQ”. *Journal of Educational Psychology* 98: 457-68.

<sup>70</sup> See Rausher, Frances H., Shaw, Gordon L. and Ky Katherine N., “Music and Spatial Task Performance” in *Nature*, October 14, 1993, 611.

of the education of emotions useless on its own. However, it is clear that listening to and performing music may cause the listener or performer to make intellectual connections which have emotional consequences such as in the instances listed under music's release/escape value. The self-analysis which comes from such intellectual and emotional exploration puts us in touch with our intrapersonal feelings and may assist us with making own interpersonal relationships more healthy.<sup>71</sup>

### **Music as Musically Valuable**

Music may be most valuable simply *qua* music. This may be thought of as another aspect of cognitive value. Budd asserts that "a theory of musical understanding should lie at the heart of a theory of musical value" (1985, 151). Edwin Gordon gives us a theory of musical understanding in his identification and explanation of the concept of audiation. Again, audiation is the hearing of music with understanding, when no sound is necessarily present. The higher-order musical skills of creating and understanding music through composition, improvisation and/or other performance of music may be the most obvious yet underrated values of musical knowledge. Listening to music with understanding and for its own sake may also fall into this category. What I speak of as musical value is that of valuing music simply as music, as an extraordinary creative product which is beautiful and valuable intrinsically (for its own sake), without reference to other values and purposes. This value is a humanistic one and may be born out of our own human ability to perceive and understand music *qua* music. Because each of us has a musical intelligence and musical aptitude, we value music as an intellectual experience and product, just as we can appreciate the joy of the beauty and organisation of a building, painting or other

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<sup>71</sup> Higgins asserts that there are two reasons for claiming that the psychophysiological impact of music is ethically beneficial: 1. "[Music] is a basis of an awareness of what kind of beings we are," (1991, 146) and 2. "In music, we discover ourselves to be social and socially concerned beings" (1991, 149).

creative intellectual product. Because of our physical make-up, humans understand some music on some level as orderly, beautiful and enjoyable without the necessity of describing the music using technical language.<sup>72</sup> With education this understanding can grow broad and deep and with it can grow the ability to describe music technically and consequently the joy of experiencing music can also grow. I believe this to be music's most important value, not least of which because it is the one value in which music does not necessarily refer to something else in order to be valued. Its musical value *qua* music is an intrinsic one.<sup>73</sup>

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<sup>72</sup> "Music is unique in that it involves an elaborate and highly organised processing system where verbal labelling plays a very minor role." (*Oxford Companion to the Mind*, 1989, 506).

<sup>73</sup> Eduard Hanslick was a nineteenth century proponent of a version of this view, sometimes called "Formalism." Higgins states that for Hanslick the meaning and beauty of music are to be found in "tones that are combined in transitory rhythmic and harmonic relations" (1991, 26).

## Chapter Four

### The Philosophy of Education through the lens of an Analytic and Empirical Viewpoint

In keeping the aims of the survey and thesis project, I will now move to an exploration of the relevant framing discussions involving the connection of the philosophy of education to the philosophy of music education as addressed using an analytic viewpoint. I attempt to accomplish this through an exposition and analysis of the philosophy of education, an examination of the processes of the philosophy of education and an examination of the various philosophies and theoretical constructs of education. A particular philosophy of education is then identified which I believe is best, given an analytic and empirical philosophical outlook. This identification of a particular philosophy of education is especially based upon the perceived consequences for the discipline of Music and for the philosophy of music education of the potential operationalisation of said philosophy of education. Thus, these are the overall *foci* of this chapter: 1. to continue to lay the analytic and empirical foundations for the entirety of the philosophical studies contained in this work, as well as 2. to eventually inform the results and justify the conclusions derived from my survey data. In this way the hypothesis regarding the *de jure* and *de facto* philosophies of music education in New Zealand may in due course be either justified or dismissed.

#### What is the philosophy of education?

Education, at its most basic, is the process by which animals, especially humans, come to learn new information and skills. For many, to be well-educated is to have a broad and deep knowledge and understanding of the world as well as the

ability to function in a variety of roles within human society. I assert that education is also about developing the character of the student...developing appropriate values in the student so that those roles may be fulfilled ethically. The philosophy of education is the study of what value should be placed on education (the “why” of education) as well as what values should be developed through education. It is also a seeking of wisdom regarding what academic content, what information and skills, should be taught (the “what” of education). Additionally, the philosophy of education also involves an examination of the processes of education and the effectiveness with which these processes function. Teaching and learning being the primary processes of education, the philosophy of education is therefore also a seeking of wisdom regarding how it is best to teach and learn: the methods and techniques which should be used (the “how” of education).

Randall R. Curren defines the philosophy of education as being “primarily concerned with the nature, aims and means of education, and also with the character and structure of educational theory, and its own place in that structure. Educational theory is best regarded as a kind of practical theory which would ideally furnish useful guidance for every aspect and office of educational practice” (1998, 231). In *Contemporary Music Education* (1996), Michael Mark asserts that “an educational philosophy should integrate the diverse segments of the school curriculum” (1996, 55). In *Experience and Education*, John Dewey suggests that a “philosophy of education...is a plan for conducting education. Like any plan, it must be framed with reference to what is to be done and how it is to be done.” Dewey further suggests that the result should include “a plan for deciding upon subject-matter, upon methods of instruction and discipline and upon material equipment and social organization of the school” (1938, 28). Ozmon and Craver (2008) assert that educators should undertake

“a responsible examination of existing societal and educational conditions in light of philosophical analysis and criticism.” Furthermore, they suggest that “Developing a philosophical perspective on education...is necessary...if a person wants to become a more effective professional educator. A sound philosophical perspective helps one see the interaction among students, curriculum, administration, aims and goals...” (2008, 5). The authors of *Exploring Education* (2006) echo this. They identify a firm relationship between philosophy and practice. In the process of leading their students to an understanding of the importance of the philosophy of education, they ask two questions: 1. “What is your practice? - that is, What will you do with your own classes when you become practitioners?” After their students respond with their own descriptions of their practice, the second question is posed: 2. “Why will you do what you have just described?” The authors note that “(b)y asking you to reflect on the ‘what’ and ‘how’ as you go about teaching in your classrooms, we may help you realize that your decisions and actions are shaped by a host of human experiences firmly rooted in our culture.” In the words of the authors, in this conception of the philosophy of education, a philosophy is simply the best way one may clarify and express one’s own educational preferences (2006, 18-19). Surprisingly, Kavita Choudhary, in her book *A Handbook of the Philosophy of Education* (2005), seems to offer no definitive definition of the philosophy of education. However, she does offer some insight into her perspective by examining what she considers to be perennial problems in the discipline: measuring and evaluating student progress, the nature of society, authority, discipline, private vs. public funding, justice for students and the rights of the family. The authors of *Encyclopaedia of Educational Philosophy* assert that educational philosophy is not about philosophers’ system-building, but about using methods which assist in the choosing of problems, the accumulation and

interpretation of data, and the building of an understanding of that data which ultimately “allow them to deal effectively with the philosophical issues in education.”<sup>74</sup> An educational philosophy, it may be inferred, may be the framework through which data are interpreted. Nel Noddings concisely states that the philosophy of education “is the philosophical study of education and its problems” (2007, xiii). There have been many writings in which philosophies of education have been developed and situations in which they have been implemented over the centuries since humans first took an interest in moving beyond informal to formal education. But very few have been articulated as comprehensive philosophies of education, *per se*. Over the last century, as the discipline of the philosophy of education has emerged from the disciplines of philosophy and education, specific philosophies have been articulated as such for the first time. Each of these philosophies include different conceptions of what content should be taught, in what ways and why.

### **Some Influential Philosophies of Education**

According to George Kneller, in *Introduction to the Philosophy of Education*, there are four main theories (or philosophies) of education: Perennialism, Progressivism, Essentialism and Reconstructionism (1971, 41). Hessong and Weeks (1987, 174) also echo this assertion regarding the main theories or educational philosophies, citing Kneller. Each of the four is presented and defined with clarity and supported by the writings of contemporary philosophers of education. Kumar and Kumar seem to support the prominence and importance of Essentialism,

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<sup>74</sup> “The educational philosopher must employ a method which will allow him to clarify specific problems in educational philosophy, to circumscribe the area of life which he thinks is important, to determine within that area which data are and are not relevant, and to interpret those relevant data through some kind of meaningful framework” (Choudhary, 2005, Vol.2, 1).

Existentialism, Progressivism and Eclecticism by devoted significant portions of their work to these systems.<sup>75</sup>

Drawing from philosophy, science and education and while ranging from the anti-materialist to the materialist to the political-activist, Schwadron asserts that the main philosophies of education are Idealism, Realism, Experimentalism and Reconstructionism (1967, 47-68). The first, Idealism, springs from philosophy and is characterised by Schwadron as a belief “that reality is governed by a permanent, uniform and absolute spiritual mind. Truth is measured by correspondence with and imitation of this spiritual mind.” Also from philosophy, the second philosophical approach is Realism and involves belief “in a word of real existence which is independent of human opinion and desires. Rational procedures can aid us in perceiving the truth” (*ibid*, 48-49). The third approach is Experimentalism. According to Schwadron and in the manner of a scientist, “the experimentalist rejects all absolutes. His interest in the analysis and description of experience causes an indifference to metaphysical notions. Truth is that which is pragmatically tested and determined through actual experience. Values are constructed through the subjective judgments of men rather than on the bases of idealization or imitation” (*ibid*, 54). The fourth approach, according to Schwadron, is Reconstructionism which though derived from Experimentalism, “is unique because of its deep concern for contemporary cultural problems.” Having said that, a clear and concise definition of the reconstructionist position is not given by Schwadron, perhaps largely because it is an evolving approach at the time of his writing. Schwadron does not endorse any specific philosophy of education and he seems to argue for a relativist approach to value while asserting regarding philosophies of music education that “no single theory of music

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<sup>75</sup> *Encyclopaedia of Educational Philosophy* (5 Volumes), 2005.



education (nor of aesthetic experience) is wholly adequate, comprehensive, or completely reliable for the realization of aesthetic ends.” He continues, “(e)ach theory can be useful educationally when relevant to particular works or aesthetic problems” (*ibid*, 67). I find that most of these four theories as presented by Schwadron lack clearly defined guidelines relevant to the educational context and are not particularly useful for this study.

McNergney and McNergney list no less than eight “philosophical orientations” in education: Existentialism, Marxism, Behaviourism, Cognitivism, Pragmatism, Perennialism, Essentialism and Social Reconstructionism (2004, 151). Many of these can barely be called philosophies of education as they again largely lack content, especially guidelines, relevant to education (Existentialism and Marxism). Several of the approaches, as they are defined by the authors (such as Pragmatism and Cognitivism), seem to overlap so greatly as to be impossible to adequately define separately.

Similarly to Schwadron as well as McNergney and McNergney, Ozmon and Craver address the philosophy of education through broader philosophical, political and scientific movements including: Idealism, Realism, Eastern Philosophy, Pragmatism, Reconstructionism, Behaviourism, Existentialism, Analytic Philosophy, Marxism and Postmodernism. Echoing Schwadron, Ozmon and Craver go on to suggest that although discussing philosophy in terms of “isms” is helpful in our efforts to provide “focus and clarity” to our thinking, “there is no ‘right’ philosophy of education in that some are more appropriate for certain times and situations than others” (2008, 351-52). Ozmon and Craver seem to confuse *opinions* about reality (fads) with *reality itself*. They use Pragmatism as an example. “Just as pragmatism seemed to many educators to be the best and perhaps only philosophy of education in

the early part of the twentieth century, that view is not widely held today. This is not to say that a pragmatic view of education is not useful and relevant in many ways, but that changing times and conditions change our perspective about what is right or best for our schools” (2008, 349). It seems to me that it would be wise, rather than considering the movement from one philosophy to another philosophy over time to be random and simply dependent upon the time or conditions, to consider that there may be a development and improvement of philosophical approaches over time due to the development of a better understanding of ourselves and the world in which we live. I believe that there is sufficient evidence to support the assertion that our understandings of educational methods and the disciplines themselves have improved greatly over the several millennia in which people have been discussing and debating the best ways to teach, or the most important subjects and skills to teach to our children. I expect that there is hope for an answer to the question of “What is the best philosophy of education?” to emerge which is logically consistent and empirically justifiable. Again, this is the overarching focus of this work, to discover the best philosophy of music education for New Zealand schools, partly through a philosophical examination of the philosophies of music education presently in applied in New Zealand schools, and partly through a philosophical examination of those philosophies of music education presented in the literature.

Noddings considers that there are three views on the subject of the philosophy of education: 1- as an activity involving the “analysis and clarification of concepts,” 2- as an “immortal conversation” among thinkers and their ideas and 3- as an approach to education or schools of thought such as Perennialism and Essentialism (2007, xiii-xiv). Clive Beck, speaking from an analytic point of view in *Educational Philosophy and Theory*, considers these final designations (theories, approaches,

schools of thought or 'philosophies of education', Noddings' third view) to be errant. He asserts that philosophies of education are traditionally speculative and deductive in nature and therefore rooted in "uncontrolled speculation." He considers that "part of the tradition [of the philosophy of education] was the assumption that it is neither necessary nor even possible to make rigorous, interpersonally valid checks upon one's philosophical claims" (1974, 274-5). I believe that Beck is correct in his analysis of how the philosophy of education has often been developed and used. Evidence for this may be found in various places. For instance, some philosophies of education lack a comprehensive elucidation of the particular viewpoint espoused. This lack of rigour is perhaps partly a result of the discipline evolving more out of education than out of philosophy and therefore developed by those without a philosophical training in logic and analytic methods. As stated, Beck's view is an analytic and inductive one and is therefore to some extent consistent with my own view that the philosophy of education should be concerned with the use of sound argument in its philosophical discourse (the examination of arguments for their logical consistency and the truth of their premises). But just because the philosophy of education when it was emerging as a discipline may have initially had little rigour involved in its conversation does not mean that rigour has not since been introduced. Therefore, I believe that 'philosophies of education' may be justifiably judged valid or invalid accordingly and should not be dismissed without examination, regardless of how they may have initially been developed. No philosophy is developed in a vacuum and most contemporary philosophers fully expect their argumentative constructs to be put to tests of validity and empirical import. I shall therefore continue by exposing and examining each of the four philosophies of education (as in Noddings' third sense of the philosophy of education) listed by Kneller and echoed by others. I will attempt to use the tools of the

philosopher, logical and empirical analysis and synthesis, to judge the soundness of their argumentative constructs, believing these four to be the most clearly defined philosophies of education presented by any of the authors whose works I have explored.

### **Perennialism**

For the perennialist, it is truth which is perennial. That is, “truth is logical, permanent and unchanging” (Hessong and Weeks, 1987, 174). Perennialists focus on eternal values such as the use of human reason in the solving of problems.

Perennialist philosophers include writers as divergent in time as Plato and Mortimer Adler. The Great Books Programme developed by Adler is an example of an educational approach based on the Perennialist notion that we must look to the past for truth and is firmly based in an understanding of what is perennially valuable in the Western intellectual tradition. Through study of great books, classics of human writing, students may come to understand the “Great Conversation”<sup>76</sup> and achieve the best education possible. But this common understanding of the perennialist philosophy is far too narrow and only scratches the surface of the depth of this philosophical perspective. Adler lays out broad, deep and detailed plans for a perennialist education in his work *The Paideia Proposal: An Educational Manifesto* (1982). Adler begins with the assertion that “There are no unteachable children. There are only schools and teachers and parents who fail to teach them.”(*ibid*, 8). Adler goes on to focus on the breadth of learning necessary to be productive citizens in a democratic society. Adler’s main premises in his philosophical argument are:

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<sup>76</sup> See Robert Hutchins’s text *The Great Conversation*, 1952.

- 1- **Education should promote social equality.** “We should have a one-track system of schooling, not a system with two or more tracks, only one of which goes straight ahead while the others shunt the young off onto sidetracks not headed toward the goals our society opens to all. The innermost meaning of social equality is: *substantially the same quality of life for all*. That calls for: the same quality of schooling for all.” (ibid, 5-6).  
“At the very heart of a multitrack system of public schooling lies an abominable discrimination. The system aims at different goals for different groups of children.” Adler proposes “the same objectives for all without exception.”(ibid, 15).
- 2- **Education should be a task which extends outside of school hours. The school curriculum is not its limit.** “No one can become fully educated in school, no matter how long the schooling or how good it is. Our concern with education must go beyond schooling.” (ibid, 9)
- 3- **Education should be a task which extends beyond the years of schooling. It is a lifelong pursuit.** “Education is a lifelong process of which schooling is only a small but necessary part. The various stages of schooling reach terminal points. Each can be completed in a definite term of years. But learning never reaches a terminal point.” (ibid, 10).

From these premises come educational objectives which Adler considers should be appropriate for every child “determined by the vocations or callings common to children when they grow up as citizens, earning their living and putting their free time to good use”:

- 1- **Developing Humanity.** “(P)ersonal growth or self-improvement—mental, moral and spiritual.” “All should aspire to make as much of their powers as they can. Basic schooling should prepare them to take advantage of every opportunity for personal development that our society offers.” (ibid, 16).
- 2- **Developing Responsible Citizenship.** “(T)he individual’s role as an enfranchised citizen of this republic.” “Citizens are the principal and permanent rulers of our society.” “(A)n adequate preparation for discharging the duties and responsibilities of citizenship...requires not only the cultivation of the appropriate civic virtues, but also a sufficient understanding of the framework of our government and of its fundamental principles.”
- 3- **Developing Occupational Adaptability.** Students “need to earn a living in one or another occupation.” Students should not be trained “for one or another particular job in our industrial economy,” but should be given “the basic skills that are common to all work in a society such as ours.”

Adler further breaks down these objectives and identifies three distinct modes of teaching and learning aligned with three different ways in which the mind can be improved and supporting the three objectives above in addition to a fourth area of auxiliary subjects necessary for mental improvement:

- 1- **Knowledge:** “The acquisition of organised knowledge by means of didactic instruction, lectures and responses in three areas of subject matter” which are
  - a. Language, Literature and the Fine Arts,

- b. Mathematics and Natural Science and
- c. History, Geography and Social Studies.

- 2- **Skills:** “Development of intellectual skills and the skills of learning by means of coaching exercises and supervised practice in the operations of Reading, Writing, Speaking, Listening, Calculating, Problem-solving, Observing, Measuring, Estimating and Exercising Critical Judgment.”
- 3- **Understanding:** “Enlarged understanding of ideas and values by means of maieutic or Socratic questioning and active participation in the discussion of books (not textbooks) and other works of art and involvement in artistic activities e.g., Music, Drama, Visual Arts.”
- 4- **Auxiliary Studies:** “physical education and care of the body”... “instruction in a variety of manual arts” and “introduction to the world of work and its range of occupations and careers.” (ibid, 22).

Perennialism encompasses views on philosophy, content and method which are aligned with general trends in western thought. Philosophically it exemplifies the value of a liberal education...including a broad and deep content knowledge for all, specialisation in later schooling and preparation for a vocation. Methods are used which encourage a maximisation of learning for an active and informed lifetime of citizenship.

### **Essentialism**

According to Hessong and Weeks, essentialists “aim at using basic skills to help students adjust to the real world of present society as it is” (1987, 177).

Essentialists focus on what is, in their view, essential to an effective educational

programme. This is a no frills, back to the basics educational philosophy which focuses on the development of what essentialists view as basic skills such as reading, writing and arithmetic. As with the perennialists, essentialists rely on their conception of historical curricular content and methods to drive their present-day philosophizing. But, essentialist philosophy differs from perennialist philosophy in the narrowness of its educational focus. Rather than the broad liberal education of the perennialist, essentialists aim to narrow education to what they view as its essential aspects. Some authors (such as Kneller, 1971), find great differences between essentialism and Perennialism, but I find that the only significant difference is this narrowness of focus. Kneller outlines four primary foci of essentialist thinking:

- 1- **Value of discipline-** “Learning of its very nature, involves shared work and often unwilling application. The essentialist insists on the importance of discipline. Instead of stressing the child’s immediate interests, he urges dedication to more distant goals.” (1971, 58). Hessong and Weeks also identify “discipline and self-discipline” as a key aspect of essentialist philosophy (1987, 179).
- 2- **Teacher as educational authority-** According to Kneller, “(t)he initiative in education should lie with the teacher rather than with the pupil. The teacher’s role is to mediate between the adult world and the world of the child.” (1971, 59). Again, Hessong and Weeks similarly identify “teacher-initiated learning” as a key aspect of essentialist philosophy (1987, 179).
- 3- **Subject-matter focused curriculum-** Kneller considers that “(t)he heart of the educational process is the assimilation of prescribed subject matter.” “The essentialist agrees that education should enable the individual to realize his potentialities, but such a realization must take place in a world



independent of the individual—a world whose laws he must obey.” (1971, 59). Hessong and Weeks consider that essentialists “emphasize transmission of accumulated knowledge of the human race as our cultural heritage.” “They emphasize basic skills at the elementary level and only essential subjects at the high school level.” “Essentialists promote the internal, logical organization of subject matter, rather than an organization that would make the subject easier for the student to learn.” Thus, an essentialist would be unlikely to support education in the arts and certainly would not support what Adler calls “auxiliary subjects.” Hessong and Weeks note that “driver’s education, sex education and many electives would be omitted from their curriculum.” (1987, 179).

- 4- **Thought-focused methods-** Finally, according to Kneller, “(t)he school should retain traditional methods of mental discipline.” “Although ‘learning by doing’ may be appropriate in certain circumstances and for certain children, it should not be generalized.” (1971, 60). Hessong and Weeks note that “(e)ssentialists avoid following fads or what is ‘relevant’ or popular at the moment in favour of emphasis on long-range goals and values.” (1987, 179). This point represents a rejection of educational methods which are based on different learning styles.

### **Progressivism**

Progressivists “place great faith in cooperation and social learning, rather than on competition.” Those motivated by a progressivist philosophy emphasize problem-solving, believing that “learning should be an active process and that students should do much more than receive information passively. Learning, they believe, can and

should be related to the interests of the child. The teacher's role should be that of an adviser to the child..." (ibid, 183). Progressivists take an approach to education which is constructivist, focusing on the process of learning, rather on the end product of learning. Its most famous exponent was John Dewey. Kneller identifies six key aspects of a progressivist philosophy:

- 1- **Experience-based methods-** "Education should be life itself, not a preparation for living. Intelligent living involves the interpretation and reconstruction of experience." (1971, 48).
- 2- **Holistic curriculum-** "Learning should be directly related to the interests of the child." (ibid, 48). What has been come to be known as a "holistic" education is stressed, with education of the "whole child" including methods determined by the child's individual needs.
- 3- **Problem-solving oriented methods-** "Learning through problem solving should take precedence over the inculcating of subject matter. Progressivists reject the view that learning consists essentially of the reception of knowledge and that knowledge itself is an abstract substance that the teacher loads into the minds of his pupils." (*ibid*, 49-50).
- 4- **Teacher as advisor-** "The teacher's role is not to direct but to advise. Because their own needs and desires determine what they learn, children should be allowed to plan their own development and the teacher should guide the learning involved." (*ibid*, 51).
- 5- **Cooperation-based methods-** "The school should encourage cooperation rather than competition." "Progressivists maintain that love and partnership are more appropriate to education than competition and personal gain." (*ibid*, 52).

- 6- **Democratic school organisation-** “Only democracy permits—indeed encourages—the free interplay of ideas and personalities that is a necessary condition of true growth.” (*ibid*, 52). According to Dewey, “(a) democracy is more than a form of government; it is primarily a mode of associated living, of conjoint communicated experience.” (Dewey, *Democracy and Education*, 321).

### **Reconstructionism**

According to the authors of *Introduction to Education*, reconstructionists focus on the use of “education as an instrument of social reform” (1987, 187).

Reconstructionists take an approach to education which focuses on changing society for the better through the process of educating children. The moral dimension of the reconstructionist approach is a response to the atomic age and the possibility of human self-destruction. In addition to the personal development of the child, the reconstructionists see their work as a task which uses the child to achieve greater ends such as international democracy, social justice, disarmament or antiglobalisation.

Kneller outlines five aspects of the reconstructionist philosophy:

- 1- “Education must commit itself here and now to the creation of a new social order that will fulfil the basic values of our culture and at the same time harmonize with the underlying social and economic forces of the modern world.”
- 2- “The new society must be a genuine democracy, whose major institutions and resources are controlled by the people themselves.”
- 3- “The child, the school and education itself are conditioned inexorably by social and cultural forces.”

- 4- “The teacher must convince his pupils of the validity and urgency of the reconstructionist solution, but he must do so with scrupulous regard for democratic procedures.”
- 5- “The means and ends of education must be completely refashioned to meet the demands of the present cultural crisis and to accord with the findings of the behavioural sciences.” (1971, 62-4).

It seems clear that the reconstructionist viewpoint, as Kneller portrays it, only approaches the concept of being a philosophy of education, and is rather a largely political view regarding education. As regards curriculum and methods it is largely vacuous and contentless. It is certainly more descriptive than prescriptive, describing a particular viewpoint on international and national affairs at a particular point in time (antinuclear in the 1960s and 70s, antiglobalisation in the 1990s and 2000s). It prescribes little in the way of a curricular pathway for students or methods to be utilised to assist in student learning. While extending from progressivism, it lacks the educational focus of the progressivist philosophy, putting in its place an overly political focus. I reject “reconstructionism”, as portrayed by Kneller, as largely useless in the present study.<sup>77</sup>

Other earlier views of reconstructionism exist, however. John Dewey, more associated with Progressivism and for many years Professor of Philosophy at Columbia University, puts forth a more satisfactory presentation of reconstructionism.

In his *Reconstruction in Philosophy* (1920), Dewey suggests that “contemporary

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<sup>77</sup> Kneller’s description is echoed by Hytten who notes that in the educational tradition of “critical pedagogy” it is argued “that schooling should fundamentally be about individual growth and social transformation; what we do in classrooms should be connected to efforts to challenge social inequalities and to build a better society.” She continues noting that “Peter McLaren makes this point succinctly, arguing that ‘critical pedagogy is founded on the conviction that schooling for self and social empowerment is ethically prior to a mastery of technical skills’”(2006, 222). Unfortunately, in my view, such a reconstructionist philosophy of education as is present in critical pedagogy is an unwise self-defeating approach to “self and social empowerment” because social justice in our schools and in society generally is more dependent upon the opportunity to gain knowledge and to master technical skills than it is dependent on other factors in the educational experience.

society, the world over, is in need of more general and fundamental enlightenment and guidance than it now possesses. I have tried to show that a radical change of the conception of knowledge from contemplative to active is the inevitable result of the way in which inquiry and invention are now conducted.” Dewey considers a reconstructivist approach to education to be akin to active reconstruction of knowledge, as inquiry and invention are conducted in society generally. In this way the present “crude and primitive” approach to education may be overcome and made more useful and effective (1920, 124-25). Dewey continues, “(e)ducation has been traditionally thought of as preparation: as learning, acquiring certain things because they will later be useful. The end is remote and education is getting ready, is a preliminary to something more important to happen later on. Childhood is only a preparation for adult life and adult life for another life. Always the future, not the present has been the significant thing in education: Acquisition of knowledge and skill for future use and enjoyment; formation of habits required later in life in business, good citizenship and pursuit of science.” Dewey rejects this traditional approach. In his conception, education is “the continuous reconstruction of experience.” “(E)ducation is not, save as a by-product, a preparation for something coming later. Getting from the present the degree and kind of growth there is in it is education. This is a constant function, independent of age.”

Dewey suggests that education, just like all social institutions, has a purpose. “That purpose is to set free and to develop the capacities of human individuals without respect to race, sex, class or economic status. And this is all one with saying that the test of their value is the extent to which they educate every individual into the full stature of his possibility” (1920, 184-186).

Thus, Dewey seems to have the following understanding of reconstructivist philosophy of education, some of which is in alignment with Kneller:

- 1- Education should aim to create a new and enlightened society or social order. “Personality must be educated and personality cannot be educated by confining its operations to technical and specialized things, or to the less important relationships of life. Full education comes only when there is a responsible share on the part of each person, in proportion to capacity, in shaping the aims and policies of the social groups to which he belongs” (1920, 209).
- 2- “Democracy has many meanings, but if it has a moral meaning, it is found in resolving that the supreme test of all political institutions and industrial arrangements shall be the contribution they make to the all-around growth of every member of society.”
- 3- Education is a reflection of society,
- 4- Students should be taught in ways which maximize their individual intellectual potential, though “the continuous reconstruction of experience” (1920, 186).

The reconstructivist approach would seem to link strongly with several of the other philosophies of education, drawing from both perennialism and progressivism. The reconstructivist emphasis on the development of every student’s potential aligns with the drive by perennialism to educate all students liberally in the great variety of subjects which represent human knowledge and potentialities. Progressivists also emphasize meeting the individual curricular needs of each child, which seems compatible with reconstructivist thought, though, unlike the perennialists, this may be

to the detriment of learning some subject areas. Reconstructivists' emphasis on democracy and social equality is also aligned with the perennialist and progressivist conceptions of the purpose of education, though progressivists would involve more democracy in the actual process of education (e.g. student choice of subjects and methods) than would perennialists.

### **Philosophy of Education as Process**

As was stated, Clive Beck considers the philosophy of education to be more about process than theory. He seems to desire a redefinition of philosophy to be the doing of philosophy, the inductive and deductive processes, the making and examination of argument, without inclusion of the content of philosophy. He asserts that the philosophy of education “contributes to educational inquiry: (a) by showing what education is (or should be), (b) by showing what educational inquiry is and (c) by actually engaging in substantive educational inquiry (i) at a general level, (ii) at an abstract level and (iii) at other levels, when philosophical knowledge and techniques are particularly needed” (1974, 290). Additionally, he considers the borders between educational philosophy, educational theory and educational psychology to be largely blurred. I agree that one may consider educational theorists and psychologists to be doing philosophy when they theorise. They are often talking about the same matters within their disciplines, but using slightly different vocabularies and limiting their conversations to their own academic interests, constructs and communities.

**Which Philosophy of Education is most cogent from  
an Analytic-Empirical Point of View?**

So, among the four identified philosophies of education, which philosophy is likely to best fulfil the requirements of logical consistency and empirical relevance? Which offers the strongest, the soundest arguments? It seems clear which offers the weakest arguments. The reconstructionist philosophy is of the least use to educators due to reasons stated above in its description and analysis, especially in that it lacks clearly defined educational content: either a curriculum or curricular methods. It seems to me that it does not easily stand on its own. Indeed, it may, with some coaxing, fold into the progressivist approach. Essentialism is a much stronger alternative approach with extremely clearly defined content and aims. However, I assert that an essentialist philosophical approach should be dismissed due to the narrowness of its curricular focus, even though it may encourage depth of understanding in some disciplines such as Language and Mathematics. But even the greatest depth cannot be achieved without those horizontal understandings which require the ability to make connections across and between disciplines. Interdisciplinary understandings are necessary for full understanding of any singular discipline and reflect more fully the interconnectedness of all knowledge. Lateral connections to other disciplines are necessary, but in the Essentialist view, many disciplines are simply not a part of the curriculum. In this way, the knowledge and insights possible within the excluded disciplines and between the included and the excluded disciplines are unavailable to the learner. It seems clear that essentialism limits the curricular content to such a degree that...

- 1- the Arts, including Music, are likely to be left out of the curriculum,



- 2- students who are more artistically intelligent will be left without extension, without the ability to develop their achievement to a level consistent with their aptitude,
- 3- students who have the potential to succeed at a career in the arts will be disadvantaged and out of frustration may be more likely to misbehave and/or drop out of school,
- 4- all students will be unable to have their aesthetic appreciation needs met, as per Maslow, diminishing their educational experience and preventing them from achieving self-actualization,
- 5- all students will have their intelligence stunted and undeveloped in the various areas of the Arts,
- 6- all students will have their achievement stunted and undeveloped in the various areas of the Arts,
- 7- all students will not have the breadth of choice or freedom necessary to fully develop their identities, as *per* Marcia, diminishing their possibilities of identity achievement.

Dismissing Essentialism, it seems then that the perennialist and progressivist philosophies may be the most attractive from an analytic viewpoint. They are closely linked in their curricular content and vary more in the methods used to deliver that content. It may be that an eclectic combination of their curricula and methods is desirable. The two philosophies overlap in varying degrees in these aims, curricula and methods:

**Figure 2 Perennialist versus Progressivist Philosophies of Education**

| <u>Perennialist</u>   | <u>Progressivist</u>  |
|---|---|
| <p>1-Education should promote social equality in a humane environment which nurtures learning.</p> <p>2-Education should extend outside of the classroom and beyond the years of schooling.</p> <p>3- A diverse curriculum of integrated studies, including study of language, mathematics, science and the arts.</p> <p>4- The ideal aims of education are the creation of the power “to earn a decent livelihood, to be a good citizen of the nation and the world and to make a good life for one’s self” –M. Adler, <i>National Paideia Center</i>, 1988.</p> | <p>1-Education should be democratically organised and should promote a democratic way of associated living.</p> <p>2- Education is life itself, not a preparation for living.</p> <p>3- A diverse curriculum of authentic work, educating the whole child.</p> <p>4- “The ideal aim of education is creation of power of self-control.” –J. Dewey, <i>Experience and Education</i>, 1938, 64.</p> |

Significant differences between the two philosophies of education include the matter that all students are taught the same curriculum in the perennialist approach vs. students being taught a curriculum determined by student needs and desires in the progressivist approach. Another key difference is to be found in the concepts of freedom versus organisation. The perennialist approach restricts freedom of content exploration, insisting that all students gain basic skills and knowledge at the elementary level prior to moving to specialisation at the secondary. In the progressivist approach, students are free to choose what to study from an early age and the teacher must react creatively to those desires. Because of these differences, progressivists are often accused of being disorganised and unprepared in their planning for teaching and learning. Indeed, it seems that the creative demands on the

teacher are much greater in a progressivist-oriented setting than in other settings. Overall, there is a much greater emphasis on the learning of subject-matter in the perennialist approach, while the progressivist approach is more skills-based and leads to a greater emphasis on the learning of academic and social skills such as problem-solving and cooperation.

I would like to suggest that given this more in-depth comparison, a perennialist approach appears preferable from an analytic and empirical point of view. Four significant matters which Adler seems to recognise and accommodate in his conception of Perennialism include 1- the physical reality of the diversity of subject matter, 2-the justice of giving all students access to all subjects, 3- the importance of the promotion of a democratic and just society through education, and 4- the use of a variety of educational methods and techniques to suit the type of information or skill being learned. More specifically, this approach recognises the 1- human reality and value of the subject matter of music education, 2-the justice of universal music education, 3- the justice of those with a high potential for success in music being given the opportunity to study regardless of financial circumstances, and the effect of this specialized music education on all students, and consequently on society as a whole, and 4- the insistence on a variety of curricular methods and techniques developed and applied in a manner which suits the student's needs and the discipline concerned: Music. Perennialism appears to me to present the soundest argument for implementation as a philosophy of education. This is especially so because Perennialism preserves ancient values of justice and democracy of Western Society, while also allowing for present-day teacher judgement regarding best practice: the best methods and techniques to deliver instruction today. As a result, I endorse a perennialist approach to educational philosophy. Linking this to the analytic and

empirical approach to philosophy and the philosophy of music, I now move on to the culminating discipline to be explored in the second path of argument in support of my overall aims: the discipline of the philosophy of music education. The best philosophy of music education would be, I believe, one which incorporates an analytic and empirical approach to philosophy and the philosophy of music and a philosophy of education which is Perennialist.

## Chapter Five

### **The Philosophy of Music Education and its relation to the Music Educator**

In the service of building a complex understanding of the *de jure* and *de facto* philosophies of music education of New Zealand, I have undertaken an intellectual exploration of the underlying concepts inherent in those disciplines which are most essentially connected to the discipline of the philosophy of music education. In this thesis, I have thus far pursued an exposition and analysis of the discipline of philosophy and its connection to the philosophy of music as well as an exposition and analysis of the discipline of the philosophy of education, focusing particularly on those aspects of each philosophical viewpoint which impact most on music and the arts and the New Zealand situation. In all cases, (in philosophy, the philosophy of music and the philosophy of education), I have endorsed viewpoints which I find compelling. These viewpoints compel my endorsement through the soundness of the arguments made to support them, including the values supported by the viewpoints themselves. Informed by these explorations and subsequent endorsements, I now move my exploration to the overarching subject of this thesis: the philosophy of music education. My primary intention in this chapter is to answer several research questions. In particular, I shall address the questions of: ‘What is the purpose of having a philosophy of music education?’ ‘How is a music educational philosophy acquired by an educator?’ ‘How is philosophy connected to methods?’ ‘How does a philosophy of music education operate in a school?’ ‘What are some historically influential philosophers and philosophies of music education?’ and finally, ‘What is the best philosophy of music education to utilise *de jure* and *de facto* in the New

Zealand context?’ In order to answer these and other questions, I will first attempt to define the philosophy of music education. This process of definition will draw on traditional and non-traditional sources in an attempt to make connections between music education and the philosophy of music. These connections have historically not often been made by philosophers of music education. I believe that this is largely due to the traditional artificial separation of the disciplines of philosophy and music education.

### **What is the philosophy of music education?**

If philosophy is the love of wisdom, music is organised sound and education is the process by which animals, especially humans, come to learn new information and skills, then the philosophy of music education must encompass and subsume all of these. There seem to be two approaches in the literature, one which I shall call the narrow view, and the other the broad view. The narrow view defines music and music education narrowly as performance. I consider that Alperson takes the narrow view by focusing on the performance of music as the only essential aspect of the musical educational enterprise. He initially addresses the matter of defining the philosophy of music education through posing the question: ‘What exactly is the connection between music education and philosophy?’ Rather than answering this question directly, he avoids the answering of the question by simply suggesting that only “questions about the nature and goals of music education” should be pursued by philosophers.<sup>78</sup> He states that the question of what a philosophy of music education is, depends upon “how one understands the nature of musical practices themselves and how one construes the core values of those practices” (2010, 174). Leaving the overall

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<sup>78</sup> Alperson, Philip, Fall 2010. “Robust Praxialism and the Anti-Aesthetic Turn”, *Philosophy of Music Education Review*, 18, no.2, 171-193.

definition of the philosophy of music education, and taking the narrow view, he goes on to suggest that this pursuit of the nature and goals of music education is framed by and depends upon a focus on the activity of music making, the practise of music making, and its import or value. Continuing in this practical vein, Alperson argues that the most appropriate philosophy of music education is a “praxial” one: a philosophy which focuses on the making of music as essential to music education, rather than focusing on music’s essential meaning, nature or being.

In limited contrast, Leonard and House consider a philosophy of music education to be “a system of basic beliefs which underlies and provides a basis for the operation of the musical enterprise in an educational setting. A philosophy should serve as a source of insight into the total music program and should assist music teachers in determining what the musical enterprise is all about, and how it should operate” (1972, 83-4). Though this approach reflects a similar emphasis on the music programme and the practical application of music, in limited contrast it also presents a concern for beliefs about the essential import and value of music itself and its use (the musical enterprise). Indeed, it is the focus of Leonard and House on the entire musical enterprise and its operation which is of greatest contrast. For Leonard and House, though music making is an aspect of the total music program, it is perhaps not the entirety of it. The musical enterprise may put the focus on music in all its forms and uses, not limiting music education to music making. This is the broad view of the philosophy of music education. Similarly to Leonard and House, Michael L. Mark defines the philosophy of music education as a foundational belief which “should integrate the diverse segments of the school curriculum” (1996, 55). This is another statement of the broad view, that a definition of the philosophy of music education should encompass the entirety of music education, especially including the

foundational beliefs of the music educator and integrating the entirety of the music curriculum, programme and enterprise. Similarly to Mark in his emphasis on foundational beliefs, Schwadron defines the task of music educators in relation to philosophy as “the task of formulating basic concepts which reflect philosophical understandings”...“educational philosophy may be interpreted...as applied philosophy” (1967, 47-48). In all of these views, philosophy’s task is synthetic, analytic and practical. In the service of music education, the philosophy of music education may be understood as being broadly devoted to connecting a foundational understanding of music in all of its aspects and roles within the musical enterprise to the overall music educational enterprise.

Thus, it seems that in the literature a philosophy of music education may be narrow or broad in its definition of, proscription of, or prescription for music education. Though the narrow view in the literature focuses on music performance, I believe that music may also narrowly be defined through foci on other aspects of music, such as aesthetics, musical literacy, or social applications of ensembles, to name a few. I personally support a broader approach, the broad view, that music educational philosophy should encompass all aspects of music and of the musical enterprise. Obviously, it encompasses three disciplines: philosophy, music and education. In order to do justice to the broad view, I would suggest that the philosophy of music education should firstly involve the study of what value should be placed on music (the meaning and import of music). Secondly, it should involve the study of what value should be placed on music education as well as what foundational beliefs music educators should hold in support of music education (the why of music education). Thirdly, it should also involve a seeking of wisdom regarding what academic and practical (perhaps praxial) content should be taught, in



relation to music and fourthly, how that musical academic and practical content should be taught (what the musical enterprise is about and how it should operate). Thus, the doing of the philosophy of music education, the activity of philosophers of music education, is likely to involve the examination of all four of these, including the processes of music education and the effectiveness with which these processes function. Teaching and learning of Music being the primary processes of music education, the philosophy of music education is therefore perhaps most importantly a seeking of wisdom regarding how it is best to teach and learn Music (how it is best to apply the philosophy).

### **What is the purpose of having a philosophy of music education?**

Know thyself. The depth and breadth of an educator's understanding of the philosophy of music education would be likely to have an impact on the effectiveness of their work. The application of flawed philosophical understandings (misunderstandings) by teachers would be likely to have a detrimental effect on student learning. It may be that the primary educational and psychological purposes of a philosophy of music education are: 1. maximising the effectiveness of music education through 2. building an awareness among educators of the bases for their own music educational curricula and methods. Abeles, Hoffer and Klotman assert that there are **three** reasons why the study of philosophy should be pursued by music educators (1995, 42-3).

- 1- "Music teachers...must make decisions and take actions." "In a very real sense, each person defines a philosophy when he or she makes a decision."
- 2- "A comprehensive, systematic understanding of what one is trying to do serves as a guide for action."

3- “Teachers need to be consistent in what they do.”

Thus, as a music educator, one must act in order to educate. One’s work as a teacher of music is far from static and is by necessity perhaps even more animated and active than the work of most educators. One’s actions as an educator and musician will be motivated and guided by one’s understandings and beliefs regarding music and education. Music educators should therefore study philosophy in order to come to a comprehensive, systematic and consistent intellectual framework for motivating and guiding their actions. This framework, a philosophy of music education, will imply a curricular framework. Of course, the curriculum, or path of study, will also circularly imply the philosophy on which it is based. The scope and sequence of instruction is directly related to both. Maker and Nielson define scope and sequence. The scope is “the extent of what is taught – the understandings, skills, and values that are goals of the program. *Sequence* is the *order* in which the understandings, skills and values are addressed” (1996, 273). The implemented curriculum is how the teacher follows the extent of the content and the order in which that content is delivered. The written curriculum is most closely connected to a philosophy of music education *de jure*, while the implemented curriculum is most closely connected to a philosophy of music education *de facto*.

The purpose of the philosophy of music education may also be traced to both the effect of other disciplines and the effect of world events. Psychological, social and historical reasons why philosophy should be pursued are suggested by the authors of *The New Harvard Dictionary of Music* (1986, 278). Historically, in the United States at least... “the continuing need to justify the place of music education was heightened by new emphases on science and technology beginning in the 1950s and again by shrinking school populations and budgets of the late 1970s and early 1980s.” This led

to a search for philosophical foundations to underpin and justify instruction in music. The authors further suggest that important assertions by leading American music educators of the 1960s through 1980s which drove the development of the philosophy of music education over this time included...

- 1- that music should be treated as an academic discipline,
- 2- that there should be more emphasis on aesthetic education as an aspect of music education,
- 3- that more attention should be placed on the role of music in society and
- 4- that the styles and types of music studied should be broadened beyond Western art music.

Developing a philosophical understanding of music education serves to give one the tools to examine such assertions analytically and place such assertions in a systematic context. The political and social pressures on all educators, but especially on educators in the arts, have grown exponentially in the last several decades. Having philosophical tools has become increasingly necessary for music educators in order for them to cope with and effectively address sometimes conflicting academic, social and political pressures and demands. Philosophical understandings give educators intellectual grounding on which to stand and perspective from which to view changes in educational demands.

Finally, along with being comprehensive, systematic and consistent, a philosophy of music education must be justifiable. A philosophy can be comprehensive, systematic, and consistently errant or unjust if the results of practice do not feed back into philosophical considerations. The soundness of a philosophy of music education will depend upon both its logical consistency and its empirical

relevance. If the application of a philosophical viewpoint does not lead to desired empirical goals in the classroom, then that viewpoint must be re-examined vigorously. If the application of a philosophical viewpoint leads to unjust outcomes for students, then that viewpoint, or the manner of its application (misapplication) must be re-examined vigorously.

### **How is a music educational philosophy acquired by an educator?**

Again, as Abeles, Hoffer and Klotman assert, “In a very real sense, each person defines a philosophy when he or she makes a decision” (1995, 42). But without a comprehensive philosophical understanding, a teacher will be likely to make decisions following the latest fad, rather than because they see their decision as reflecting a systematic approach or consistent viewpoint on music education. The holding of a particular philosophical perspective by a teacher colours that teacher’s judgements about what methods are best to use to accomplish educational goals. Indeed, what educational goals are set is at least partly, if not largely, the result of the philosophical viewpoint of the educator. This philosophical viewpoint, as expressed through the implementation of a course of music education, is what I will call a *de facto* philosophy of music education. The *de facto* philosophy of music education of an educator is simply that philosophy which is demonstrated through the actions of the educator. I would like to suggest that the *de facto* philosophy of music education of the music educator, the philosophical position they hold regardless of their awareness of such, will be the result of many different factors including, but not limited to:

- 1- how they themselves were taught and learned music and their memories and emotional attachments to such (as there is likely to be a prejudice towards

those methods with which they are most familiar and with which they feel most comfortable),

- 2- how they themselves best learn music, their learning styles, regardless of how they may differ from how their students may best learn music, their students' learning styles (as teachers may not understand why students do not learn the way that they most easily learned, if there is a lack of training regarding the differences likely to be present in learning styles in their own classroom of students),
- 3- their own musical intelligence or aptitude, tonal and rhythmic, regardless of how that may differ from their students' musical intelligence or aptitude, tonal and rhythmic (as teachers may not understand why students do not hear and understand what they hear and understand, if there is a lack of training regarding the differences likely to be present in human aptitude in their own classroom of students),
- 4- their own musical achievement and strengths, instrumental and vocal, generalist and specialist, theoretical and performance-based, regardless of their students' musical achievements and strengths (as teachers may not understand why students cannot do what they can do and as rapidly as they do, if there is a lack of training regarding the differences likely to be present in the prior knowledge and achievement of students in their own classroom),
- 5- their own philosophical viewpoint on education: perennialist, essentialist, progressivist, reconstructionist or eclectic regardless of whether they may be consciously aware of such (as teachers may place a variety of values on music, music literacy, equity in opportunities for learning, methods etc. according to their own philosophical position),

- 6- their own scientific understanding of human potential, aptitude vs. achievement, nature vs. nurture (according to their training in cognitive science, educational psychology and developmental psychology) and
- 7- their own awareness of and understanding of music methods and materials as well as the breadth and depth of that understanding (according to the depth and breadth of their training as music educators).

Thus, the *de facto* philosophy of music education expressed by an educator's actions could be one which is rooted in historical accident, personal musical aptitude and /or achievement, a systematic educational philosophical viewpoint, an empirical belief or understanding, or their own knowledge of particular music methods and materials. I assert that these sources of applied philosophy are not created equal. Rather, they each rise to different levels of justification according to the soundness of the arguments supporting them. Because, in most cases, they are rooted in chance, they are largely lacking in systemic consistency and therefore logical validity. Empirical relevance varies, similarly, according to the chance circumstances of aptitude, achievement and familiarity (prior knowledge and experience). I would like to suggest that there are more effective ways of acquiring a music educational philosophical viewpoint.

### **How is philosophy connected to methods?**

The music educational philosophy of an educator (whether they are aware of it or not) will likely dictate their educational choices and will likely be a direct result of at least some of the influences listed above. The survey which I undertake as a part of this thesis project is an attempt to ascertain the philosophy of music education

predominant among New Zealand primary school music educators. This philosophy will be expressed in the actions of the educator in choosing music curriculum paths, methods and materials. For example,

- 1- if I learned music largely through the medium of the piano and have fond memories of such,
- 2- if my strongest learning style is logical-mathematical, not musical or bodily kinaesthetic,
- 3- if my strongest musical aptitude is rhythmic, not tonal,
- 4- if my musical achievements are largely instrumental, specialist and theoretical,
- 5- if my philosophical viewpoint is largely perennialist,
- 6- if my scientific understanding of music aptitude vs. achievement is minimal and
- 7- if my knowledge and understanding of music methods is limited to popular piano method-books,

then I am likely to teach my students...

- 1- using the piano or keyboard as my primary material, perhaps neglecting the voice,
- 2- focusing on a curriculum of teaching through notation, sight before sound, rather than sound before sight,
- 3- focusing on a curriculum of rhythmic understanding at the expense of tonal understanding,
- 4- utilizing instrumental rather than vocal methods, specialist rather than generalist understandings and theoretical approaches rather than practical demonstrations,

- 5- focusing a curriculum of the music of the greats, the masters of the Western music, especially those who wrote extensively for piano...Beethoven, Schubert, Schuman, Brahms, Chopin, Liszt, *et al*, rather than exploring world music, improvisation or contemporary composers,
- 6- focusing on my “best” students, neglecting those who do not learn quickly or who seem to have little preparation to learn, regardless of their musical aptitude,
- 7- using the same methods through which I learned the piano without considering their relative merits to other approaches.

Such an accidental approach to music education, an approach based largely on one’s own personal strengths and narrow experience, hardly seems appropriate, though it may be the path of least resistance for the educator and therefore *apropos* to them. Though it may seem to advantage the educator in being what is most familiar and comfortable for them, such an approach would clearly only advantage those students with similar traits and experiences as that educator. This advantage for some would come at the expense of the vast majority of students who may be unlike the educator in many ways, but may be no less likely to be successful as musicians...perhaps more so! Therefore, rather than advantaging the educator in their work, such an approach would rather be a significant hindrance to their effectiveness as a music educator, overall.

### **How does a philosophy of music education operate in a school?**

I’ve explored how a *de facto* philosophy of education may function as an individual’s motivating framework for educational decision-making. The *de facto*



philosophy of music education operating most frequently in a school is, of course, that philosophy which is demonstrated through the actions of the staff of the school in question. A philosophy of education may be said to “operate” in an educational setting when the actions of an educator demonstrate reliance upon its precepts, though many philosophical positions overlap and interpretations may vary. It is then a philosophy in action or applied philosophy. In the vernacular, our actions speak louder than our words. What we do is more impactful than what we say, in the educational context. Again, that which motivates us as educators shows itself in the ways in which we plan and implement instruction, in the ways we relate to children, in the methods we choose or create, in the techniques we apply to our teaching, in our manner of assessment, evaluation and feedback. In these ways and others our actions indicate the *de facto* philosophy of that educational setting. Our actions as educators demonstrate the philosophy operating in our classroom and/or school (the philosophy factually demonstrated as “driving instruction” in a particular educational setting), regardless of the stated philosophy of education of the educators or the policy statements of educational institutions involved.

Although it is the actions taken based on one’s decisions made as an educator which define every educator’s philosophy in the most real of terms, it is the accidental manner of many of these decisions which Abeles, Hoffer, Klotman and I find morally unacceptable. As Abeles, Hoffer and Klotman state, “it is not a question of whether decisions are made and actions taken, but of whether the person making a decision is aware of its larger implications and how one action relates to another” (1995, 41). The consequences of our actions as teachers have moral implications for ourselves and our society due to their effect upon those placed in our care while we act *in loco parentis*. “The difference between teachers and most other people is that the decisions teachers

make affect not only themselves but also a number of students. Furthermore, these decisions and their associated actions are made under a broad authorization from society in the form of tax funds for education and compulsory attendance laws” (*ibid*, 42).

I suggest that the philosophy of music education of an educator or educational system should not be accidental, but rather thoughtfully intentional. I mention education systems, because changing the thoughtfulness of individuals is not enough. Often the philosophy of music education operating in a school, though shown to us through the actions of educators, originates in greater spheres of influence than the individual educator. These actions may indeed reflect the philosophy of music education operating in larger systems and social groups such as a school district, town, city, province, state, territory or nation, or may be influenced by a cultural, religious or other social groups.

### ***De facto versus de jure philosophies of music education***

Those philosophies articulated by educators and administrators of education at all levels, regardless of the actions taken, are not always in alignment with the actions of these same educators and administrators. These words, the official philosophy of music education articulated by the educator or educational policy maker, is what I call the *de jure* philosophy of music education. This is the philosophy of music education, of law; what is required by individuals and organisations to be operationalised in the classroom. However, as with all laws, statutory or otherwise, if not enforced they may be broken with abandon. If not followed through with actions, the philosophies of music education that govern the decisions and actions of educators may not be the same as the philosophy of music education *de jure* of those educators’ educational

organisations. It is the operating philosophy, the *de facto* philosophy, which is of the greatest import, for it is this philosophy that directly effects students. Consequently, as students become the leaders and followers of social and political organisations, the makers and consumers of music, the philosophy of music education *de facto* impacts on society as a whole.

### ***De dicto versus de se conceptions of music educators***

A further distinction about the philosophy of music education and its connection to action is, I believe, necessary to fully appreciate the import of the philosophy of music education. Braddon-Mitchell and Jackson, in *Philosophy of Mind and Cognition* (1997) distinguish between two types of human beliefs: beliefs *de dicto* and beliefs *de se*. Again, understanding their distinction may be helpful to our understanding of the import of the philosophy of music education. Beliefs *de dicto* may be understood as beliefs “about the way the world is” (1997, 268). For a music educator, this may be the belief that music exists and that that musical aptitude or intelligence is something all humans possess. In contrast, beliefs *de se* may be understood as beliefs “about where the believer is located in the world, or more generally about how things are with the believer” (*ibid*, 268). For a music educator, this may be the belief that he or she has achieved a high level of skill at playing the piano, or that he or she has a high musical aptitude or intelligence. For music educators, having a meta-cognitive perspective on one’s own beliefs is crucial to avoiding accidental philosophies governing one’s educational choices. Having a philosophical understanding of music and education, especially an analytic and empirical philosophical approach to one’s work as an educator, helps one to make fully informed choices which effect students in the most intellectually honest and

musically positive way possible. As with the previous example of the piano teacher who only believes in one way of learning and has logically invalid and empirically irrelevant beliefs about music and music education, a lack of awareness of what beliefs one holds about one's self and the world as well as a lack of awareness of why one holds those beliefs may mean that one may only have a positive effect on the educational achievement of a minority of one's students. It would be more satisfactory to examine one's own beliefs, seeking to displace them with beliefs which are derived from sound arguments, giving all students equal opportunity to develop their own aptitude and achievement in music. We must look deeply at ourselves and our own beliefs *de se* and *de dicto* in order to avoid a prejudiced and exclusive philosophy of music education.

### **Some Influential Philosophers and Philosophies of Music Education**

In order to analyse the philosophies of music education *de jure* and *de facto* in New Zealand, an understanding of the historical possibilities will have to be developed. Indeed, in order for any music educator or policy maker to identify and justify an optimal philosophy of music education, the variety of approaches articulated throughout the history of music education should perhaps be explored. In the following pages, I will attempt to explore those philosophies most clearly articulated by music educators and most influential on the history of music education. As the discipline is recent in its advent, most philosophical approaches have originated in the last century. The exploration of each individual philosophy will begin with a title which represents a common mischaracterisation or oversimplification of each philosophical approach. The explorations will continue with a more in-depth examination of the foundational beliefs of each approach than is

mischaracterised in the title, as well as a limited examination of the methods and materials most often used in the application of each philosophical approach to the classroom environment. The overall series of explorations of approach, methods and materials will conclude with the endorsement of a music education philosophical viewpoint which I consider to have the most soundly argued foundational beliefs and empirically effective methodological practices. This viewpoint should, in my opinion, be adapted to the New Zealand situation through unification with the prevailing *de facto* philosophy of music education in New Zealand and adopted by New Zealand music educators and policy makers as their *de jure* and *de facto* philosophy of music education.

### **Dalcroze: Music Education as Movement Education?**

Emile Jacques Dalcroze (1865-1950) was an early and influential leader in modern music educational philosophy. His influence spread world-wide during his lifetime, especially due to the fact that he drew students from throughout the world, insisting that they gain certification in his philosophical approach and methods in order to teach using his approach in their home countries. This influence continues to this day though the passing on of the Dalcroze traditional approach from generation to generation. Most of the greatest music educators of the past century, including Kodály, Orff and Gordon have been heavily influenced by his work, especially in what is called eurhythmics (exercises in the physical response to music). When one thinks of Dalcroze, one thinks of movement and music.<sup>79</sup> But there is more to Dalcroze than this surface impression of music education as movement education.

Presented here is his philosophical approach, what he asserts regarding the meaning,

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<sup>79</sup> The authors of *The New Harvard Dictionary of Music* assert that his system is most centrally “based on the idea of experiencing music and developing musical abilities through rhythmic movement” (1986, 221).

import and value of music, education and music education, followed by the methods used to apply this philosophy, and concluding with psychological considerations in the development of the approach.

### *The philosophical approach*

Emile-Jaques-Dalcroze developed his philosophy of music education during his studies in Geneva, Paris and Vienna in the late 19<sup>th</sup> Century. According to Landis and Carder, his methods are based upon several premises. These may be considered to be the fundamental bases for his philosophy of music education:

- 1- “Fundamental knowledge of music is accessible to everyone, not just to a talented few” (1972, 41).
- 2- “(T)he source of musical rhythm is the natural locomotor rhythms of the human body.” This source should be tapped in the education of students in the reading and performance of rhythm. Through this approach, students develop a self-understanding “by helping a person become aware of and to develop the expressive possibilities of his body. The range of feeling inspired by music is recognised and developed.”
- 3- Music study should be comprehensive and integrated rather than narrow and “divided into isolated compartments.” The interdependence of all aspects of musical learning should be recognised. These aspects should be taught in a manner which makes these connections obvious for the student.
- 4- “(S)kills and understandings of the least and most accomplished musician are built on active involvement in musical experience.” Students should be actively making music and responding to music bodily in order to engage their mind in musical learning.

- 5- “Instrumental study should not begin before ear training and rhythmic movement.” The curricular sequence in the study of Music has great importance (1972, 7-10).

Again, the Dalcroze approach to music education is built upon these philosophical foundations of belief. The distinguishing feature of the Dalcroze approach is the integrated use of eurhythmics, the expression of concepts in music through bodily movement, with the other features of *solfeggio*/ear-training<sup>80</sup> and improvisation in a sequence empirically demonstrated as appropriate to student learning of music. The Dalcroze method includes a three-part comprehensive approach to music education (Landis and Carder, 1972, 26; Randel, 1986, 221) in order to apply the philosophical assertions above.

#### *The methods and their justification*

- 1- Eurhythmics:<sup>81</sup> Dalcroze advocated the integration of instruction in Music with instruction in movement, each supporting the understanding of the other. Perhaps most important in the Dalcroze method is the development of musicality, the ability to play, sing or rhythmically chant with feeling. This is partly accomplished through a more intimate connection being established between music and movement in each performer than is the case without instruction.

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<sup>80</sup> I use the term *solfeggio* throughout this work to designate all systems of syllable to musical pattern association used by music educators. I italicize *solfeggio* as it is the original Italian term for this use of syllables rather than words in the singing of music. From this term have come various other terms and systems of solmisation including the Tonic Sol-fa system familiar to many New Zealand music educators. Another common term, *solfège*, is a French derivation of the original Italian.

<sup>81</sup> According to Mark, “(t)he term ‘eurhythmics’ was coined by John Harvey of the University of Birmingham (England). It is a loose translation of the French word ‘rythmique,’ which has no English cognate. ‘Eurhythmics is commonly thought to be the Dalcroze method, but it is only one of its three components” (1996, 130).

- 2- Solfeggio and ear-training: Dalcroze method uses a fixed-Do system to teach the understanding of tonal relationships, as was and is typical in Continental Europe. That is, C is fixed as Do (tonic) with all other pitches understood in relation to C. Hand signs are also used to build “the muscular sense of singing.” *Solfeggio* is used regularly, being a part of every Dalcroze class session. Dalcroze believed that singing and learning to use *solfeggio* has many positive effects upon students of Music:
- a. It builds awareness of pitch and pitch relationships,
  - b. It builds awareness of tone qualities (timbres) and the ability to distinguish them,
  - c. It builds the ability to listen and hear sounds,
  - d. It builds the “tonal memory”: the ability to hear tones (pitches) in one’s head, especially the pitch C and other pitches in relationship to it (C=Do) (1972, 22-23).

I find the following to be a helpful characterisation of Dalcroze’s use of *solfeggio*. In a conversation I had about Dalcroze in a Music methods course at Lebanon Valley College with Dr. George Curfman, Professor *Emeritus* of Music Education, he described this development of “inner hearing” through the use of *solfeggio* (reading musical notation and utilizing a student’s tonal memory to translate the pattern of sight into a pattern of sound) as a “hearing with their eyes.”

- 3- Improvisation: The piano has an important role to play in the Dalcroze method. In addition to moving to music, reading music and singing music, all students were expected to learn to improvise at the piano, before being able to read music. It was the piano which was the primary vehicle for improvisation



as it allowed for a growing awareness of the vertical aspect of tonal relationships: harmonic structure. According to Landis and Carder, “(t)he goal of piano improvisation is to give the same freedom at the instrument that students have in whole-body response to music. This freedom is developed, in part, by assigning exercises in extemporaneous playing, which are performed in a given tempo and carried out at a brisk pace that does not allow for self-consciousness or negative attitudes.” (1972, 26). Students would begin to improvise at the piano as an addition to (on top of and simultaneous to) teacher improvisation. For instance, while the teacher improvises at the piano, a student may be asked to add a part above or below the teacher’s part. Students of Dalcroze also learn to improvise with the voice and with other instruments. Through improvisation, students learn to compose on demand, though without the immediate use of notation. Over time and with experience and knowledge, improvisational creativity leads to compositional creativity (with the addition of tonal memory and theoretical knowledge of the same).

Students of the Dalcroze approach, such as James Thurmond (a graduate of the Curtis Institute of Music and founder of the U.S. Navy School of Music, now the School of Music for the U.S. armed forces), went on to develop further the ideas of Dalcroze as regards the roots of expressive performance in movement and emotion.<sup>82</sup> He and many other students of Dalcroze had a great effect upon music education throughout the world. During his own lifetime, Dalcroze-authorized teachers were trained from New Zealand, Australia, South Africa, The United States of America and throughout Europe.

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<sup>82</sup> See *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*, 1982, by James Morgan Thurmond, late Professor *Emeritus* of Music Education, Lebanon Valley College.

From a psychological perspective, the evolution of Dalcroze-style thinking regarding music education has been summarised by himself and paraphrased by Landis.

- 1- “Eurhythmics cannot be learned exclusively from books.
- 2- The realization that students failed to hear in their minds the sounds represented by musical notation convinced him that intellectual study of music is inadequate.
- 3- Following the success of the eartraining exercises with adult classes, he felt sure that similar work should be done with children.
- 4- Of the three basic elements in music – melody, rhythm and dynamics – the latter two are closely related to the physical nature of human beings and therefore a logical way to study music is through active physical response to it” (1972, 31).

Thus, it should be clear that the representation of Dalcroze’s philosophy of music education as movement-based, though partially accurate, is a shallow misrepresentation of the intention of Dalcroze and of the actual breadth of his philosophy. Dalcroze developed a comprehensive approach to music education from beliefs about the importance of music and its relation to humans, to musical beginnings in responses to music based in movement, through to highly complex theoretical understandings of both the dynamic, rhythmic and melodic aspects of music and of music notation. The Dalcroze approach is likely to be effective if adapted to the New Zealand situation through the use of New Zealand music in the education of children. This comprehensive approach is mirrored and developed by

subsequent philosophers and practitioners of music education: Kodály, Orff, Suzuki and Gordon; although less so in Reimer, Elliott, Small and Jorgenson.

### **Kodály: Music Education as Cognitive Education?**

Zoltan Kodály (1882-1967) developed, I believe, one of the most comprehensive philosophical approaches and effective methods for Music Education of the modern era. He took a step beyond Dalcroze in the use of national music, but like Dalcroze, his approach and methods have been transplanted across the globe, including to New Zealand and Australia. However, because the Kodály approach is quite intellectually demanding of the teacher and the student, I believe that it is often considered by teachers to be too cognitively and technically challenging to implement fully. The intense focus on cognition, on the development of the ability of each student's mind to know and understand sound, stretches the teacher's skills and often their own understanding. The impact of the challenge of implementing the Kodály approach would certainly be overwhelming if teachers are not trained in a manner which enables them to be capable of meeting the challenge. But the rejection of the Kodály approach common around the world, perhaps due to the cognitive and technical complexities involved in its application, is a partial testimony to the lack of intensive music-specific methods training in music teacher training programmes. I believe that through the adoption of such a systematic approach and such effective methods as Kodály's, such seemingly lofty goals as universal musical literacy (the ability of all students to learn to read, write and comprehend music) may become a reality.<sup>83</sup>

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<sup>83</sup> Mark notes that "(s)tudents who complete several years of the Kodály-inspired curriculum are able to sight-read much of the folk and art music literature. They do this by means of melodic syllables, rhythmic syllables, and hand signs, and they can analyse form and harmony" (1996, 142).

### *The Philosophical approach*

One coincidental matter which is remarkable about Kodály's work was that it was essentially democratic, tolerant and inclusive at a time (the early to mid twentieth-century) notable for the pervasiveness of autocracy, intolerance and exclusivity in music education, as in politics. For example, as was stated, one democratic and inclusive aspect of his method may be found in the fact that Kodály was the first music educator to set universal music literacy as an essential part of his music educational philosophy and as an expectation to be fulfilled.<sup>84</sup> As for tolerance, his philosophical approach was also concerned with making music education relevant to the history and culture of those being educated. According to Mark, Kodály acted as an ethnomusicologist, with Bartók, seeking out and notating Hungarian folk songs for use in his methods with Hungarian students (1996, 139). He seems to have demonstrated an almost reconstructionist devotion to social justice, anticipating concerns for cultural studies, reconstructing the educational experience of the first learner in each child, and social equality which are elements of the reconstructionist approach today. Of course, the concern for the ethnomusicology of his native Hungary could also be viewed as an indication of the Romantic value of Nationalism which when taken to extremes was one of the less savoury aspects of twentieth-century politics.

According to Landis and Carder, the Kodály music educational philosophy is based around a set of assertions about teaching and learning music:

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<sup>84</sup> "Kodály believed that Hungarian music education should be designed to teach the spirit of singing to everyone, to educate all to be musically literate, to bring music into every day for use in homes and in leisure activities and to educate concert audiences. He was concerned with the creative, humanizing enrichment of life through music and regarded the goal of music literacy for everyone as the first step toward his ideal." (Loraine Edwards, as quoted in *Contemporary Music Education*, 1996, 139).

- 1- All children can learn to read and write music through the use of *solfeggio* (what Kodály called sol-fa teaching). “The major goal of Kodály’s system of music education was to provide skills in music reading and writing to the entire population of a country.”
- 2- All children “re-enact the musical development of (their) race, from primitive musical responses to a highly developed level of musicianship.”
- 3- All children should naturally experience singing and movement at the same time.
- 4- All children can develop a taste for quality music and an “aesthetic sensitivity” if taught early enough in their lives (prior to adolescence) to understand and appreciate music (1972, 41-3).

These assertions are echoed but also expanded on by Houlahan and Tacka. They assert that 1. “Kodály believed that music should belong to everyone and not just to a musical elite.” 2. “that students must be taught music based on an apprenticeship model of instruction...that students learn the craft of music from individuals who themselves are excellent musicians.” and 3. that students should be engaged in “multiple dimensions of musicianship training.” “These dimensions include performance, musical literacy and critical thinking skills, creativity skills, listening, as well as stewardship of musical and cultural heritage.” In this way, teachers “address the different facets of what it means to be a musical human being” (2008, 18-21).

#### *The methods and their justification*

Kodály’s methods and materials were based upon these philosophical assertions. The most recognizable educational methods of Kodály are the teaching of

singing through using the materials of folk song and the teaching of musical understanding through singing and chanting tonal and rhythmic *solfeggio*. In Hungary today, through instruction using Kodály methods, all students develop the ability to read, write, understand and perform music. According to Randel, Hungary is known world-wide for the high level of music skills and understandings among its citizens due to the use of Kodály methods in its schools, Kodály-based methods being required since 1945 (1986, 431). An important aspect of Kodály methods and the key to their success is this use of *solfeggio*, using both rhythmic and tonal syllable systems. Prior to Kodály, many music educators, including Dalcroze, had advocated the use of tonal syllables. But few had developed or used a system of rhythmic syllables. Because of Kodály's innovative creation of a comprehensive system of rhythmic syllables, the learning of the rhythmic aspect of music literacy was supported for all children to a much greater degree than had previously been the case. Another innovation, this one derived from the work of John Curwen and others in the mid-nineteenth century, was the use of a movable Do (relative sol-fa) rather than a fixed Do as had been normal on the Continent. This innovation made learning of the tonal aspect of music literacy more available to all children by supporting the development of a greater understanding of tonal patterns in various keys.

Thus, the Kodály method could be said to have the following aspects:

- 1- **Sol-fa teaching:** the use of rhythmic and tonal *solfeggio* to teach comprehension of music with singing as the basic mode of instruction.
- 2- **Music literacy activities:** instruction in the use of music notation, tied to *solfeggio* as the tool enabling both the decoding and understanding of music notation.

- 3- **Music and movement activities:** singing and movement bound together in activities created by the teacher.
- 4- **Beginning music materials tied to the natural path of learning music:** elementary exercises based on movement from the simple to the complex, from the known to the unknown.
- 5- **Advanced music materials relevant to the ethnicity of the children being instructed:** advanced exercises involving the teaching and learning of national and folk songs.
- 6- **Exposing children to quality music and music instruction from the earliest age possible:** moulding the musical skills, knowledge and taste of children from early childhood.

Thus, it should be clear that the representation of Kodály's philosophy of music education as merely cognitive (as merely focused on the acquisition of musical knowledge), is a shallow misrepresentation of the intention of Kodály and of the breadth of his philosophical approach. As had Dalcroze before him, Kodály developed a comprehensive approach to music education from beliefs about the importance of music and its relation to humans, to musical beginnings in responses to music based in movement, through to highly complex theoretical understandings of both the rhythmic and tonal aspects of music and of music notation, though placing less emphasis on the rhythmic than had Dalcroze. Unlike Dalcroze, he argued that all children can become musically literate, if instructed in the appropriate manner, at the appropriate time and in the appropriate order. Unlike Dalcroze, he also focused on the ethics of music, insisting that music could be used in the education of young children effectively in the shaping of the musical taste of individuals and the nation. As with

Dalcroze, the Kodály approach is likely to be effective if adapted to the New Zealand situation through the use of New Zealand music in the education of children. Due to its emphasis on universal music literacy and the ethical effect of music, it is perhaps more recommendable than is the Dalcroze approach. Aspects of Kodály's comprehensive approach are mirrored and developed by subsequent philosophers and practitioners of music education, especially Orff, Suzuki and Gordon.

### **Orff: Music Education as Instrumental Education?**

Carl Orff (1885-1982) developed his philosophical approach in Germany under the difficult circumstances surrounding World Wars I and II. An early student of Dalcroze, Orff focused on eurhythmics, *solfeggio*/ear-training and improvisation as the keys to musical learning, as had Dalcroze, though it seems that few teachers of Orff use *solfeggio* today in his homeland of Germany. He differed from Dalcroze in his emphasis on individual instrumental learning and on instrumental ensembles as primary components of curricular activity. The hallmark of Orff philosophy as applied today may be the pentatonic and diatonic xylophones used by children to play improvised melodies over tonal and rhythmic *ostinati*.

#### *The philosophical approach*

As did his contemporary, Kodály, Orff demonstrated an interest in and understanding of developmental psychology through an anthropologic lens, his philosophy being marked by the argument that the music curriculum should be delivered to children from an early age and should be incremental in its construction and delivery. Both of these arguments, and the anthropologic lens, are reflected in Orff's stated belief, according to Mark, that the curriculum "should be patterned on



the evolutionary stages of humankind. Children develop musicality by reliving the historical development of music” (1996, 136). As with Kodály, this again reflects the reconstructionist approach of recreating knowledge in the student through a reconstruction of the creation of knowledge as a part of the learning process. An important differentiating factor of Orff’s method is that he placed significantly more emphasis on improvisation than did Dalcroze or Kodály, and less emphasis on music literacy. Orff’s philosophy of music education may be considered to be built upon the following set of assertions:

- 1- **All children should actively participate in musical activities in order for learning to be optimal:** According to Landis and Calder, Orff asserts that “music, movement and speech are inseparable.” Together they may be understood as “elemental music.” These three elemental activities are rudimentary to childhood and therefore form the basis for primary instruction in music.
- 2- **All children, beginning in early childhood, should follow a curricular pathway from the simple to the complex, from the familiar to the unfamiliar, in order for learning to be optimal:** “The historical development of music is re-enacted in the life of each individual” The child is analogous to a primitive human, with “early musical responses are like those ethnomusicologists see in the peoples of underdeveloped countries.” Because of this, “music education should begin with the simplest concepts and the simplest songs. A gradual, cumulative sequence of learning experiences resulted from this assumption.”

3- **All children should begin their musical study focusing on rhythm:**

“(R)hythm is the strongest of the elements of music” and “the most primitive and most natural musical responses of the human personality are rhythmic in nature” so rhythm “is the logical starting point for education in music.” From this emphasis on rhythm came the famous “Orff instruments” and instrumental ensembles prevalent in many schools today.

4- **All children should be involved in creativity, especially improvisation:**

“Children explore the sounds of words, melodies and instruments. They choose or invent rhythmic and melodic fragments and use them to create accompaniment figures, introductions and codas, perhaps a whole song” (1972, 71-3).

These assertions reflect a Kodály-like emphasis on the importance of the universal availability of musical education to children. Orff’s approaches to understanding the philosophical foundations of music education are anthropologic and humanistic at their core. He recognised that children naturally express themselves through music, movement and speech. Orff attempted to harness this natural energy of naïve expression by fitting his instruction to what he viewed as the natural progression of human intellectual understanding from the simple to the complex.

*The methods and their justification*

Orff’s methods are summarised by his collaborator, Gunild Keetman.<sup>85</sup>

According to Keetman, the Orff method, what he called *Schulwerk*, reflects these emphases:

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<sup>85</sup> Keetman, Gunild, 1974. *Elementaria: First acquaintance with Orff-Schulwerk*. London, UK: Schott & Col. Ltd. (Translated from the German by Margaret Murray).

- 1- *Schulwerk* begins with instruction in early childhood in “nursery or infant school.”
- 2- “*Schulwerk* takes the form of teaching groups... [corresponding]... to the nature of elemental music making.”
- 3- Freedom of choice regarding texts and musical creativity marks the experience of both teacher and child, both adapting to the cultural and temporal situation in which they find themselves.
- 4- *Schulwerk* begins with content which is simple and elemental such as the two-note call (sol-mi) which is followed by a growing complexity through the addition of three-note, four note and pentatonic melodies, free of semitones.
- 5- Elemental study “can only justify itself as an effective, preliminary study that leads to the understanding of great music in its entirety.”  
This “opens the way to *all* kinds of style” (1974, 11-3).

Thus, it should be clear that the representation of Orff’s philosophy of music education as merely involving the playing of xylophones, though partially accurate, is a shallow misrepresentation of the intention of Orff and of the breadth of his philosophical approach. As had Dalcroze before him, and as Kodály did contemporaneously, Orff developed a comprehensive approach to music education from beliefs about the importance of music and its relation to humans, to musical beginnings in responses to music based in movement, through to highly complex theoretical understandings of both the rhythmic and tonal aspects of music and of music notation, though placing less emphasis on the rhythmic than had Dalcroze and less emphasis on the tonal than did Kodály. Unlike Kodály, he argued that musical

text choice should be freely adapted to time and place, not necessarily reflective of the repertoire of a nation or culture. Unlike Dalcroze, but like Kodály, he also focused on the ethics of music, insisting that music could be used in the education of young children effectively in the shaping of the musical taste of individuals and the nation so that “great music” may be accessible to all as adults. As with Dalcroze and Kodály, the Orff approach is likely to be effective if adapted to the New Zealand situation through the use of New Zealand music in the education of children, as Orff had indeed intended.

### **Suzuki: Music Education as Rote Learning?**

Shinichi Suzuki (1898-1998) developed his philosophy and methods in the aftermath of World War II in Japan. Coming from a family of violin manufacturers, he developed a love for stringed instruments from childhood. Suzuki appears to some to be little more than rote learning, students spending too much time learning the technique of playing and not enough on learning to read music. To some educators, teachers of the Suzuki approach appear to be emphasising musical literacy too late in the curricular progression. His approach includes the recognition that performance comes before literacy, as well as an emphasis on universal music education. His approach is sometimes called “talent education”, though Suzuki himself rejected the notion of talent-centred education.

#### *The philosophical approach*

Suzuki strove to develop the talent of every Japanese child, using the ways children learn language as a clue to the ways of and times for learning music.

“Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue...Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in violin study until children have sufficiently developed their musical sensitivity, playing skill and memory” (1978, 6).

This focus on universal musical ability and instruction is similar to that of Dalcroze, Kodály and Orff. Also, the emphasis on the parallels between music and language is a key element of Suzuki’s philosophy and parallel’s Orff’s anthropologic approach in its natural developmental aspect. Suzuki believed that children should start instruction in music performance at an early age, but music literacy somewhat later, when students have developed aural and technical skills appropriately, favouring the use of the violin as a natural result of his upbringing.<sup>86</sup>

Thus, Suzuki’s philosophy may be viewed as being encapsulated by the following assertions:

- 1- All students have musical ability.
- 2- All students should have their musical ability developed.
- 3- Instruction in music (the development of musical ability) should begin in early childhood and continue into adulthood.

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<sup>86</sup> According to Mark, “Suzuki observed how easily and naturally children master their own mother tongue while adults learn a new language only with great difficulty. He recognised that this ability also permits young children to learn much more than is normally expected of them. His method helps children attain knowledge and skills through observation, imitation, repetition and the gradual development of intellectual awareness” (1996, 147).

- 4- All students learn music in a similar way to the way they learn language. Sound and rote learning should come before sight and literacy.

### *The methods and their justification*

From “Principles of Study and Guidance” in Suzuki’s violin method he observes...“I am thoroughly convinced that musical ability can be fully cultivated in every child if...four points are faithfully observed:

1. The child should listen to...reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalisation, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture and the proper bow hold.
4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home” (1978, 6).

Because of its structure, each string representing a tetrachord, the violin (as well as the viola and cello) lends itself to instruction in the theoretical understanding of music. The absence of frets also encourages the training of the ear. With the trombone and the voice, the violin ranks as one of the most useful instruments in ear-training, and most challenging to play well. Much of the theoretical understanding of music is gained by Suzuki students in their studies privately and in the schools of

Japan. Because of a lack of awareness of this reliance on private and school-based theory programmes, and because of the late emphasis on music literacy in the Suzuki approach, there is sometimes a mistaken absence of an emphasis on music theory and musical literacy in Suzuki methods as they are implemented outside of Japan.<sup>87</sup> As shall be explored later in this chapter, as with Kodály, Suzuki presaged (and likely influenced) many concepts inherent in Gordon's Music Learning Theory and the methods associated with it. Gordon's research gave the concepts of both philosophers of music education, Kodály and Suzuki, greater clarity and empirical justification.

I find Suzuki's philosophy and method are only inaccurately described as focused on rote learning. Rote learning is only the beginning of the student's work in the integrated developmental curriculum which Suzuki advocated, just as is rote learning the initial student activity of nearly every approach to music education. As had Dalcroze, Kodály and Orff before him, Suzuki developed a comprehensive approach to music education from beliefs about the importance of music and its relation to humans, to musical beginnings in responses to music based in movement, through to highly complex theoretical understandings of both the rhythmic and tonal aspects of music and of music notation, though placing more emphasis on rote learning than had his predecessors and perhaps less emphasis on the improvisation. As with Dalcroze and Kodály and Orff, the Suzuki approach is likely to be effective if adapted to the New Zealand situation through the use of New Zealand music and a greater emphasis on singing in the education of children.

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<sup>87</sup> For a more detailed synoptic look at the history of Japanese music education see "Global Practices" by Patricia Shehan Campbell, *The Child as Musician*, 421-423.

## **Reimer: Music Education as Aesthetic Education?<sup>88</sup>**

Bennett Reimer is a music educator whose writings have been a catalyst for much of the debate in the philosophy of music education over the past 40 years, particularly in the United States. Because of this, I believe it is extremely important to examine and debunk his writings as a part of this thesis project. His work is often quoted and referred to by music educators in justification of their own practice. Bennett Reimer's text, *A Philosophy of Music Education*, now in its third edition, is a classic in music educational literature. I believe he was the first, among the North Americans, to offer a comprehensive, philosophically informed philosophy of music education. At its core, the theory he presents is Langerian and of the Aesthetic movement and differs from Dalcroze, Kodály, Orff and Suzuki, in its lack of emphasis on a connection between the philosophy expressed and particular methods or materials.

### *The philosophical approach*

Both the philosophy of music and the philosophy of music education he presents are founded upon the American philosopher Susanne K. Langer's theory of musical import, at least in principle. I intend to examine Reimer's philosophical theories and determine whether they adhere to Langer's in detail or *only* in principle.

In the second edition, in his chapter "Art and Feeling", Reimer asserts the following, making clear his Langerian position:

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<sup>88</sup> Portions of this section of Chapter 4 appear in: *Langer and the Educators: Susanne Langer's Theory of Musical Meaning and Its use as a Basis for Music Educational Philosophy*, Douglas L. Nyce, unpublished Masters Thesis, The University of Auckland, 1999.



- 1- “The major function of art is to make objective and therefore accessible the subjective realm of human responsiveness.”
- 2- “Art does this by capturing and presenting in its intrinsic qualities the patterns and forms of human feeling.”
- 3- “The major function of education in the arts is to help people gain access to the experiences of feeling contained in the artistic qualities of things.”
- 4- “Education in the arts, then, can be regarded as the education of feeling.”<sup>89</sup>
- 5- “The major function of music education is the same as that of all the arts in education” (1989, 53).

In the third edition, in his chapter “Music and Feeling” Reimer asserts a similar position, mentioning Langerian ineffability, but with a move toward a different issue, that of the *qualia* of our experience (that part of our experience which is wholly subjective):

- 1- “The subjective part of reality – the way life feels as it is lived – cannot be fully clarified or refined in our experience solely through the use of ordinary language.”
- 2- “(This) is because the nature of feeling is ineffable in essence.”
- 3- “what...music does – is experienced as felt knowledge”
- 4- “sounds capture and exhibit the intricacies of feeling as only musical sounds can do” (2003, 85-86).
- 5- “When we are muscially involved...our felt awareneses are inevitably enhanced.”

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<sup>89</sup> The opinions are his own, though he footnotes the ideas as being derived from “The Cultural Importance of the Arts”, by Susanne K. Langer. In Michael F. Andrews, ed., *Aesthetic Form and Education*. (Syracuse, NY: Syracuse U.P.), 1958, 8.

- 6- ‘That enhancement of the extent and depth of what we feel, as musical experience uniquely provides and as music education attempts to cultivate, can be called an “education of feelings”’ (2003, 89).

To reach this point of decisiveness, as Langer did before him, Reimer (in his second edition) first examines and dismisses alternative theories of musical meaning.

*Is music a language of the emotions?*

Reimer calls this the most widely believed theory; that music is in some sense language-like. “According to such a view the essential element of anything which can be called a language is present in music. This essential element is a *vocabulary*” (1989, 41). Words, numbers, even sounds such a Morse Code can be symbols with distinctive meanings, says Reimer. However, asserts Reimer, music is in no sense a language. But at the same time Reimer asserts that music and all the arts are very specific and precise in some sense. That sense, as Reimer frames it, is in my opinion heavily influenced by Langer’s theory. As we shall see, Reimer, in this context, even avoids the use of the word “meaning” in relation to music, just as Langer had in her theory. This is how Reimer puts the sense in which music and all the arts may be specific:

(M)usic and all the arts...are exquisitely precise in doing what they do, which is to capture and display the dynamics of feeling in meticulous, specific, exacting detail. (*ibid*, 43)

To capture and display the dynamics of feeling is surely akin to making iconic the forms of feeling. Reimer further asserts that this specificity of detail in the capturing and displaying of feeling is possible because music and all the arts operate in a distinctive cognitive realm, a realm distinctive from the realm of cognition associated with natural language. He further asserts, as per Langer, that this special aspect of music and all the arts “is the basis for their power to do what language is incapable of doing” (*ibid*, 43).<sup>90</sup>

### *The Self-Expression Theory*

Reimer characterises the self-expression theory as composer-oriented, rather than performer-oriented, that “composers use sounds as a symptom of their emotional condition at the time they are composing” (*ibid*, 43).<sup>91</sup> Reimer complains that a self-expression orientation towards musical significance is an instrumental orientation, that is, that music only serves in this context as an end to some other means (e.g. the self-expression of the composer). Furthermore, in this context, music loses its special place, becoming unnecessary to fulfil any special purpose, as all possible purposes could be fulfilled through some other means.<sup>92</sup> He dismisses this theory as a denigration of music’s overall importance and especially its importance in the educational setting. Reimer writes:

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<sup>90</sup> Langer writes: “(a) composer not only indicates, but articulates subtle complexes of feeling that language cannot even name, let alone set forth” (1942, 222).

<sup>91</sup> Langer also describes the self-expression theory in similar terms, dismissing it and insisting that “(i)f music has any significance, it is semantic, not symptomatic” (1942, 218).

<sup>92</sup> Langer agrees arguing that “(s)heer self-expression requires no artistic form” and while “we can use music to work off our subjective experiences and restore our personal balance...this is not its primary function” (1942, 217).

(I)f the arts are ways to express emotion, which anyone can do automatically at any time any way, why should we care much about their presence and why should we think that they are a subject requiring serious, ongoing, structured study as do those subjects which educate our intelligence (*ibid*, 45)?

Reimer recognises a reality of educational practice linked to belief in the self-expression theory, yet he perhaps does not recognise the same effect which is indelibly linked to his own Langerian theory of music significance. Indeed, he seems to demonstrate belief in the opposite as he writes:

“It is precisely because the arts can do what emotional expression cannot do that they are to be treasured and fostered in every person’s education” (*ibid*, 45).

### *Music and Emotion*

In the second edition of *A Philosophy of Music Education*, Reimer continues his examinations of alternative theories of musical import with an exploration into the relation between music and emotion. He attempts to “distinguish subtle but important differences between expressiveness which is artistic and that which is not.” He explores the notion of “subjectivity”, calling it “the element in human reality of affective responsiveness” (*ibid*, 46). He calls its possibilities *inexhaustible*, stating that “there is nothing real for human experience without the involvement of subjectivity.” I think it is perhaps difficult to avoid lapsing into a thorough-going Methodological Solipsism if Reimer is to be believed.

Moving into the realm of emotion, Reimer postulates “guideposts” in human subjectivity such as “love” which are “category words,” each calling “attention to a

whole new realm of possibilities of feeling” (*ibid*, 46). For Reimer, this is evidence of the infinite possibilities of subjective experience. Further evidence is what Reimer calls the “compound nature of human feeling” (*ibid*, 47). Reimer is attempting to define terms and understandings which will naturally lead to his Langerian philosophy of music and music education. He is influenced in his terminology by Philosophical Logic and in his designations of terms by Meyer and Dewey, quoting both authors freely and concluding that “there is no doubt that music can designate moods just as it can designate other things.” But “emotion words and mood words are merely reminders of general types of subjective experiences, the experiences themselves being complex, dynamic mixtures for which no words can exist” (*ibid*, 48). Reimer is endorsing a primary tenet of Langer: that music allows us to conceptualise things which are impossible to conceive of using natural language. Furthermore, he endorses the ineffability principle, that the nature of the so-called felt-life is unspeakable. As Reimer states:

If the only means available to humans to help them explore their subjective nature was ordinary language – whether words or some other type of designative system – a major part of human reality would be forever closed off to our conscious development. The subjective part of reality – the way life feels as it is lived – cannot be clarified or refined in our experience through the use of ordinary language. This is not because no one has taken the time to think up enough words to name all possible ways of feeling; it is because the nature of feeling is ineffable in essence (*ibid*, 49-50).

As Malcolm Budd has said concerning Langer<sup>93</sup>, so it applies here, that the resources of natural language are being terribly underestimated as per their usefulness and adequacy in the description of the felt-life. Reimer seems to believe that the arts are the *modus operandi* for the exploration of human subjectivity and that the resources of natural language are wholly inadequate to the task. “The arts are the most powerful tool we have for refining and deepening our experiences of feeling.” (Here he quotes from Langer) “Because the forms of human feeling are much more congruent with musical forms than with the forms of language, music can reveal the nature of feelings with a detail and truth that language cannot approach”<sup>94</sup> (*ibid*, 50).

#### *Reimer on Langer: conclusions*

The question remains, though Reimer quotes from Langer, does he really comprehend the theory and its implications? Is his theory “congruent” with Langer’s theory, or does Reimer simply borrow some concepts, terms and justifications?

Reimer presents the following argument:

- 1- Good art is good because its qualities capture a “sense of human feeling.”
- 2- To capture a sense of human feeling, an art work must be “genuinely expressive.”
- 3- Genuine expressiveness is determined by “the combined judgments of sensitive people.”
- 4- Bad art or nonart present no “sense of feeling.”

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<sup>93</sup> *Music and the Emotions* (1984)

<sup>94</sup> Reimer quotes from *Philosophy in a New Key*, 191.

- 5- The formal qualities of a work of [good] art embody the “vital energies” of human experience.
- 6- When one is sharing [communicating?] the expressive qualities of an art work one is also sharing in the qualities of human experience.
- 7- The perceiver of art, of music, feels the expressive qualities as “significance.”
- 8- This “perceiving of significance” is a “*going deeper into the intrinsic qualities the art work contains.*”
- 9- This experience of the intrinsic artistic qualities of a work is generally called the “aesthetic experience” (1989, 50-52).

Reimer articulates two possible values of such an experience:

- 1- The aesthetic experience can be intrinsically valuable, that is, valuable for its own sake; for the sake of the experience itself.<sup>95</sup>
- 2- The aesthetic experience can be valuable instrumentally, as a way to self-knowledge, self-understanding and to an understanding of human nature and subjectivity, generally.

This leads us once again to Reimer’s key statement:

“The major function of art is to make objective and therefore accessible the subjective realm of human responsiveness.” Thus, Reimer endorses the second value as the most important, rejecting the intrinsic value of music in favour of an

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<sup>95</sup> This view of music’s import and significance is related to the view which Langer decries as “the silly fiction of self-significance” (1942, 237)

instrumental approach. This approach consigns his theory to a place of encouragement of the cheapening of the value of music and a relegation of music to a secondary position in human education. Reimer embraces a Langerian approach to the subjective realm of experience, stating that “art does this [makes objective the subjective realm] by capturing and presenting in its intrinsic qualities the patterns and forms of human feeling” (1989, 53).

So what is the answer to the question posed: though Reimer quotes from Langer, does he really comprehend the theory and its implication? Is his theory “congruent” with Langer’s theory, or does Reimer simply borrow some concepts, terms and justifications?

In answer I shall turn to Malcolm Budd’s summation of Langer’s theory of musical significance, examining it in relation to Reimer’s argument. Many accounts of Langer’s theory of musical meaning have been generated, but perhaps none so comprehensively constructed as Budd’s. Budd, after valiant efforts at salvaging something of permanent use from Langer’s theory, rejects it in its entirety. Beginning with an attempt at clarification of those terms upon which Langer’s theory is founded (or perhaps, from Budd’s perspective, upon which it founders), Budd delves into the meanings which Langer gives to the terms *symbol*, *discursive symbol*, *presentational symbol*, *unconsummated symbol* and *form of a feeling*. Budd finds these to be the key concepts upon which Langer’s theory is predicated and he further finds each concept to be in some way lacking, particularly the concept of “unconsummated symbol.”<sup>96</sup>

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<sup>96</sup> For further analysis of Budd and Langer, see *Langer and the Educators: Susanne Langer’s Theory of Musical Meaning and Its use as a Basis for Music Educational Philosophy*, Douglas L. Nyce, unpublished Masters Thesis, The University of Auckland, 1999.



Budd's summation of Langer's view:<sup>97</sup>

- 1- Each significant piece of music is a symbol,
- 2- but it is not a discursive symbol,
- 3- it is a presentational symbol,
- 4- but it has a peculiarity not possessed by most presentational symbols: it is an unconsummated symbol.
- 5- It symbolises the mere form of a feeling (1984, 106).

Comparing Budd's summation to Reimer's argument, one is left wondering if Reimer is in fact following the details of Langer's argument or if he is simply borrowing a few of her phrases to suit his own theory. To his credit he recognises and articulates the instrumentality of the conclusion of Langer's theory, that music symbolises the form of a feeling. Langer seemed not to recognise such herself. Is there evidence that Reimer is aware of and comprehends the other four aspects of Langer's argument as summarised by Budd?

Returning to the four previous points:

1- **Each significant piece of music is a symbol.** Does Reimer recognise and articulate this point? Reimer's analysis of the theory of music as a language of the emotions shows that he does indeed understand. In fact he endorses Langer's premise that music is a symbol and further that music's status as symbol is not symbolic in any conventional sense. Reimer states:

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<sup>97</sup> See *Music and the Emotions*, Chapter Six, Routledge & Kegan Paul, London, 1985.

The Expressionist recognises that a symbol in an art work contributes to the art work's expressiveness, *but only in so far as the symbol becomes immersed in the artistic qualities of the work*. To the extent that a symbol remains a symbol in the conventional sense (in which sense a symbol is also a "sign" or a "signal") its meaning is meaning in the usual sense. Such meaning, however, is not in and of itself artistic (1989, 42; italics are Reimer's).

It seems that Reimer is not only analysing a position but also arguing a point. That point is Langer's, that music is a symbol, but not a conventional symbol and not with conventional reference and therefore, meaning. Compare Langer:

There is 'a confusion between a symbol, which lets us *conceive* its object and a sign, which causes us to *deal with* what it means.' 'The content of art is always real; the mode of its presentation, whereby it is at once revealed and "distanced," may be a fiction. It may also be music, or, as in the dance, motion. But if the content be the life of feeling, impulse, passion, then the symbols which reveal it will not be the sounds or actions that normally would *express* this life; not associated signs, but *symbolic forms* must convey it to our understanding' (1942, 223-224; italics are Langer's).

Clearly, Reimer is echoing Langer's assertions as well as her arguments. Langer and Reimer both point out their understanding of the difference between symbol as sign and symbol as unconventionally presented as artistically symbolic,

that is, as symbolic forms of feeling. It is no mere coincidence that both Reimer and Langer speak in these terms.

**2- Each significant piece of music is a symbol, but it is not a discursive symbol.** Does Reimer recognise and articulate this second point in Budd's analysis of Langer? We return to Reimer:

The fact is, music and all the arts are not vague or indefinite at all. They are exquisitely precise in doing what they do, which is to capture and display the dynamics of feeling in meticulous, specific, exacting detail. They can do this because they operate in a realm of objectification and cognition not at all dependent on the two needs of language: (1) designative symbols, (2) arranged in logical, discursive order (1989, 43).

Again, it is clear that Reimer not only recognises, but also articulates forcefully Langer's position. For Reimer as well as for Langer, music is a symbol, but it is not a discursive symbol. Compare Langer:

[Music] "has no conventional words, [so that] it can never appeal to discursive reason." "Because the forms of human feeling are much more congruent with musical forms than with the forms of language, music can *reveal* the nature of feelings with a detail and truth that language cannot approach" (1942, 235; italics are Langer's).

**3- Each significant piece of music is a symbol, but it is not a discursive symbol, it is a presentational symbol.** Does Reimer recognise and articulate this third point, that of music's special status as a presentational symbol? Let us return to Reimer:

Art works also give meanings, but they do so by gathering up their constituent parts and presenting them for immediate apprehension and response. In art the meaning does not come from discrete, intermediary, communicative, abstract, consummated, designative bits of information, as in conventional symbols.

The "all-at-once" quality of art is called "presentational" form, to distinguish it from "discursive" form (1989, 92).

Reimer seems to recognise and articulate this point of Budd's analysis of Langer's theory of musical import. However, it is doubtful that Langer would approve of Reimer's use of the word "meaning" to refer to this iconicity of feeling in music. We return to Langer:

(M)usic has no literal meaning. Yet it may be a presentational symbol and present emotive experience through global forms that are indivisible as the elements of chiaroscuro (1942, 232).

**4- But it [music] has a peculiarity not possessed by most presentational symbols: it is an unconsummated symbol.** Does Reimer both recognise and articulate this fourth point of Budd's analysis of Langer's theory of musical import? Reimer states:

[Art gives] “immediate, expressive, concrete, unconsummated, embodied insights...”(1989, 92). Furthermore, Reimer argues that “concepts must be consummated or closed in their meanings and art works are always open to a variety of experiential meanings” (1989, 90).

It seems that Reimer recognises and articulates the assertion that music and all the arts are unconsummated symbols, as per Langer. Furthermore, he seems to grasp the implication that unconsummation leads to open-ended meaning (the reason for Langer’s resorting to unconsummation being her observation that different emotions are perceptible in the same musical “symbol,” even seemingly opposite emotions such as happiness and sadness). We return to Langer:

*‘(M)usic at its highest, though clearly a symbolic form, is an unconsummated symbol.’* ‘The actual function of meaning, which calls for permanent contents, is not fulfilled; for the *assignment* of one rather than another possible meaning to each form is never explicitly made. Therefore music is “Significant Form,” in the peculiar sense of “significant” which Mr. Bell and Mr. Fry<sup>98</sup> maintain they can grasp, or feel, but not define; such significance is implicit, but not conventionally fixed’ (1942, 240-1; italics are Langer’s).

**5- It symbolises the mere form of a feeling.** I’ve already asserted that Reimer does indeed recognise and articulate this last essential point of Budd’s analysis of Langer’s theory of musical import. Again, Reimer’s key statement:

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<sup>98</sup> Clive Bell and Roger Fry.

The major function of art is to make objective and therefore accessible the subjective realm of human responsiveness. Art does this by capturing and presenting in its intrinsic qualities the patterns and forms of human feeling.

And Langer:

For *what music can actually reflect is only the morphology of feeling*; and it is quite plausible that some sad and some happy conditions may have a very similar morphology (1942, 238).

It seems that not only does Reimer recognise and articulate Langer's argument, *in toto*, but that he also argues for its validity and bases his own theory of music education upon it. Indeed, it might be said that Reimer's philosophy of music education is Langer's philosophy of music education, for she does indeed make some assertions concerning what might be educationally appropriate in light of her theory's validity and Reimer seems to follow these assertions in his programme. Indeed, it may be said that Langer's theory is inherently educationally oriented given its emphasis on music as a way to experience what may be unknowable or inexpressible (due to its unsay-ability) in any other manner or context. Again, Langer states: "(b)ecause the forms of human feeling are much more congruent with musical forms than with the forms of language, music can reveal the nature of feelings with a detail and truth that language cannot approach" (1942, 235). And also, '(t)he real power of music lies in the fact that it can be "true" to the life of feeling in a way that language cannot; for its significant forms have that *ambivalence* of content which words cannot have' (*ibid*,

243). By this account music would hold a special place indeed in the education of humankind, for it would be a powerful learning tool as regards “the life of feeling.” This learning would be unobtainable, by this account, through any conventional discursive educational methodology, for natural language would be incapable of communicating the abstruse truth of emotive content.

Langer’s theory implies specific education recommendations and Reimer adopts them as his own. According to Langer’s theory, the educational importance of music is based upon the belief that composers have a special knowledge of musical composition which enables them to present their special knowledge of human feeling in musical form. Also, according to Langer’s theory, we can learn through the experience of music since “music can present emotions and moods we have not felt, passions we did not know before” (1942, 222). Through this presentation “the emotive contents [are made] *conceivable* so that we can envisage and understand them without verbal helps” (1942, 222). It is implied that through his knowledge of music composition, harmony, counterpoint, instrumental treatments, balance, phrasing, etc. that a composer somehow then also knows the “forms of emotion.” People with musical compositional skills, it is implied, have special knowledge perhaps even unavailable to the rest of humanity. Langer writes of the composer that ‘he knows the forms of emotion and can handle them, “compose” them. We do not “compose” our exclamations and jitters’ (1942, 222).

For Langer and for Reimer, our learning through the experience of music is not learning about sound but rather learning about emotion and the instigation of learning in the listener indeed seems to be music’s primary function and import. In music “(t)he content has been *symbolised* for us and what it invites is not emotional response, but insight’ (1942, 223). As Reimer puts it ‘(w)hen a system of sound

relationships – a piece of music – is experienced aesthetically, the tone-matrix of tensions and resolutions produces tensions and resolutions with the experiencer and these are “significant” because they are analogous to the modes of human feeling’ (1989, 131). Furthermore, “each piece, no matter its cultural origin, should be studied and experienced for its artistic power including but transcending any specific cultural references. It is, after all, as music that we treasure this or that piece and it is, after all, for musical experience that we aim. That is where we discover both the specialness of feeling a piece exemplifies and its instantiation of feeling as being universal” (1989, 145-146). Reimer calls reading and writing language an enabling process which educates reasoning. Creating and experiencing the arts, on the other hand, “educate feeling” (1989, 33), the arts having a special relationship to feeling. The primary educational claim Reimer makes could not be much more Langerian: “That subjectivity can be educated in quality and depth and breadth and that we have the means to do so in education by using the forms of cognition appropriate to the affective realm – the arts” (1989, 34). Reimer’s own thesis indicates a claim to abstruse, special knowledge, *sui generis*: “that the arts offer meaningful, cognitive experiences unavailable in any other way and that such experiences are necessary for all people if their essential humanness is to be realized” (1989, 28-9). At the same time, this indicates a path to a more satisfactory philosophy of music education. The requirement that all people study and learn to understand the arts, in particular music, in order to realise “their essential humanness.” Reimer states in the manner of Langerian manifesto:

Now we have done a quite remarkable, even astonishing thing, which, as far as we know, no other living organism on earth is remotely capable of doing. We



have transformed an entirely inner process into an outer artistic/symbolic system that so closely corresponds to the form and shape and dynamic interrelations that previously existed only inwardly as to seem to us to be identical with what transpired within us. This capacity for symbolic transformation may be the most important distinguishing characteristic of the creature we call human (1989, 35).

*The methods and their justification*

Reimer , in his second edition of *A Philosophy of Music Education* (1989), asserts that

“(m)usic education exists first and foremost to develop every person’s natural responsiveness to the power of the art of music.” “The task of a philosophy is to deal with such questions so that actions can be based on understandings.” (1989, xii-xiii).

However, the actions which may be taken in light of Reimer’s philosophy are not clear. In his second edition he seems to take the form and content of public school music education in the United States as a given, and as a model for his writings (1989, 153, 182) as he does in his third edition (2003, 256, 281). In particular, he focuses on the application of the MENC national standards for Music.<sup>99</sup> From the two chapters of

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<sup>99</sup> From Michael Mark, as taken from the United States *National Standards for Arts Education* (1994) for Grades 9-12 (Years 10-13): 1.singing alone and with others a varied repertoire, 2.performing on instruments alone and with others a varied repertoire, 3.improvising melodies, variations and accompaniments, 4.composing and arranging music within specified guidelines, 5.reading and notating music, 6.listening to, analysing, and describing music, 7.evaluating music and music performances, 8.understanding relationships between music, the other arts, and disciplines outside the arts, and 9.understanding music in relation to history and culture (1996, 51).

his second edition partly labelled “The Philosophy in Action” may at least be gleaned the following approaches to the curriculum and their justification:

- 1- General music education and performance music programmes are equally important: the general programme being justified by the necessity “to develop, to the fullest extent possible, every student’s capacity to experience and create intrinsically expressive qualities of sounds...” (otherwise known as) “...aesthetic sensitivity” (1989, 153), and the performance music programme being justified by the assumption that all students should be involved in performance groups supported by schools. This is in contrast to the present situation in which general education (understanding) is superseded by performance (technical skill).
- 2- The importance of appropriate sequencing of the curriculum.
- 3- The importance of adding a third curriculum area of equal importance relative to general education and performance, that of composing. “(W)e must add a new program to the two now operative: a third curriculum focusing on composing as the major means for musical experience” (1989, 209).

I find Reimer’s philosophy and method are only inaccurately described as focused on aesthetic education. Rather, although the development of aesthetic sensitivity is the stated primary goal of his approach to general education, there is a lack of clarity regarding the manner of the interpretation of this stated goal. What is mainly unclear and therefore potentially leading to inaccuracy in interpretation are the philosophical arguments upon which this aesthetic education is based. I find that because Reimer’s philosophy is supposedly based upon dubious philosophical

concepts and unsound arguments put forward by Langer, and because Reimer's philosophy is only very loosely connected to these arguments and to any methods regardless, that his philosophical and methodological approaches are suspect in their value and usefulness. What Reimer does offer is a breaking of the mould created by philosopher-practitioners such as Dalcroze, Kodály, Orff and Suzuki before him, in focusing almost solely on the philosophical justification for programmes and methods already existing rather than refining those programmes and methods or developing such anew. What Reimer should be lauded for are his efforts at the development of a comprehensive approach to music educational philosophy from beliefs about the importance of music education as aesthetic education. His is an attempt at a more cognitive approach to music educational philosophy and methods, but one which is focused on the referential value of music and not the music itself. Further, it is a conception which is not soundly argued, both starting from false premises based on the suspect concepts such as "the forms of feeling" and leading to conclusions which do not follow from the premises.

### **Elliott: Music Education as Praxial Education?**

In his book, *Music Matters* (1995) and reiterated in *Praxial Music Education: Reflections and Dialogues* (2005), David Elliott explores the concept of what he calls "musicing." For Elliott, musicing is or should be the central conceptual focus of music education. Following his "praxial philosophy" of music education<sup>100</sup> Elliot offers his working definition of music as:

"the diverse human practice of overtly and covertly constructing aural-temporal patterns for the primary (but not necessarily the exclusive) values of

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<sup>100</sup> See Alperson, Philip, 1991. "What Should One Expect from a Philosophy of Music Education?" *Journal of Aesthetic Education* 25, 215-42 for the origination of this term.

enjoyment, self-growth, and self-knowledge. These values arise when musicianship is sufficient to balance or match the cognitive challenges involved in making and/or listening for aural patterns regarded significantly, but never exclusively, as audible designs” (1995, 128).

At first glance, the philosophical approach he presents appears to be anti-Aesthetic and anti-Reimer. However, as with Reimer (though to a lesser extent), his approach differs from the approaches of Dalcroze, Kodály, Orff and Suzuki in its lack of emphasis on a connection between the philosophy expressed and particular methods or materials. Because of this, I will speak mostly to the philosophical approach of Elliott with less reference to methodology.

### *The philosophical approach*

Elliott “urges educators to teach children through authentic music making that MUSIC is a diverse, human, participatory, social and performing art” (1995, 103). I perceive all of Elliott’s music educational aims as listed below to be *instrumental*: leading to some greater good outside of music.<sup>101</sup> In his conception of music education, music acts as a means, an *instrument*, towards other ends. In particular, there seems to be nothing stated by Elliott regarding the development of music aptitude or intelligence in his conception of musicing or in his music educational aims, except perhaps through the concept of “self-growth.” However, I perceive that

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<sup>101</sup> Christopher Small follows Elliott’s lead agreeing that “the meaning of music lies not just in musical works but in the totality of a musical performance.” Small then goes beyond Elliott with his own concept of “Musicking”, a set of relationships between which the meaning of making music lies. “They are to be found not only between those organised sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world” (1998, 13).

the concept of self-growth is largely *social* in Elliott's conception and not especially *musical*.

Elliott's Aims of Music Education:

- 1- "Self-growth", "self-knowledge", "self-esteem and self-identity."
- 2- "extend the range of people's expressive and impressive powers by providing us with opportunities to formulate music expressions of emotions, musical representations of people, places and things and musical expressions of cultural-ideological meanings."
- 3- "establishing, defining, delineating and preserving a sense of community and self-identity within social groups,"
- 4- Engaging in "an important form of multi-cultural education" (2005, 10-1).

According to Elliott, these four aims rest upon two premises:

Premises of Music Education

- 1- "the nature of music education depends on the nature of music."
- 2- "the significance of music education depends on the significance of music in human life" (ibid, 8).

I will attempt to critically analyse these basic concepts put forward by Elliott, acknowledging that I will be unable to do justice to Elliott's work *in toto* due to the limitations of this thesis topic. Elliott seems to recognise some of the inadequacies of the former aesthetic movement (see Reimer and Langer) and seems to attempt to break free from its philosophical grip. However, it seems to me that his second aim is similar to Langerian musical philosophy in which music functions as a "symbol of the

felt life.”<sup>102</sup> Elliott states that “(t)he aesthetic concept of music-as-object obscures the more fundamental reality of ‘music!’ as a form of deliberate doing and making.”

Elliott contrasts what he advocates for and labels “music!” with plain old “music” in “the familiar sense of audible performances.” For Elliott the crux of his approach appears to me to be that it is fundamental that “(m)usical works are not only a matter of sounds, they are also a matter of *actions*” (1995, 49). For Elliott it is therefore perhaps also fundamental that people intentionally make music in order for it to be truly “music!”

This effort to break free from philosophical and methodological procedures of the aesthetic movement is certainly an admirable one. However, it appears to me that Elliott may take this in the extreme opposite direction in redefining music as object out of existence. Also, I am concerned with the implications of his assertion that music is not music unless it is being made audibly. We must ask ourselves then, is music still music when sound is not being produced? When I hear music in my head, is it truly music as per Elliott’s conception? Is the product that we as musicians study and create the music in itself? Or is it music-making that is the product that we study and create? Are these not two different conceptions? Is music-making in Elliott’s conception to be understood as music, the two concepts devolved into one? It seems to me that the making of music is a process (involving “procedural knowledge” as per Elliott) and not a product, though we musicians study that process no less than we study the product itself in the methods of music education.<sup>103</sup> I am reminded of the

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<sup>102</sup> See Chapter Two of this work for information regarding current understandings of musical meaning, including the relationship of music to emotional, visual-spatial and linguistic content.

<sup>103</sup> Elliott denies that music is a product, in a sense, as he denies that it is a physical object of any kind. “Musical works are not aesthetic in nature, and they are not physical objects” (1995, 91). It seems to me that this denial of the substance and objectivity of music is errant. If music is perceptible to the mind, then it has a physical presence and may be called both physical and an object, even if not seen or felt, *per se*. Elliott prefers to call musical works “physical events”, rather than physical objects (1995, 91). Is there an object of the verb? Is there matter to the event?

familiar vernacular philosophical puzzle...Does a tree make a sound when it falls in the woods when no one is there to hear it? Of course it does, even though it may not be perceived. Perception is not reality (and lack of perception is not unreality) except perhaps in politics. The reality exists, regardless of our perception of it.

In a somewhat different manner, but connected, it seems to me that we need not even make music which is perceptible to others in order to hear it ourselves. As was stated, humans have the capacity to learn to hear music in our minds when no sound is present, what is often called “inner hearing.” How many times do we catch ourselves re-hearing a “catchy” tune over and over in our heads? Does this mean that this is not music? What of audiation, the ability to hear familiar or unfamiliar music in our heads with understanding? What of the deaf marimba player who makes music which she cannot hear, but which she reads or improvises and audiates while playing? Is it only what is perceived by those to whom she performs which is music, or is what she also hears in her head music? It seems to me that both are equally so. Elliott seems to disagree. Elliott seems to consider that neither audiation nor bird song would be a musical event of the kind that he asserts are definitive of music.<sup>104</sup> One is not human and the other not an aural-temporal pattern. Elliott suggests that a musical work has three basic dimensions: 1. a performance – an interpretation of 2. a musical design that evinces... 3. standards and traditions of practice (1995, 93). As audiation requires no performance, it would not in this conception be defined as music.

Elliott seems to also assert that the making of music (musicing) is akin to dancing, drawing and painting in other arts and is a “more fundamental reality of music than the music itself” (1995, 49). This would mean that a “visitation” (a seeing in ones mind of an image with understanding) by Ballantine of a choreographed

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<sup>104</sup> Elliott asserts that “musical works are performances: physical events that are intentionally generated by the knowledgeable actions (overt and covert) of human agents (musicians) to be intentionally conceived as such by other knowledgeable agents (musicians and/or listeners)” (1995., 91-2).

dance, a “visiation” by Da Vinci of a charcoal drawing or a “visiation” of a painting by Monet have a less fundamental reality than do the actions of these great artists as they danced, drew or painted their works. Also, implied is that the products are not as important as the process. But the process itself requires an intellectual engagement and activation of skills, such as “visiation” or “audiation” (a hearing in one’s mind of music with understanding) which is neglected by Elliott’s seemingly all too limited definition of music as simply sounds performed. While this is an extreme shift from Reimer’s obsession with the extra-musical effect of music making, for Elliott it is not about the music, either...music is about the music making. In this way, I believe that Elliott is just as much a referentialist as is Reimer. For Elliott, it is not the product such as the drawing, painting or choreography which are of ultimate import, but rather it is the outwardly visible process that leads to their creation which is of ultimate import.<sup>105</sup> What of the outwardly invisible product which the musician or other artist is able to create and recreate through the composition and reading of music?

I see no reason why music-making may not be an intra-personal activity as much as music-making may be an inter-personal activity. Indeed, Elliott recognises this bi-partite connection in his aims; aims which are both self-focused and community focused. Perhaps a redefinition of music making as also including inner hearing would solve this discrepancy. But overall, rather than following this course of redefinition, I believe that “musicing” is simply an unnecessary term for music-making or performance. It seems to me that, as a term, it is more reflective of recent and somewhat regrettable changes in the English language which have led to the

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<sup>105</sup> Antunes Teixeira dos Santos and Hentschke assert that for Elliott “musical knowledge involves forms of action, demonstrated by skills of musical interpretation” (found in “The preparation of a piano repertoire according to Elliott’s music knowledge model: Three case studies” by Regina Antunes Teixeira dos Santos and Liane Hentschke in *International Journal of Music Education*, August 2010, Vol 28, No 3, 247-68). It seems to me that Elliott’s conception is mainly knowledge of how to make music, rather than musical knowledge, *per se*...knowledge of music.



altering of nouns into verbs, rather than being a necessary additional term which would improve discourse on the subject. Another example of this current trend is found in the phrase “giving evidence” which has morphed into “evidencing.”

However, putting the term “musicing” aside for a moment, it is an intriguing conception to me that “making music” may be thought of as the “basic reality of music.” Psychologically, through the concept of “musicing” it may be that Elliott may be attempting to link performing, improvising, composing, arranging and conducting into a more conceptually connected whole than may presently be the case, particularly for music educators. This may be a worthwhile goal, even without the term “musicing.”<sup>106</sup>

Elliott asserts further that “musicing is an inceptional property of music as an auditory presence.” However, it seems to me that making music is clearly not a property of music, but a process which leads to the production of a work of music which itself has properties. In order for music to be auditorily present, it may be played on the radio, internet, CD, MP3, or other electronic device. No performance is necessary. Would Elliott deny that this recorded play-back is music? The production of the work may have taken place quite some time before the token auditory presence and in a very different location. Does this difference in time and place impact on the music itself or upon the listener, necessarily? Again, in a very different way from “musicing” as defined by Elliott, works of music may be notated, read and audiated without any actual sound being auditorily present. In both cases, that of the play-back of recorded music and that of the notational audition of music, they are perhaps likely to be “rehearings” of previously created music. But exploring further, even this is not necessarily so, for in the case of audiation, a composer may create music, notate it and

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<sup>106</sup> Edwin Gordon seems to attempt the same conceptual linkage through his development of the concept of “audiation.” Audiation, the hearing of music in one’s head with understanding, when no actual sound is present, may be utilised as a feature of all musical activity.

have others read and audiate it without any sound present from the beginning to the end of the process; from composition to “performance” assuming the skills and training necessary in the participants to make this train of events possible.

Elliott continues his argument with a discussion of intentionality. He asserts that “(m)usicing in the sense of musical performing is a particular form of intentional human action. This action must be taken up “deliberately.” But isn’t “music making” possible without conscious thought? Haven’t we all caught ourselves whistling, humming or singing without conscious intention or deliberation? Perhaps this situation should not be termed a “performance.” But what is the difference, musically? Elliott outlines a set of “essential ingredients” which he asserts are necessary in combination in order to be considered “music performing.”

Essential ingredients of “music performing”

- 1- “a music maker, or music makers,”
- 2- “some kind of knowledge that determines and informs the intentions of music makers, including knowledge of relevant standards and traditions of musical practice,”
- 3- “the sounds that music makers make and act upon in relation to their musical knowledge,”
- 4- “the instruments (including voices) of their work,”
- 5- “the actions of performing (and/or improvising),”
- 6- “the musical product-in-view (i.e., a performance of a composition, or an improvisation).”
- 7- “the context (physical, cultural and social) in which music makers interpret, perform, or improvise musical works” (1995, 50-1).

Again, Elliott endeavours to break away from the aesthetic model of past educational music educational philosophy by emphasizing that action (music-making) is of greatest importance in the study of music. He rejects “music as object” though he does acknowledge the internal forms and structures of the design dimension of music. Elliott seems to recognise that a focus on the making of music makes the greatest pedagogical sense and is the most engaging approach to the teaching of all aspects of music. This is laudable. The joy of making of music is likely what motivates most students to study music. Additionally, I believe that, though tending to an extreme view of music as performance, Elliott is endeavouring to establish that musical works and music-making should be treated with respect and balance (in reaction to an age of easily electronically reproducible sound). I feel his fear, the fear of humans losing the ability to make music and enjoy the pleasures of music-making. I understand the importance of ensuring that this loss does not occur. I agree, in so far as a philosophy of music education which is effective in avoiding this loss will have as a key element the music-maker and their musicianship, not just the musical work and a theoretical understanding of the work. For this focus, Elliott should be applauded. However, I believe that 1- his lack of balance between the musical work and its performance, 2- his lack of recognition of a uniquely musical intellectual content present in the music-maker and 3- his lack of recognition of this musical intellectual content’s importance for conceptions of music education, diminishes the effectiveness of his arguments.

### *The methods and their justification*

Elliott, in his three chapters "...in Context" suggests the following are of implications of his philosophy for music education:

- 1- "The centrality of performing and improvising" (ibid, 172).
- 2- "Listenership is rooted in musicianship" (ibid, 173).
- 3- "Musicianship is social and situational" (ibid, 176).
- 4- "Musicing and music education in context" (ibid, 178).
- 5- "Musical values revisited" (ibid, 179).
- 6- "Learning by induction" (ibid, 206).
- 7- "Music education is multicultural in essence" (ibid, 207).
- 8- "Selecting musical practices" (ibid, 210). Avoid decontextualising instruction.
- 9- "enabling and promoting musical creativity depends on enabling and promoting musicianship" (ibid, 234).
- 10- "the development of musical creativity requires a receptive environment that encourages risk taking and the constructive evaluation of students' efforts to achieve creative results" (ibid, 234).
- 11- "we ought to highlight musical 'opportunity finding' by involving students in formulating ...worthwhile musical projects" (ibid, 234).
- 12- "students should be encouraged to evaluate performances and compositions for their excellence and creativity in all relevant dimensions" (ibid, 234).
- 13- "music education for musical creativity requires sustained periods of time for students to generate, select, rework, and edit their performances,

improvisations, interpretations, compositions, or arrangements” (ibid, 234).

14- “we need to avoid undermining our students’ motivation and enjoyment by gushing, hovering, or taking over while they work at producing creative musical results” (ibid, 234).

However, again, the specific methods which may be put into practice in light of Elliot’s philosophy are not clear. He, as Reimer, seems to take the form and content of public school music education in the United States as a given, and as a model for his writings. From the third section of *Music Matters* labelled “Music Teaching and Learning” may at least be gleaned the following approaches to the organisation of curriculum and the justification of such. He asserts that a Praxial orientation to the curriculum is required (1995, 159) including these elements:

- 1- *Aims* such as self-growth, self-knowledge and flow,
- 2- *Knowledge*, especially that involved in musicianship, knowing-in action, not verbal knowing,
- 3- *Learners* being “taught in the same essential way: as reflective practitioners, or music apprentices” (ibid, 260),
- 4- *Learning* processes so that learners may be “continue developing their musicianship in the future” (ibid, 261),
- 5- *The Teacher*, as “musicianship and educatorship are interdependent; one without the other is insufficient. To teach music effectively, a teacher must possess, embody, and exemplify musicianship.(ibid, 262),

- 6- *Evaluation* “primarily concerned with grading, ranking, and other summary procedures for purposes of student promotion and curriculum evaluation” (*ibid*, 264), and
- 7- Learning context, a “curriculum-in-action”... “centres on achieving self-growth and music enjoyment in the thoughtful actions of artistic music making” (*ibid*, 266).

This learning context seems to be as close to a method as Elliott comes. It seems to be thoroughly project-based. In Elliott’s conception, (t)eachers and students work together to meet the musical challenges involved in realistic musical projects through reflective musical performing with frequent opportunities for related forms of music making. Music listening is directed, first to the music being made by students themselves. Each musical work that students are learning to interpret and perform (improvise, arrange and so on) is approached as a ‘full-course meal’ – as a multidimensional challenge to be made artistically and listened for intelligently in all its relevant dimensions” (*ibid*, 266). In this way, “all music educational programs ought to be conceived, organised, and carried out as reflective musical practicums” (*ibid*, 267).

I find Elliott’s philosophy and methods are accurately described as focused on praxial music education. The development of the creative performance knowledge of the music maker is the primary goal of his approach to music education (what he calls procedural knowledge). He is wholly focused on the action or practice of music making. What is disappointing to me is his definition of music as wholly action without recognition of music’s enduring presence as an object of art. However, in

spite of this definition, I find that Elliott's philosophical approach is refreshing in the depth of his analysis of the processes of music making and the importance of such to music education. What Elliott offers is another Reimer-like breaking of the mould previously created by philosopher-practitioners such as Dalcroze, Kodály, Orff and Suzuki. Elliott breaks the mould, like Reimer, by focusing almost solely on the philosophical justification for programmes already existing rather than refining those programmes or developing new programmes. What Elliott should be lauded for is his development of a comprehensive approach to music educational philosophy from beliefs about the importance of music education as performance-based education. But, like Reimer and unlike Dalcroze and Kodály, Orff and Suzuki, I'm not certain that the Elliott approach is likely to be fully effective if adapted to the New Zealand situation, except among those who have already been taught music skills and knowledge through other philosophical approaches and methods.

### **Small: Music Education as Anything and Everything?**

Christopher Small, a New Zealander whose work was introduced earlier in this study, offers an alternative but quite limited approach to understanding music education rooted in a reconceptualising of music education in reference to issues of pluralism including ethnic and gender equity. Though not a traditional philosophy of music education, I include his work for two reasons: first, because of the interesting way in which he explores his conceptualization of "musicking" versus Elliott's conception and second, because of the importance of his perspective for the writings of Estelle Jorgenson, which shall be explored shortly. It should be kept in mind that my exploration of Small is very limited in relation to his output and therefore my conclusions should not be considered definitive.

### *The philosophical approach*

Coining a different spelling of the term “musicking” (with a “k”) from Elliott, Small offers the allegedly new verb as useful and defines it as the involvement in anything musical from composition, to performance, to something as unmusical as pushing the piano in place on stage for a performance. For Small, any involvement in an even slightly musical activity is “musicking” and is worthy of the attention of a music educator. Anything and everything can be “musicking” if it is in some way connected to making music.

This anything and everything approach is expressed in his outlook to his own ideas: “In the first place, I do not think there are final and definite answers to any of the really important questions in human life; there are only useful and useless answers...And in the second place...you, the reader, are perfectly capable of coming up with your own answers...All I hope to do is help to frame the questions...”(1998, 17). So any answer will do, if it is somehow deemed useful. Unfortunately, no criteria are given for usefulness beyond the answer potentially leading “in the direction of enrichment of experience” (*ibid*, 17).

In *Music, Society, Education* (1996), Small expresses other preliminary understandings of the place of music and music education in society. Jorgenson seems to find his writings to be somewhat inspirational and consequently gives his ideas more than cursory attention and interpretation. In her analysis, she suggests that Small considers “that the arts are devalued in society and education is directed toward preparing children to think materialistically, restrictively, scientifically, technocratically and commercially.” She further asserts that “Small suggests that musicians and educators should espouse another paradigm – that of preparing children



as artists, creators of music rather than just consumers of it.” According to Jorgenson, Small emphasizes the balancing of such supposedly non-Western cultural ideas as cooperation and inclusiveness with so-called Western values of competition and exclusiveness.<sup>107</sup> Though this may fit into a world view which seems to elevate the supposed opposition between Western and non-Western cultures and decries music education in Western cultures as too culturally limited and inward-looking, it seems fatally flawed in its soundness as an argument. Leaving aside the question of whether cooperation and inclusiveness are values which are inherent in any broad group of cultures, the question of the nature of music and of the human mind is of greatest concern to me. It seems to me that both music and musical intelligence transcend culture to such an extent, that the value of universality cannot be ignored. Rather than inward-looking and culturally limited, I assert that scientific and advanced philosophical conceptions of music have given us the opportunity to understand music as a universal element in human experience and musical intelligence as a universal aspect of the human mind (and other non-human animals). This transcendent conception of music and its relation to the human experience gives music educators an opportunity to justify their own arguments for universal music education. However, I believe that Small’s conception of music as any remotely musical activity, rather than being transcendent in its universality, is disappointingly limited in the breadth and depth of its musical content.

### **Jorgenson: Music Education as Cultural Education?**

Jorgenson writes her own ideas on the matter of music education in opposition to what she considers to be prevailing notions of music education. She decries music

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<sup>107</sup> In *Transforming Music Education*, by Estelle Jorgenson, 25-26, from *Music, Society, Education*, by Christopher Small, Chapter 9.

educators' focus on the practical rather than the philosophical. Perhaps because of this, she has little to say about methods.

### *The philosophical approach*

Jorgenson's approach to music educational philosophy, like Small's, engenders a rejection of an experimentally scientific or analytically philosophical approach to musical instruction and assessment. Indeed, she particularly rails against science and offers as alternative in the educational realm the processes of discussion, dialectic and dialogue. But on what is this dialogue to be based? What is the content of the discussion, or the foundation for assertions made? How are we to judge good from bad ideas in this dialectic? She seems to offer few helpful answers to these questions of content and value. Instead, Jorgenson suggests (positively) that she has complicated the task of education through her writings (1997, 31). I tend to agree, though I believe that (negatively) 'over-complicating' the task of education may be nearer the mark.

Jorgenson asserts that there are two parts to the puzzle of the essence of music education, two broad understandings which must be gained in order to begin to grasp the essence of music education: 1- the nature of education and 2- the nature of music. I have taken these two matters and explored them myself in this work in previous chapters in preparation for this exploration of the philosophy of music education. These essential understandings have also appeared in Elliott and others. Through her work *In Search of Music Education* (1997), she explores these two understandings in a very different manner from my own in preparation for her own concluding analysis of the nature of music education.

The nature of education is for Jorgenson to be found in a proposed series of concepts which she suggests are inherent in the discipline. These include schooling, training, education, socialization and preeminent among them, subsuming them all, enculturation. She further takes as a model relationship for the student to the teacher, especially in music education as that of the “musical apprentice” (1997, 30). This echoes Kodály, in particular. Jorgenson presents defining characteristics of each concept, but I believe tends to limit her conceptions artificially to make her points. For instance, I find wanting her definition of the concept of schooling as opposed to the concept of education. For Jorgenson schooling is both “what happens in schools” and “the undergoing of some sort of discipline whereby one is ‘formed’ or ‘patterned’ in a particular mould desired by a particular sponsoring group, institution, or public” (*ibid*, 5). Education, on the other hand, is defined by Jorgenson as a drawing out, eliciting or developing of a student’s potential by the teacher. For Jorgenson, education implies a more “naturalistic approach (in keeping with a student’s aptitudes, attitudes and desires)” (*ibid*, 14).

As an educator, I do not see the role of schooling to be different from the role of education. Rather, I believe that her definitions are entirely too limited in their scope, that “what happens in schools” is quite often rightfully called education by her definition. The concept of schooling which she seems to wish to impress upon us is a concept which is more indicative of a manner of Pink Floyd-like prejudice about schools than about the reality of their structure and work. Jorgenson eventually, as has been stated, indicates that both schooling and education are involved in music education. It seems to me that starting with a broader concept of education would be more helpful in this case, than to artificially try to create a more narrow and artificial

definition of the term for the sake of comparison with a limited concept of schooling...after all we are both talking in the final analysis about music *education*.

Ironically, Jorgenson's presentation of the nature of music is heavily weighted towards expanding what she sees as an overly narrow definition of what constitutes music. Again, this is in opposition to what she sees as distinctly "Western" approaches to such definition. She seems to see the essence of music as best understood within a context, what she calls the "sphere of musical validity." "(A) sphere of musical validity exists about a given musical genre, style, or tradition when similar cognitive responses or meanings are evoked through a shared symbolism that it communicates." It "is both inclusive and exclusive. It is inclusive in that the individuals within it hold shared beliefs, opinions and mores and act in certain prescribed and proscribed ways according to given expectations shared by a musical group. It is exclusive in that individuals and groups outside the sphere who do not share these beliefs and expectations are excluded from membership in it" (*ibid*, 37-8). This is in direct contrast to the approach of Orff, which supports the free exploration of all styles. Beyond this conflict with Orff, a supposedly "Western" and "exclusive" approach, Jorgenson's understanding of the essence of music seems to me to be too heavily weighted towards the social functions and effects of music, rather than being focused on the music itself. After all, I believe that we are both talking in the final analysis about *music* education, not cultural education. She, like Small, misses the universal aspects of music and music education which transcend culture.

Positively, Jorgenson does well to break down and define many of the various aspects of music education. These explorations are stimulating of self-reflection in the music educator. Also beneficial and insightful are her analyses of the concepts of methods and skills. She further recognises the eclectic nature of education, in

encompassing a great variety of aspects such as schooling, training, socialization and enculturation. But, in the final analysis, I personally believe that all of these aspects are subsumed by and are parts of ‘education.’ They do not stand on their own merits as separate from education, though they do stand as separate from music.

Enculturation, for example, is to me a largely extra-musical value, even though music is frequently used to enculturate children (by accident or by design). In the end, I believe that what is lacking in Jorgenson’s approach, as in Small’s and Reimer’s is 1. a definitive connection between her philosophical writings and practical methodology,<sup>108</sup> and 2. a recognition of the validity of the scientific/empirical essence of the processes of music teaching and learning. By largely rejecting experimental science and analytic philosophy, she divorces her own writings from potential well-springs of beneficial concepts and approaches to music education.

### **Gordon: Music Education as Pattern Education?**

Gordon’s Music Learning Theory is sometimes criticised by music educators for developing musicians who understand patterns, but don’t read music very well. The central concept in Gordon’s approach is indeed a cognitive concept, a concept of understanding... the concept of “audiation.” This may be defined as the ability to hear music in one’s head with understanding, when no actual sound is present. In Chapter One of this thesis, the philosophy of music education of Edwin Gordon was introduced as a model philosophical approach. I argue that it is perhaps the most effective, the most research-based, validly argued and empirically relevant philosophy

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<sup>108</sup> Jorgenson readily admits this, stating “I do not offer a definitive practical plan for music education. Rather, I wish to suggest significant theoretical questions and principles that may constitute a basis upon which such a plan may eventually be build and that ultimately have significant implications for the practice of music education” (1997, xii).

of music education yet conceived. Presently, I would like to elaborate on Gordon's Music Learning Theory, including the stages and types of audiation.

### *The theory of learning*

Gordon outlines the types and stages of audiation, constructs which are utilised to understand the ways in which people learn music in his book *Learning Sequences in Music: Skill, Content and Patterns* (1997). Gordon has arrived at these types and stages after intensive experimental scientific research into the ways in which people (especially children) learn music. According to Gordon, there are eight types of audiation:

- 1- Listening to music is the first type. It may occur "as we are listening to familiar or unfamiliar music. As we listen, we hear familiar and unfamiliar tonal patterns and rhythm patterns and it is by sequencing, recalling, anticipating and predicting the patterns through audiation that we give syntactical meaning to what we hear." (1997, 13). That is, we bring meaning to the music we hear through our recognition of familiar patterns and our analysis of unfamiliar musical patterns. We use both manners of pattern to broaden our understanding of the music listened to and of music in general.
- 2- Reading music is also known as notational audiation. This "takes place as we are reading the notation of familiar or unfamiliar patterns in both familiar and unfamiliar music. We may read a score silently, we may perform what we read, we may conduct from a score, or we may read as we listen to music." As we read, "we organise and audiate the essential pitches and durations and the essential tonal patterns and rhythm patterns from the series of symbols that we see, **without the**

**aid of aural perception”** (*ibid*, 15). We bring meaning to the notes on the page by drawing upon our own knowledge of music, hearing the music in our heads with understanding, even when no actual sound is present. This type of musical understanding is the first to require musical literacy.<sup>109</sup>

3- Writing music from dictation is another manner of notational audiation. It “takes place as we are writing from dictation familiar or unfamiliar patterns in familiar or unfamiliar music.” “When we write from dictation, we audiate what we have already aurally perceived, then we represent what we have audiated with symbols in notation.” (*ibid*, 15-6). This type of audiation requires a further expansion of the depth of our understanding of music including a further expansion of our musical literacy.

4- Recalling music from memory “takes place when we recall in our minds familiar patterns in familiar music and perform them vocally or on a musical instrument, conduct what our inner ear hears, or simply listen in silence. Gordon is at pains to note that recalling music in audiation from memory is different from simply using memorization. “Memorization does not serve audiation; it serves only to entrench physical movements, so that when persons whose audiation skills are not fully developed are singing or performing music on an instrument, they are dependent on muscular activity, such as fingerings and vocal fold movement, that have been established through the process of memorization to guide them in their performance.” (*ibid*, 16)

5- Writing music from memory involves notational audiation and a further expansion of our musical literacy. It “takes place as we write familiar patterns in familiar

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<sup>109</sup> For a related view of musical literacy, but one which relies on the limited requirement of decoding music as indicative of music literacy without the requirement of “auditory coding” or comprehending/audiating the music as indicative of literacy, see “Musical Literacy,” in *The Child as Musician*, ed. McPherson, (2006, 155-71). McPherson and Mills also imply that music literacy may not be important in music education and may actually get in the way of musical enjoyment.

music that we organise and recall through audiation” (*ibid*, 16). This involves the same process as in type four, but with the outcome of translating sounds into written notation instead of into a performance.

- 6- Creating or improvising music takes us to the edge of the highest level of cognitive functioning: creativity, the creating of something new. It “takes place as we are creating or improvising unfamiliar music, using both familiar and unfamiliar patterns, in silence or during actual performance. The level of organization necessary makes this level of audiation particularly demanding. “Each of the patterns in the music we are creating or improvising in audiation guides us in sequentially organizing in audiation additional musical patterns.” What we have created in audiation leads us to make creative choices about the next pattern to be audiated silently or in performance.
- 7- Reading and creating or improvising music involves both notational audiation and creativity. It “takes place when we are reading both familiar and unfamiliar tonal patterns and at the same time creating or improvising new, unfamiliar, music in silence or during actual performance.” (*ibid*, 17). Among other examples, Gordon cites the circumstance in which one is improvising a melody to a figured bass, or chord symbols. Another is a situation in which one may be reading indeterminate notation and creating ones own resolution of it.
- 8- Writing and creating or improvising music “takes place as we are writing both familiar and unfamiliar patterns and at the same time creating or improvising unfamiliar music. In includes notational audiation.” “The processes for types 7 and 8 are the same, the only difference is that type 7 culminates in reading, whereas type 8 culminates in the writing of music we have created or improvised” (*ibid*, 17).



The six stages of audiation (as opposed to the types of audiation) represent a progress of audiatational ability and therefore have direct relevance to sequencing a music curriculum. They range from the extremely basic, to the complex and anticipatory. Notice that Gordon again distinguishes mere memory from audiation. For example, stage four requires not a retaining in memory but a retaining in audiation. He makes this distinction, even though audiation is a form of memory, to point out the necessity for understanding to be present in audiation. We have all recalled patterns and sung them without actually audiating the patterns, without understanding their complexities. The six stages of audiation are:

- 1- Momentary retention
- 2- Imitating and audiating tonal patterns and rhythm patterns and recognizing and identifying a tonal centre and macrobeats
- 3- Establishing objective or subjective tonality and meter
- 4- Retaining in audiation tonal patterns and rhythm patterns that have been organised
- 5- Recalling tonal patterns and rhythm patterns organised and audiated in other pieces of music
- 6- Anticipating and predicting tonal patterns and rhythm patterns

Gordon's philosophy is born of the analytic tradition focused on creating sound arguments and on utilizing the scientific method in educational research. Dr. Gordon and his graduate students have done extensive research on the ways children learn music. He has utilised this research as the basis for the development of a

philosophy of music, philosophy of music education, a developmental psychological theory of the ways and sequence in which children learn music and the various music educational methods and techniques developed by him and by his colleagues. In the analytic tradition, Gordon defines terms carefully and with concision prior to using those terms and the concepts to support his theory. When the present use of language is inadequate to his conceptions, he coins new terms to allow for a deeper understanding of the nature of music and music education. As was stated in Chapter One, he uses his findings to inform his philosophy, though he would probably not call his work a ‘philosophy.’ Gordon refers to his conceptual framework primarily as a “music learning theory” rather than a philosophy and considers that any methodology which aligns with it should be effective. But, I believe that contained within Gordon’s work is a theoretical framework which may clearly be called a philosophy of music education. I will endeavour to present this philosophy in detail beginning with the definition of some terms used and concepts developed by Gordon. I pair each term with another term for contrast, somewhat in the manner of Xenon, in order to make both terms conceptually more clear.

### *Definition and Contrasting of Core Terms utilised by Gordon*

#### **1. Audiation vs. Aural Perception:**

Revising and expanding on concepts presented in Chapter 2, audiation is the most important term among many which must be defined in order to fully appreciate Gordon’s thought. Gordon has coined the term “audiation” and defines audiation as the situation...

“when we assimilate **and comprehend** [emphasis is his] in our minds music that we have just heard performed or have heard performed sometime in the past. We also audiate when we assimilate and comprehend in our minds music that we may or may not have heard but are reading in notation or are composing or improvising” (1997, 4).

Gordon compares this term to the commonly used phrase: “aural perception.” Gordon defines aural perception as the situation “when we are actually hearing sound the moment it is being produced” (ibid, 4). Importantly, in contrast to this, in audiation, the sound need not be present to be perceived, rather it may be only “heard” in the mind... audiated. Individual sounds are audiated within the context of their relationship to other sounds and further within a tonality and a meter. Another contrast between the two concepts is that aural perception implies no requirement of understanding. We may simply be hearing sound and but not bringing much if any meaning to it.

## **2. Audiation vs. Imitation (inner hearing):**

In comparison to aural perception, audiation involves understanding. Another contrasting concept is imitation: the rote repetition of information without the necessity of understanding or bringing meaning to the information. “Imitation, sometimes called inner hearing, is a product, whereas audiation is a process” (1997, 9). Of course, a process does occur in the imitation of sound, but the process does not necessitate the metacognition of the process. It may occur without conscious thought. Again, this distinction has important music educational consequences. While imitation “is a **reactive response** and has only initial and limited value for learning,

because unless we audiate what we have just imitated, what we learn by rote we soon forget, as is so often the case” (1997, 9-10), audiation, on the other hand “is an **active response**,” a process of looking forward, anticipating or predicting what is to come.

### **3. Sound vs. Music:**

Gordon is concerned to make clear the similarities and differences between sound and music. He outlines this matter in a series of five points:

- a. Sound “becomes music only through audiation, when, as with language, you translate the sounds in your mind to give them meaning.”
- b. “(T)he meaning you give to these sounds will be different on different occasions as well as different from that given them by any other person.”
- c. “Your level of music aptitude and the extent of your education and experience determines (sic) the quality of meaning you are able to offer to music at any given time.”
- d. “This process is the same as for thinking and giving meaning to speech.”
- e. “When you are listening to music, you are giving meaning to what you just heard by recalling what you have heard on earlier occasions. At the same time you are anticipating or predicting what you will be hearing next, based on your music achievement.”

Thus, turning sound into music requires a listener to audiate what is being performed, not just to hear the performance without thought. Audiation occurs when we bring meaning to the music, meaning born of our own level of understanding of the sound. As a music educator, in order to avoid simply teaching “sound arts” one

must teach higher-order thinking about sound. Then one may consider oneself a music educator.

#### **4. Music vs. Language:**

Music educators, in order to teach the understanding of music, must themselves understand the way in which children learn music. Gordon considers music and language to have some similarities in the ways they are learned which are useful to explore for the purpose of understanding and teaching music. However, Gordon makes it clear that music is not a language. He recognises that music does not have semantics (it has no words, grammar or propositional knowledge present, no truth-value), although music does have a syntax (“an orderly arrangement of sounds”).

“Language is the result of the need to communicate. Speech is the way we communicate. Thought is what we have communicated”...”Music is the result of the need to communicate. Performance is how this communication takes place. Audiation is what is communicated” (1997, 6).

But, it is important to note that what is audiated is, as Gordon has pointed out, somewhat subjective as one’s “music aptitude and the extent of [one’s] education determines (sic) the quality of meaning [one is] able to offer to music at any given time.” This subjectivity of interpretation parallels the use of natural language in the thought process. To borrow Gordon’s phrasing and applying it to natural language, one’s linguistic aptitude and the extent of one’s education determine the quality of meaning one is able to offer to a use of language at any given time. As will be

demonstrated, these similarities between music and language have important music educational consequences.

### **5. Aptitude vs. Achievement:**

This distinction between aptitude and achievement marks Gordon's philosophy as rooted in the empirical data of cognitive science and developmental psychology.<sup>110</sup> Gordon asserts that all children have music aptitude. The developmental psychologist Howard Gardner also makes this assertion. The evidence he offers for this assertion is based on the aptitude or intelligence meeting a set of criteria. These are described by Susan Hallam in Chapter 5 "Musicality" in *The Child as Musician*, (2006).

These are potential isolation by brain damage, the existence of prodigies and other exceptional individuals, an identifiable core operation or set of operations, a distinctive developmental history, along with a definable set of expert end-state performances, an evolutionary history and evolutionary plausibility, support from experimental psychological tasks, support from psychometric findings and susceptibility to encoding in a symbol system. Gardner believes that intelligences are educable – the result of a constant interaction among biological and environmental factors- potentials that will or will not be activated depending on the values of a particular culture, the opportunities available in that culture and the personal decision made by individuals and their families (Hallam, in *The Child As Musician*, 2006, 96).

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<sup>110</sup> His work parallels that of Howard Gardner, a developmental psychologist who originally hypothesized seven multiple intelligences or aptitudes that all humans possess to varying degrees, though he has more recently added to that number. One of these original seven is the musical intelligence. Importantly for education, Gardner views the individual as a collection of aptitudes and suggests that the intelligences or aptitudes are all independent of each other (1993, 26-7).

Music seems to meet these criteria, justifying the designation of a musical intelligence or aptitude, in Gardner's view. Gordon further asserts, as an inference from his own research data, that aptitude in music is at its highest point at the moment of birth. Through experiment, Gordon has discovered that without appropriate stimulation aptitude will decrease over time, but if given the appropriate environment, that aptitude may instead be held at a high level throughout childhood and into adulthood. Again, through experimentation, Gordon has discovered that at about age nine changes occur in the brain in all children which cause aptitude to become fixed the remainder of one's life. Similarly, it is the experience of teachers of language that natural languages are also more difficult to learn following this period of change, this period of the ossification of aptitude. Most important as regards the tasks of a music educator, prior to the age of nine musical aptitude is developmental. That is, musical aptitude is capable of being developed and increased with the appropriate musical stimulation prior to age nine. Then, from approximately age nine, the focus of music education must be firmly on the development of achievement.

Gordon has recognised through his research that there are at least two types of musical aptitude which each human possesses: rhythmic aptitude and tonal aptitude. Individuals vary not only in their overall musical aptitude, but in these two types of aptitude. While one individual may have a high rhythmic aptitude, they may have a low tonal aptitude or the reverse. While aptitude represents our potential to achieve, few people ever achieve at a level consistent with their full potential.

Musical aptitude may be empirically measured. Gordon has worked tirelessly to develop instruments (tests) which may be used to measure tonal and rhythmic aptitude accurately and without the interference of the effect of other aptitudes. For

instance, he has worked to eliminate the need to learn to read natural language in order to complete music aptitude exams through the use of pictorial representations of the concepts of same and different. Children need only circle faces (happy and happy representing “same” or happy and sad representing “different”) in order to answer questions. A rhythmic question might involve the playing of two identical or two varied rhythmic patterns one after the other, with the child circling faces appropriately. A pitch (tonal) question might involve the playing of two identical series of three pitches each, or two varied series (tonal patterns), with children circling faces appropriately. Because of this, the musical aptitude of children as young as 5 years old or younger may be measured accurately.<sup>111</sup>

Again, musical aptitude is the potential to learn music which each of us has. In contrast, musical achievement is our actual learning in music, regardless of our potential. Musical achievement is often measured subjectively through musical performance. But while a high achievement may indicate a high aptitude, often students with a moderate aptitude may achieve at a high or a low level due to the effect of other factors such as social maturity (interpersonal intelligence), the ability to reflect on their own performance (intrapersonal intelligence), physical strength and coordination (bodily kinaesthetic intelligence) and of course the varied educational opportunities made available to those students. What is perhaps most important to note is, as was noted previously, that aptitude is developmental until about age nine. Therefore, instruction in music (including a variety of tonal and rhythmic experiences) prior to that age is crucial for a child’s eventual educational achievement, as that is the time of the setting of a child’s future musical possibilities. Though a child’s achievement may still be hindered by other factors, even in a child

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<sup>111</sup> See *Music Aptitude and Related Tests: An Introduction*, GIA Publications, Chicago.



with a high musical aptitude, all children may achieve at some level in music if given appropriate instruction.

## **6. Rhythmic and Tonal Patterns vs. Notes:**

This distinction between patterns and individual notes reflects the conflict between philosophies which emphasize the inherent connectedness of musical knowledge and those philosophies which emphasize theoretical knowledge as a separate aspect within the discipline of music. Though in the Gordon philosophy, at the level of theoretical understanding, individual note pitch names, duration names and scales are studied (and prior to that rhythmic and tonal syllables are used to make verbal associations with patterns), “(s)tudents are not taught to discriminate between individual pitches or durations nor are they taught scales in learning sequence activities at the aural/oral level.” As was outlined in Chapter Two, the aural/oral is the earliest level of learning. At this level learning consists of rhythmic and tonal pattern chanting and singing, without reference to notation or even rhythmic and tonal syllables. Rhythmic and tonal patterns are learned in a sequence created (or perhaps better stated as “discovered”) by Gordon. These tonal and rhythmic sequences move from the simple to the complex, from the most easily learned to the most challenging. At later stages of learning within Gordon’s Music Learning Theory, the use of *solfeggio* is essential to eventually allow students to come to read and understand music. For those with a high musical aptitude, a high musical intelligence, such tools as *solfeggio* are sometimes not necessary for the reading and audiating of music.<sup>112</sup> But for most, the *solfeggio* is the window through which audiation may be achieved.

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<sup>112</sup> Gordon states: “Of course, when vetted, it is clear musical geniuses are not reliant on solfege to engage in lofty musical pursuits, but the great majority of persons who fall somewhere below the genius level can benefit from familiarity with solfege when taught prudently. Moreover, it is

## 7. Decoding Notation vs. Comprehending Notation (Notational Audiation):

This distinction between decoding and comprehending marks Gordon's philosophy as rooted in an understanding of the connections between learning natural language and learning music. Gordon laments that too often students learn to make music without audiating (without hearing **and** understanding), relying instead on imitation and musical memory without notation or on the simple decoding of notation. For example, a pianist may learn to play by number, or by sight, or by feel of keys without audiating what the music will sound like prior to playing. A brass or woodwind player might play by fingering connecting note to number of finger through a decoding process, rather than thinking the sound (audiating) prior to playing. A guitarist may simply rely on the feel or sight of fingering, string and fret number without the use of understanding. It is because of the instrumentalist's ability to make "music" without understanding, that singing is such an important aspect of Gordon's music learning methods. Though students may be able to make music through decoding on an instrument; unfamiliar music which is not modelled will be unable to be sung without the ability to both decode and comprehend the written music (again, unless sung by rote following the singing or playing/modelling of the pattern by another person and therefore relying on musical memory rather than reading).

Gordon asserts that the use of tonal and rhythmic *solfeggio* is necessary for most people to gain the ability to notationally audiate, that is, to read notation and hear the music one is reading without the actual sound being present. In his methods, Gordon relies greatly on tonal and rhythmic syllable systems which have evolved over

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conceivable professional musicians who rely on tactile skill and theoretical knowledge could enhance their musicianship by studying solfege" (2009, 11).

centuries. However, he has modified, expanded and ultimately improved these versions of previously developed systems.<sup>113</sup> Students learn to associate patterns with syllables and then learn to associate syllables with symbols (notes and rests). The audiatonal learning process may be thought of as similar to the process of natural language translation. In natural language translation, spoken patterns of phrases are translated into the meanings of a second language and then transcribed into the symbols of that language. In the audiatonal process, sound patterns are translated to rhythmic and tonal syllable patterns and then transcribed into notational symbols.

### *The philosophical approach*

What I consider to be Dr. Gordon's philosophy of music education was arrived at through a lifetime of research and empirical field testing in the developmental psychology of music<sup>114</sup> undertaken by Dr. Gordon and his graduate students at various universities (especially The State University at Buffalo, New York and Temple University in Philadelphia, Pennsylvania). His approach centres on the instructional consequences resulting from an understanding of the concept of "audiation", a term coined by Gordon. Again, audiation is the ability to hear and understand music, when no sound is actually present. Along with this central focus, his approach also includes the previously outlined and contrasted elemental concepts (among others), many of which have connections to present New Zealand *de jure* and *de facto* music educational philosophy: that every child can learn music, that every child can learn to sing, that every child has a musical aptitude, that every child has the

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<sup>113</sup> Gordon's syllable systems will be compared with several other competing systems at the conclusion of this work.

<sup>114</sup> See Gordon, Edwin. "Toward the Development of a Taxonomy of Tonal Patterns and Rhythm Patterns: Evidence of Difficulty Level and Growth Rate." *Experimental Research in the Psychology of Music: Studies in the Psychology of Music*, 9, 1974, 39-232 and Gordon, Edwin E. "The Effects of Instruction Based upon Music Learning Theory on Developmental Music Aptitudes." *Research in Music Education*, International Society for Music Education Research Commission, 2, 1988, 53-7.

ability to achieve musically, that movement education should be linked to music education, that music is made of tonal and rhythmic patterns, that instruction in patterns should be sequential and targeted according to children's music aptitudes and that most children learn to understand tonal and rhythmic patterns through the use of tonal and rhythmic *solfeggio*.

Recalling again the elements needed in order for something to be a philosophy of music education:

- 1- an expression of what music is,
- 2- an expression of what is important and valued about music,
- 3- an expression of the relationship between music and humans and
- 4- an expression of the ways in which humans learn music.

...*prima facie*, Gordon's "Music Learning Theory" seems to fit these requirements.

Gordon's work contains a comprehensive explanation of music's nature, music's value, music's relationship to humans and how humans learn music. Out of his theory has grown a series of methodologies, some developed by Gordon, some by others, which are aligned with the elemental concepts listed above and inherent in what I consider to be his philosophy of music education. Methodologically, he has personally undertaken the redevelopment and expansion of historic systems of music aptitude testing, the redevelopment of historic systems of tonal *solfeggio*, the redevelopment of historic systems of rhythmic *solfeggio* and the identification and sequencing of rhythmic and tonal patterns for use in the teaching and learning of music. Having defined and contrasted some core terms utilised by Gordon, I will now explore Gordon's work in relation to each of the four aspects of what I believe is

required for something to be a philosophy of music education in an attempt to justify my assertion that Gordon's work is indeed a philosophy of music education.

*What is music?*

Gordon states that, although sound is not music, "(s)ound becomes music...through audiation, when, as with language, you translate the sounds in your mind to give them meaning." Audiation is the term coined by Gordon which he uses to differentiate his concept from mere audition or aural perception. Audiation, instead of simple hearing, perceiving or even inner-hearing "takes place when we assimilate **and comprehend** in our minds music that we have just heard performed or have heard performed sometime in the past. We also audiate when we assimilate **and comprehend** in our minds music that we may or may not have heard but are reading in notation or are composing or improvising" (1997, 4; bold is the author's). Speaking philosophically, Gordon further addresses the meaning of music, endorsing an initial position very similar to Davies on the subject. "The meaning you give to these sounds will be different on different occasions as well as different from that given them by any other person. Your level of aptitude and the extent of your education and experience determines (sic) the quality of meaning you are able to offer to music at any given time" (1997, 5). Thus, for Gordon, music is here presented as a wholly human phenomenon, for without human action in the creation and/or perceiving of music, there is only sound, or perhaps only the dumb silence of those unable to read music. It is clear that Gordon has answered this first question in his writings and that the first aspect is fulfilled.

*What is important and valued about music?*

Gordon, following on from this definition of music, recognises that music's value is inherent in human abilities to make and perceive music. "Audiation is the understanding of the flow of music. There is value in being able to audiate the flow of music whether or not one understands notation or music theory and jazz and folk artists demonstrate this every day. The value of understanding notation and music theory without being able to audiate, however, is questionable" (1997, 8). What makes music valuable and important, then, is that it is able to be made and perceived with understanding by humans. As we shall see, Gordon emphasizes both the process and the product of music as being valuable.

*What is the relationship between music and humans?*

The process of music involves the use of human musical skills, skills which each of us is able to develop. "Music skills include, for example, listening, singing, moving, creating, improvising, reading and writing, whereas music content refers, for example, to tonal patterns and rhythm patterns of different levels of difficulty in various tonalities and meters" (1997, xv). The content of music is the musical product. Humans can appreciate this product. Appreciation of music necessitates understanding of music. For Gordon, much of the value of music is in its understanding by humans.

"When we appreciate music through understanding, we do not **take** meaning from music. Music "hears" us, we do not hear music. We **give** meaning to music and music in return sensitively guides us to a better understanding of our total selves and our environment"... "As we listen to music, we develop an inner centre of balance through a sense of freedom, rest and relaxation and we feel gratification and

expectation without anxiety. We free ourselves to become a microcosm of nature by becoming one with nature. That is, we become to music what music already is to nature. Not only through audiation does music bring us comfort but, perhaps most important, it makes understanding through non-verbal insight possible. The same cannot be said for thinking in language and life in general” (1997, 33).

The expectation aspect of “gratification and expectation without anxiety” may be considered to be constituted in that expectation which comes with informed audiation of music; for instance from anticipating what is to come in a familiar or unfamiliar piece of music. We are further gratified when our expectations are fulfilled in familiar ways (a perfect cadence, for example) or when fulfilled in unfamiliar but clever ways which we may appreciate with understanding (this would vary according to our own education). For Gordon, it is through this gratification of knowing and understanding that we experience freedom, rest and relaxation... a balance in our lives. Gordon parallels this balance with that balance inherent in nature, a balance which has been recognised by the ancients and famously articulated by Aristotle as the Golden Mean... moderation in all things. Gordon continues with what I interpret to be a description of the qualia of our aural experience, those aspects of experience which are perhaps impossible to communicate fully through language. For example, instances of the qualia of sight include the quality of redness, which we can experience individually, but have great difficulty describing to others in any other way than through tautology, though we can of course describe redness scientifically as its place on the visible spectrum between infrared and orange. In sound, an instance of qualia may include the perceived quality of tonality like major or minor which we may describe scientifically as the relation between tones and their wavelength. But the actual experience of the sound of which (the qualia of the sound) is not satisfactorily

describable through language (though “happy” sounding and/or “sad” sounding are often used in unsatisfactory attempts to describe their differences).

Most importantly, these human connections to music are universal. “All students are capable of learning music” (1997, 25). (A)ll students follow the same process to appropriately learn music” (*ibid*, 25). As we’ve seen, music, for Gordon, is a distinctly human creation...sound only becoming music through the intervention of human perception and intelligent understanding of sound. This is Gordon’s most fundamental understanding of the human relationship with music.

*What are the ways in which humans learn music?*

So, if all students are capable of learning music, how is it that they do so? Music must be taught to be learned by most students. The fundamental process necessary to fully learn music is the process of audiation. “Teaching is an art but learning is a process” (1997, 26). “Through the process of audiation, we sing and move in our minds, without ever having to sing and move physically. We learn from the outside in, from the general to the specific” (1997, 6).

As was stated and outlined in Chapter Two, Dr. Gordon has discovered and elucidated a sequence of learning which likely occurs in all learners of Occidental music.<sup>115</sup> All learning of music which involves understanding hinges on the development of audiatonal ability. Additionally, Gordon has developed an understanding of two particular types of musical learning which he believes must occur for students to be fully educated in music (regardless of whether schooled in

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<sup>115</sup> Gordon recognises that ethnomusicologically, the sequence of patterns he has elucidated is not entirely satisfactory in the case of oriental musics which sometimes utilise quarter tones. Gordon states: “If and when quarter tone music becomes prevalent in our culture, either an additional tonal system will need to be devised to incorporate quarter tones or an existing system will need to be adapted for that purpose. Those limitations notwithstanding, however, movable “do” with a “la” based minor serves well for audiating and reading all Occidental styles of music, including contemporary music” (2009, 39-40).



Oriental or Occidental music): discrimination learning and inference learning.

Discrimination learning involves the discrimination by the student of the similarities and differences among rhythmic and tonal patterns and their syllabic and symbolic representations within contexts of metre and tonality. The sequence of discrimination learning from the most basic to the most advanced is 1. aural/oral learning of tonal and rhythmic patterns, 2. verbal association of tonal and rhythmic patterns with vocabulary names, 3. partial synthesis of the syntactic relationships among tonal and rhythmic patterns, 4. symbolic association of patterns and written music notation and finally complete synthesis of the patterns and their relationships to metre and tonality. Inference learning moves beyond rote-learning and symbolism to an understanding of the usefulness of patterns and their relationship through generalization, improvisation and full theoretical understanding.

I believe that in fulfilling these four requirements, Gordon's work, among other things, may be spoken of accurately as a philosophy of music education.

#### *The methods and their justification*

Methods have been developed by Gordon and others which are based on or aligned with Gordon's philosophy of music education, especially his concept of audiation. Gordon himself suggests that the use of other methods such as Kodály, Orff or Dalcroze may be made more effective if their curricular content is aligned with or their bases are expanded to include his concept of audiation. In particular, Gordon advocates the teaching of music be infused with the teaching of rhythmic and tonal patterns in a manner or process aligned with the six stages of audiation. That is, patterns should be taught through listening and momentary retention, then imitating and audiating tonal patterns and rhythm patterns and recognizing and identifying a

tonal centre and macrobeats, then establishing objective or subjective tonality and meter, then retaining in audiation tonal patterns and rhythm patterns that have been organised, then recalling tonal patterns and rhythm patterns organised and audiated in other pieces of music, and finally anticipating and predicting tonal patterns and rhythm patterns.

Similarly, a Gordon-based curriculum may be assumed to include instruction in the eight types of audiation. That is, listening to music, reading music, writing music from dictation, recalling music from memory, writing music from memory, creating or improvising music, reading and creating or improvising music, as well as writing and creating or improvising music.

### **Endorsement of Gordon's Philosophy of Music Education**

In contrast to other philosophers of music education, especially Jorgenson, Small and even Elliott and Reimer, Gordon's approach to music education is philosophically analytic and experimentally scientific. It is based on what is argued philosophically using sound argument including the utilization of conceptions of the relationship between humans and music which have been supported through experiment and replication as well as what may be measured regarding student aptitude and achievement. This focus on experimental psychology does not mean that Gordon's approach is anti-intellectual... just the opposite. The intellectual rigor involved in the analysis of data as well as the creation and justification of Gordon's arguments is I believe extraordinary in music educational philosophy. This is not to say that Gordon's conceptions stand alone in music educational philosophy. Rather he would be the first to admit that most of his work rests on the shoulders of previous philosophers and their work. Keeping this lineage in mind, I would like to suggest that

in my overall comparison of these various philosophies of music education, several overlapping aspects present themselves (found in most approaches):

- 1- the importance of musical performance in music education,
- 2- the connections between music and language in music education,
- 3- the importance of movement in music education,
- 4- the importance of universal music education.

However, these four foundational aspects of a philosophy of music education are not enough for creating the basis for a sound music educational philosophy.

Gordon has more to offer beyond these overlapping concepts. Again, what sets Gordon's approach apart from others is his firm philosophical and scientific grounding. Out of this grounding have come several key concepts **not** present in other approaches to music educational philosophy:

- 1- the conception and importance of audiation,
- 2- the conception of aptitude as developmental and measurable and its importance in the differentiation of instruction,
- 3- the importance and consequences of the distinction between music aptitude and achievement,
- 4- the definition of rhythmic and tonal aptitude as twin aspects of larger musical aptitude or intelligence,
- 5- the identification and sequencing of rhythmic and tonal patterns,
- 6- the emphasis on music literacy as involving both decoding and comprehending notation (what Gordon calls "notational audiation").

Rather than indicating that Gordon's approach is limited to pattern education, all of these aspects form the foundation for the most important differentiating and perhaps defining aspect of Gordon's philosophy: his emphasis on music education as music education. Though appearing tautological, this conception of music education may be more clearly defined as an emphasis on teaching and learning purely musical content. Though often viewed as too complicated and theoretical, Gordon's conception is not strictly cognitive in nature (Indeed, he is open to using an eclectic mix of music methods, all within the context of an understanding and development of audial ability). Conversely, what is often considered musical knowledge and emphasised in other philosophies of music education, it seems to me, is not purely musical in nature. For example, Elliott's emphasis on musical performance knowledge is really an emphasis on a combination of musical knowledge with social and physical knowledge, among other forms of knowing. The social knowledge aspect of this manner of musical knowledge (rooted in what Gardner might refer to as the interpersonal intelligence) allows the performer to interact effectively with their audience and with other musicians. The historical knowledge aspect of this manner of musical knowledge allows the performer to make music appropriate to the style, including the use of performance conventions (much of this knowledge is firmly rooted in what Gardner might call the Linguistic intelligence). The technical physical knowledge aspect of this manner of musical knowledge (what Gardner might call the bodily kinaesthetic) allows the performer to move and breathe effectively, manipulating their chosen instrument fluently. The purely musical knowledge involved is the ability of the performer to hear and predict musical tonal and rhythmic patterns within the context of the music. This musical knowledge is not necessarily theoretical knowledge in the sense understood in the context of conventional notation,

but may rather involve a variety of complex understandings of patterns and their relationships. These complex understandings of sound allow for the recognition of familiar patterns, the anticipation of familiar patterns in unknown music, as well as the creation of sequences of patterns through improvisation, a form of extemporaneous composition. Importantly, all of these are possible in silent audiation, without any necessity of performance on the part of the auditor.

As a result of the soundness of these unique conceptions and their empirical importance to music and to music education, I endorse Gordon's approach to music educational philosophy. Flowing from and continuing the secondary path of argument, the best philosophy of music education is one which, I believe, incorporates an analytic approach to philosophy, a philosophy of music which is soundly argued, a philosophy of education which is perennialist and a philosophy of music education which is all of these, as well as being effective in educating students with justice. A philosophy of music education should be comprehensive, systematic and consistent, as well as justifiable. Gordon's is such a philosophy. Gordon's views are analytic in approach, taking apart concepts, including the most basic, and creating new concepts when necessary in order to dig deeper into conceptions of music and music education. Through this philosophical process, he is involved in recognising what music is and what it is not philosophically, especially in terms of music's relationship to natural language and to emotional expression, but also in its material and epistemological relation to human intelligence and other kinds of content knowledge. Further, Gordon recognises music's perennial importance as a discipline and as a universal aspect of what it is to be human.

Following the outlining and analysis of various music education philosophical approaches in the literature (and perhaps applied in the New Zealand context)

including aspects which many hold in common, I have attempted to demonstrate that Gordon's approach to music educational philosophy 1. utilises an analytic approach to philosophy, 2. contains a soundly argued approach to the philosophy of music, 3. shows a perennialist approach to educational philosophy, and 4. shows itself to be a comprehensive, systematic, consistent, and justifiable philosophy of music education. I now move to the concluding chapter in the development of the philosophical context of the hypothesis. Continuing to build and extend the secondary path of argument, within the intellectual context of these philosophical disciplines I attempt to link the historical context and intellectual history, particularly in relation to the value of music, from which New Zealand music education has emerged and within which it presently functions. Thus, in this continuing expansion of the breadth and depth of understanding necessary in which to either prove or disprove my hypothesis, the history of music education (especially, emphasizing the intellectual history, or history of ideas) is now explored. This exploration is also undertaken in support of my quest to expose the conceptual framework underpinning the discipline of the philosophy of music education, especially as applied in the New Zealand context.

## Chapter Six

### **The Intellectual History of Western Music Education and Its Connection to Present-day Beliefs and Practices in New Zealand Music Education**

The twin paths of argument I am following in this thesis are respectively focused upon 1- coming to an understanding the significance of my survey data in relation to my aims regarding the *de jure* and *de facto* philosophies of music education of New Zealand schools and 2- coming to a contextual understanding of the relevant framing discussions involving matters philosophical and historical surrounding these aims. I have thus far pursued an exposition and analysis of philosophy and its connection to the philosophy of music, an exposition and analysis of the philosophy of education and an exposition and analysis of the philosophy of music education. In all cases I have endorsed viewpoints which I find compelling and which support my secondary path of argument. My main intention in this chapter is to expose and develop an understanding of the history, especially intellectual history (the history of ideas), of music education so that my hypothesis may be comprehensive in the breadth and depth of its meaning and either justified or dismissed accordingly (on the secondary path of argument).

In order to fully understand the present, one must understand the past. For the purposes of this study, it is necessary to come to an understanding of how music educators have arrived at the present situation. By default, the intellectual history of music educational philosophy, methods and materials is a part of the context of one's instruction as an educator. Of course, the present value which educators place on music, as educators, has been shaped by cultural and historical influences as well as by formal academic training. It is crucial that music educators build a personal

awareness of such in order to come to an understanding of why they teach what they teach in their classrooms today. Further, it is necessary for educators to analyse and understand their present philosophy, methods and materials of instruction in order to ensure their usefulness for their contemporary situation. An important part of that analysis involves understanding the origins of educational concepts which educators may regularly take for granted.

Sadly, the respect for and understanding of history is not commonplace. Anecdotally, in my own experience as a trainer and supervisor of music teachers, it is not unusual for methods and materials to be rejected by contemporary teachers simply because of their antiquity. The ‘tried and true’ methods of the past, both Western and Non-Western, may be more valuable than many contemporary music educators realise. In most cases, a lack of a realisation of the value of historical methods and materials may simply be due to the manner of one’s training. Any historical methods which are not well understood may too easily seem to teachers to be irrelevant to ‘the students of today’ or to our best guess at what ‘tomorrow’s schools’ may entail. Similarly, on the other side of the chronological coin, I’ve found that innovative methods and new materials are often rejected by teachers simply because they are different from the way the teachers learned, or because a change in methods is perceived by the teachers to be too much of a challenge. I believe that the belief that ‘you can’t teach an old dog new tricks’ is widespread. Frequently, methods old and new are put in the ‘too hard basket’ because educators perceive themselves to lack the time, training and understanding to use them. I believe that if teachers are given the time and training to understand the origin and purpose of music educational philosophy, methods and materials, they may appreciate them more fully and use them more effectively. I will utilise this chapter to trace the intellectual history of



music education (in extreme abridgement!) over the course of 2500 years from the Ancient Greeks and Hebrews through present day New Zealand following a path mainly focused on the development of Anglo-American thought in music education. This history will include an analysis of the value placed on music by members of various cultures and in particular by music educators in their particular time and place, but will focus mainly upon connections with concepts troubling English-speaking societies in modern times.

It is likely that music has been part of human society since pre-historic times. It is not known when music was first identified as a subject deserving of educational attention. What is known is that music has been an important part of religious ceremonies in many cultures for millennia. According to Peterson, Hasker, Reichenbach and Basinger, religion may be understood as that which is “constituted by a set of beliefs, actions and emotions, both personal and corporate, organised around the concept of an Ultimate Reality” (1991, 4). The authors of *Reason and Religious Belief* further suggest that “we experience God or Ultimate Reality in a variety of ways.” They note that Richard Swinburne claims that there are five types of religious experience, of experience of Ultimate Reality. Importantly, all but two of the five involve the experience of God or Ultimate Reality through some object which is either sensory or may be described in normal sensory language (1991, 14-6). Religious experience, though difficult to define and mysterious in its aspects, often relies upon the senses for its arousal. Felt objects, sights, tastes, smells and especially sounds are often called upon to help lift us to a state of connection with God or Ultimate Reality. Due to this historical reliance upon the sensory in religious experience, it is likely that those with a high musical aptitude in any society would have gravitated towards leadership in the religious activities of ancient cultures. Oral

traditions of singing and instrumental performance have been passed on, modified and developed from generation to generation, often within families. Documentation of ancient musical traditions is scarce, as documentation ideally requires a written language or written music, as well as the material preservation of instruments, pictures, text and/or notation for thousands of years. We may only guess at the uses and value of music in many cultures past. However, documentation does exist of some ancient musical and music educational practices. The ancient Greeks are an oft-cited example of a society with such documentation. I will begin our travels through the history of music, music education and music's value (religious or otherwise), from the ancient Greeks and continue to the present day.

### **The Ancient Greeks: Music as socially and cognitively valuable**

The Greeks are often chosen as a point of departure for study, as their traditions have had such a lasting influence on European culture. The ancient Greeks, especially the Athenians, had a rich musical tradition which has been documented and preserved. It is important to note that Spartan society and education were quite different in this respect from the Athenian. I will mainly focus upon the Athenian. As Boyd notes:

“(B)oth were thoroughly practical and aimed directly at preparing the boy for his adult activities as a member of State. But Spartan life and Athenian life being different, there was a like difference in their educations. In Sparta the boy was trained to be a soldier-citizen: in Athens he was trained not only for war, but for peace. Thus while gymnastics in some form were the chief concern of the Spartan discipline, the Athenian schools added to gymnastics a

training in music, with all that it implied, and even their gymnastics were modified in accordance with the requirements of their finer aesthetic sense.” (1959, 17)

Rainbow notes that some Greek music has been preserved in letter notation which was used as early as the 5<sup>th</sup> century BCE. Fragments of notated music exist carved in stone or written upon papyrus dating back to the 3<sup>rd</sup> century BCE. Several writers about music, Lycurgus (fl.800 BC) and Solon (fl. 600 BC), wrote of singing and the use of instruments such as the lyre in official capacities (2006, 15). Music was also used as an educational tool by the officials of Ancient Greece. It seems that odes, sung lyric poems (ode coming from the Greek *aeidein*, to sing), were sometimes used in ceremonial occasions in Ancient Greece to project attitudes towards leaders and the state which it was deemed would be helpful to those leaders. In a way, this was an effort at education **through** music, if not education **in** music itself. This educational role, to assist in the inculcation of ideas and remembrance of text, was how music found some of its value in Greek society. “It was thus as a vehicle and mnemonic for verbal instruction that music found its initial role in education. But, as Greek civilisation advanced that contribution was to be greatly enlarged” (*ibid*, 15-6). This instrumental valuing of music (valuing music as a means to an end and not as an end in itself), continues to be the most common way in which music is valued educationally today.

Plato’s writings on education are well known. His writings reflect the idea that music is primarily to be valued for its social effects. His best known writing is likely to be the educational allegory of the cave, a part of the Republic. Indeed, the moral preparation of a well-educated citizen was one of Plato’s primary philosophical

interests. In the Republic, Plato devotes an entire section of Book III to the requirements of music education. A cautionary note: it must be understood that “music” as spoken of by the ancient Greeks referred both to **sound arts** as we understand them today as well as to other arts, such as dance and drama and to other elements of culture. Plato understands music’s importance (as we understand the term music today) to be tied to its use as **a tool to accompany and support language**. As a consequence, simplicity of music and musical instruments was likely valued by Plato, so as to not take away from the text being transmitted through music. Similarly, the rhythms and modes (tonalities) recommended by Plato to be used are only those which present the proper accompaniment to the mood and metre of the text. In the opinion of H. D. P. Lee, Plato sums up the general function and purpose of music education as a vehicle...

“to train both character and moral and aesthetic judgement, these last two being closely allied. The influence of environment on growing minds is again emphasized: it is because of this that so rigid a censorship of the music and poetry to be used in education is required” (notes accompanying Plato’s Republic, 1963, 141).

Beyond this, both an understanding of the beauty of form and of good music is the consequence of the goodness of character of the musician, according to Plato. The ability to make right judgements based on principle is, to Plato, in some respect a consequence of a child’s musical education. Teaching a student to love beauty is an important object of education. Since an understanding of beauty is imperative to right judgement, generally, musical understanding has great importance. With an improper

training in music and the related arts, judgement is impaired and principles which govern judgement are inappropriate to the aim of loving beauty.

Returning full-circle, an aspect of this well-educated judgement is the ability to judge music itself. This indicates that music has a cognitive value as well. The full circle of understandings, from music... to balance and fairness in one's actions... to music again, is expressed by Plato thus:

“For rhythm and harmony penetrate deeply into the mind and have a most powerful effect on it and if education is good, bring balance and fairness, if it is bad, the reverse. And moreover the proper training we propose to give will make a man quick to perceive the short-comings of works of art or nature, whose ugliness he will rightly dislike; anything beautiful he will welcome and will accept and assimilate it for his own good, anything ugly he will rightly condemn and dislike, even when he is still young and cannot understand the reason for so doing, while when reason comes he will recognise and welcome her as a familiar friend because of his education” (1963, 142).

In ancient Greek times, clearly there were those who recognised the importance of music education for the very young; even for those “without reason,” the very young...infants and toddlers. Following Plato's logic, if what we call “primary school” music education is of a high quality, students of music would recognise high quality music when they are old enough to analyse it for themselves at a secondary level. It seems that in the writings of Plato, the 21<sup>st</sup> century emphasis on aesthetic education may even be foreshadowed. The ability to recognise and understand varieties of music and to appreciate music's aesthetic qualities seems to be

of interest to Plato as it is also to modern music educational theorists of the aesthetic viewpoint such as Reimer and Swanwick.

Less information is given to us through Plato's writings regarding the methods of music education than is given regarding its purpose. But, according to Rainbow,

“...ornamental vases preserved in the museums of Berlin, London and Vienna show schoolboys receiving lessons in playing the lyre. Pupil and master sit facing each other, lyre in hand, the pupil evidently imitating the master step by step. Sometimes other pupils stand alongside with their lyres, watching and listening while awaiting their turn to take part (2006, 18).”

We may infer very little from such. But I would like to suggest that for the Greeks as for people of all cultures, music is at its heart a practical activity. Without motion, there is no sound. Without action, there is no music. It is clear from Rainbow's description of Greek vases that the expectation of performance is evident. Of course, students must have the opportunity to utilise an instrument in order to be given the opportunity to perform. From a practical standpoint, the use of a lyre allows for a visual-spatial and bodily-kinaesthetic understanding of music which is perhaps not possible through the use of the voice only, for instance. The effect of the use of various lengths of string, the effect of tightness and looseness of strings, the effect of the application of more or less force... all may allow for a significantly deeper understanding of music than is possible through the use of the voice alone. The voice is a notoriously difficult instrument in which to give instruction, as we cannot actually touch or even see the voice as we attempt to control it. It is “out of our hands” so to speak. This has important implications for music education curriculum and methods.

We have some information regarding how the Greeks instructed musicians in the use of the voice. They give us the first practical framework through which music may be understood utilizing the voice. The descendants of this framework are in use today.

According to Rainbow, as drawn from the writings of Aristides Quintilianus (fl. AD 200), music education methods for the teaching of singing were similar to those utilised in the teaching of the lyre, with students learning by rote. However,

“the Greeks employed a system somewhat akin to *sol-fa* to clarify the relationship of tones and semitones in a melody. Four syllables were employed to represent the four notes of the Greek tetrachord: te, ta, tē, tō, the interval ta-tē always representing the semitone” (*ibid*, 18).

Thus, the Greeks recognised the importance of the teaching of singing. Also, they recognised the importance of the relationship between tones and semitones, as well as the importance of the teaching of singing utilizing syllable systems to assist in such recognition by students of music. This syllable system was integral to their eventual system of musical notation. This is an indication of an Ancient Greek understanding of music as cognitively as well as socially valuable.

I believe that it is because of the inability to see and touch the vocal instrument that methods are needed which permit the voice to be used with true musical understanding. The voice is the most important instrument to master and it is only through the voice that true musical understanding may be expressed. In the area of notation, for example, if students are unable to use their voices to sing, they have no way of showing that they understand notation. One may be able to play back notes on a lyre or a piano by rote without understanding the relationships between the tones

and semitones. Similarly, one may be able to play from notation without audiating the music, hearing it in one's mind without the sound being present. One may be able to imitate tones and semitones with the voice, but without understanding, one will not be able to sing music from sight. An instrumentalist other than a singer may simply rely on decoding the notation, without hearing the music in one's head, without audiating the music. Singers do not have such luxury. In order for a singer to read unfamiliar music using music notation and sing it, a high level of musical understanding must be present. Again, this continues to have important implications for music education curriculum and methods. Thus, the Greeks have given us several ideas to which we shall later return: that music has instrumental value, that music is socially valuable, that music is cognitively valuable, that instrumental and vocal music are important and that vocal music must be taught using a syllable system in order to accommodate the unique nature of the vocal instrument.

### **The Ancient Romans: Music as entertainment**

The Roman approach to music reflected the differences in the Roman approach to society generally, as opposed to the Greek. All newly created music is, I believe, at least a partial reflection of societal values of the time and place in which that music is created. Though inheriting much of the art and architecture of ancient Greek society, Romans had a much more narrow view of music's importance. "For the Roman, music was the substance of entertainment or part of the trappings of the ceremonial: and therefore the province of technically proficient slaves" (*ibid*, 22). This was in some respects anathema to the Greek Platonic view, that the leaders of the Republic be themselves educated in music for their own benefit and for the benefit of society. As we have seen, for Plato the technical demands of the music and musical



instruments should be moderated, preserving both the beauty of simplicity and the accessibility of the simple. Though Plato was not an egalitarian as we may understand the term today, his is a universalist understanding of the value of education: that education in music is something which all should have and that musical teaching must be presented in such a way as to make it accessible to all learners.

In the Roman model noted above, we see a precursor to the occasional modern focus on a narrow professionalism, sometimes to the detriment of a well-rounded education. While in ancient Rome slaves were pressed into service as expert musicians, Roman citizens were not encouraged to take up amateur musical pursuits for their own benefit. “(M)usic teaching found no place in Roman schools. Yet both Cicero and Quintilian urged the functional value of music training in the private education of a noble youth destined for a political career” (*ibid*, 22). However, it is not evident that their writings on the subject were greatly influential on music education in Roman society, generally.

Thus, from the Romans we inherit our modern understanding of music as entertainment. Musical understanding and musical performance are the province of the professional in Roman society, while the majority of society are simply consumers of music, with or without an understanding of what it is or how to make it. This parallels the view of music within many societies today.

### **The Early Christians: Music as socially valuable**

Originating as a small extremist sect of Judaism and founded during a time of Roman rule in the Mediterranean (c. AD 30), Christianity inherited the musical traditions of the synagogue, while outwardly rejecting them. Christianity, similarly, inherited the musical values of the Greeks, while outwardly rejecting Greco-Roman

civilisation. As with the cantor and the congregation in Jewish tradition, early Christians chanted verses of the Talmud, later to be known by Christians as the Old Testament or Old Covenant. Early Christians added their own writings, both poetry and prose about Jesus of Nazareth, their leader understood to be God incarnate, God made human. New hymns were created to supplement, though not supplant, the old Psalms/songs of Judaism.

Due to conflict with the Roman and Judaic authorities, early Christians often found it necessary to meet in secret. With no set space for meeting and worship, a reversion to oral traditions became necessary for many. This reversion also was a function of the early Christian emphasis on simplicity, modesty and honest, loving relations with others. Trappings of ceremony and elaborate decorations and instruments were rejected as immodest and pretentious. Singing became a primary form of expression in worship by necessity and by design. Only as Christians became more secure in their surroundings did worship become less secret and more elaborate, musically. According to Harrison, Sullivan and Sherman:

“In many ways most Christians were good Romans, as Jesus and many early Christian leaders had commanded them to be. They performed their civic duties as long as they were not required to deny their god. They paid their taxes and obeyed the emperor. They tried their best to help the unfortunate members of Roman society. The books they read on Christian theology contained huge portions of Greco-Roman philosophy. They worshiped in a fashion that bore a strong resemblance to non-Christian worship” (1985, 1, 157).

As Christians eventually influenced populations and governments to claim a Christian orientation, Christian music became more codified in its use and more elaborate to suit the aims of government and the church organisation. Only until the time of Constantine (AD 306-337), the first Christian Emperor of the Roman Empire, was Christian music simple and disorganised.

“Although Constantine was not in fact baptized until just before his death in AD 337, after the Edict of Milan he gave every indication that he was intent on promoting Christian causes. He poured out money to build churches. He drew clergymen into the councils of state and extended a variety of special privileges to them. His legislation increasingly reflected Christian teachings in matters such as slavery and marriage” (*ibid*, 1, 161).

With this shift in Christianity’s place in the Roman Empire, Music Education also experienced a shift. From musical training being something largely for highly trained specialist slaves in the pre-Christian Roman Empire, we shall see that it gradually became a training valued for all participants in government at the highest levels, as Cicero and Quintilian had recommended.

An example of the educational consequences of the beginnings of this shift may be found in the writings of John Chrysostom of Constantinople (c. 345-407). He calls for children to be educated either in local schools by a master or in a monastery by the monks. Christian institutional education had begun. However, neither institution formally taught children of music at this time. Music other than singing was viewed as a largely secular activity. According to Rainbow, as for religious singing, “(s)hortcomings in performance were thought unimportant” (2006, 26). For

the Christian of this era, the text was of much greater value than the music. This attitude towards music led to the church's later condemnation of both melisma and polyphony.

“Such melodies as the child learned were picked up by rote – either at home or during the liturgy: there was as yet no universal form of musical notation” (*ibid*, 26). But, it was exactly because music was unable to be written in an accurate and universally understood notation that musical education continued to be of great importance for the continuation and development of valued orally transmitted musical traditions. “Not, indeed, until the Church had survived persecution, achieved a measure of unity, established her liturgies and begun to build the great basilicas which should accommodate their celebration, was the need felt to bring the arts generously into her service” (*ibid*, 26).

Coincidental with this was the development of a universal form of music notation and universal forms of music education.

### **Institutionalised Roman Christianity: Music as socially and cognitively valuable**

Following the death of Constantine, the *Schola Cantorum* was founded in Rome to train singers for the liturgy. According to Grout and Palisca, the *Schola* was “a specific group of singers and teachers entrusted with the training of boys and men as church musicians (1988, 33).” Following the sack of Rome in 410 by the Goths of Alaric, Rome became a thoroughly Christian city in its orientation, most governmental power devolving to local political entities. Its Christian orientation

came from its status as seat of the Pope. This orientation led to an intensification of music education throughout the Roman sphere of influence.

The well known unification of the liturgy of the church, especially of the sung chant of the church was undertaken under the influence of Pope Gregory the Great (c. 540-604) and an important successor Pope Vitalian (657-72). It is assumed that both recognised the power of unity and of education in the expansion of Christianity and of the power of the Roman Church. The chant as reorganised was spread throughout most but not all of Christian Europe, and not without significant local modification.

“The chants of the Roman Church are one of the great treasures of Western civilisation. Like Romanesque architecture, they stand as a monument to medieval man’s religious faith; they were the source and inspiration of a large proportion of all Western music up to the sixteenth century” (*ibid*, 33).

Another significant influence on music and music education in the coming centuries was the translation of ancient writings and the writing of new treatises on music partly based upon these ancient writings by Roman writers of this time.

According to Rainbow:

“With that loss of imperial status in Rome, Greek gradually ceased to be current there, whether as the language of politics, commerce, or scholarship; and by the end of the fifth century, Boethius (c. 470-524) became almost the last great Roman scholar able to read the writings of the Greek philosophers in the original” (2006, 27).

It is thanks to the translations of Greek works by Boethius into Latin that Medieval Europe had access to the writings of Plato and other Greek musical theorists which were to have a profound effect on later music education. Another important theorist contemporary with Boethius was Martianus Capella who wrote *The Marriage of Mercury and Philology*. According to Grout and Palisca:

“Martianus presented what was essentially a textbook in the seven liberal arts: grammar, dialectic, rhetoric, geometry, arithmetic, astronomy and harmonics in that order. The first three – the verbal arts- came to be called the *trivium* (the threefold way), while the last four were named by Boethius the *quadrivium* (the fourfold way) and consisted of the mathematical arts” (1988, 36).

Boethius built upon Martianus’ work, creating “a compendium of music within the scheme of the *quadrivium*, preparatory, along with the other mathematical disciplines, to the study of philosophy.” Most of the work was not solely Boethius’s however, having drawn upon the ancients for ideas: a treatise by Nicomachus and Ptolemy’s *Harmonics*. Echoing the ancient Greeks, “Boethius also emphasised the influence of music on character and morals. As a consequence music is represented as occupying an important place in the education of the young in its own right as well as an introduction to more advanced philosophical studies.” To Boethius, music is “an object of knowledge rather than...a creative act or expression of feeling. Music, he says, is the discipline of examining carefully the diversity of high and low sounds by means of reason and the senses. Therefore, the true musician is not the singer or one who only makes up songs by instinct without knowing the meaning of what he does”

(*ibid* 38-39). Music education in this conception requires not just skill at making music, but understanding of the music one makes. It requires audial ability.

Music education in this conception has had perhaps the greatest effect upon the future of music education through the Middle Ages and to this day. This is a departure from music as social or entertainment in its value. It is the beginning of the recognition of music's cognitive value. It is also the beginning of the recognition of music as an independent discipline with intrinsic value and not simply as an instrument for the support of extrinsically valuable ends.

**Institutionalised Christianity in England and in the Carolingian Kingdom:  
Music as socially and cognitively valuable; the spread of music education**

From the Schola Cantorum flowed singers and scholars into the hinterlands of Europe. According to Rainbow, "singers trained in Rome were called upon to transmit authentic versions of the liturgical chant to congregations elsewhere. And as the gradual conversion of Europe proceeded, the task called for the setting up of Song Schools in other lands. Following the mission of Augustine, instituted by Gregory in 597, the conversion of England required the establishment of such a school there in the following century." At this time, the monastery was the place in which "the leisure and security necessary for the development of art and scholarship could alone be found" (*ibid*, 29-30). The Middle Ages are often spoke of as the Dark Ages, metaphorically the time when the light of learning retreated into the monasteries and survived only through the diligence of a few surrounded by the vast darkness beyond the sanctuary of the church. In some ways the reverse was case. The Song Schools of the Middle Ages not only preserved learning, but spread it throughout the population by becoming the chief institutions of elementary education of the day.

“In them, at first the novices, but later as many of the boys of the neighbourhood as were sent by their parents, were taught to read Latin – the language of the Church; to sing the plainchant – the music of her Offices; and to learn to count – in order to calculate the season in the Church Calendar, upon which the selection of Propers depended. Under Charlemagne (768-814) those three branches of elementary education were to be made universal” (*ibid*, 30).

The grammar schools of the present day are direct descendants of the song schools of the Middle Ages. The grammar was that of Latin; the two other main subjects being music and mathematics. The training given within them was to serve a social value in supporting the church in a variety of ways. The Offices of the church mentioned by Rainbow are Canonical Hours, celebrated daily at certain times and in a certain order. They include Matins, Lauds, Prime, Terce, Sext, Nones, Vespers and Compline. According to Grout and Palisca:

“The principal musical features of the Offices are the chanting of psalms with their antiphons, the singing of hymns and canticles and the chanting of lessons (passages of Scripture) with their responsories” (1988, 43).

The chanting and singing present in the rituals of the Offices served the important social function of reinforcing the ideologies of the church through the transmission of scripture and other theological messages contained within hymns. These features are very similar to and are descended from ancient Jewish traditions



involving the chanting of scripture by the Cantor and the sung responses of the congregation. This tradition stretches to the present day. Understanding the Hebraic origin and understanding of music education is relevant to understanding the import of music education today. According to Mark and Gary:

“The Hebrews were unusual among ancient peoples in believing that music was not an invention of the gods with the power to influence morality and affect behaviour. To the Hebrews, music was a human invention; they used it in worship and work and probably for enjoyment as well” (1999, 3).

“Although professional temple musicians originally sang for religious services, the people eventually joined in...The Hebrew culture provided a model for universal participation in music and music education” (*ibid*, 5).

The belief that both music and music education are universally to be understood and participated in may originate with the Hebrew approach to music. Attitudes toward Music Education have often reflected the level of concern regarding the quality of song-leader preparation and the quality of congregational singing in religious services. But for the Hebrews, music was likely to be not only of social value in this sense, but also of cognitive value...simply enjoyable as music, without reference to an extrinsic or instrumental value.

Chant began to be written down in a more useful form around the mid-800s. This primitive music notation (neumes) was to have a far-reaching effect on the development of music and Music Education. Neumatic notation was of a quality which allowed it to evolve into a universal form of notation. Prior to this time, any

chant was likely to have an element of the newly composed, relying on the memories of certain key singers for codified starting and ending patterns. With the development and evolution of neumes, newly composed music could be written down and preserved for future use, showing direction of movement, but without allowance for regional or personal variation in the chant performance. However, training systems guaranteed there was little in the way of variation. However, it was not until the 10<sup>th</sup> or 11<sup>th</sup> centuries that a four-line staff was developed enabling certainty in pitch ascription. Rhythmic values were less clearly defined for many centuries after the development of accurate pitch notation. With the advent of codified, accurate pitch and rhythmic notation in the 14<sup>th</sup> century an explosion in music-creating and music-making swept Europe.

In the kingdom of Charlemagne, outstanding schools were being established in the largest population centres. In 800, with the conferring of the title Holy Roman Emperor on Charlemagne by the Pope, Charlemagne encouraged a revival of learning throughout the Carolingian empire. A particularly important musician and educator of the time was the director of the Palatine school at Charlemagne's court at Aachen. His name was Alcuin, the eventual Abbot of Tours. An outstanding student of his, Hrabanus Maurus (c. 780-856) wrote the treatise *On the Education of the Clergy* (c. 822). In his treatise, Hrabanus commends music as a science which is "as eminent as it is useful."

"He who is a stranger to it is not able to fulfil the duties of an ecclesiastical office in a suitable manner. A proper delivery in reading [chanting] and a lovely rendering of the psalms in the church are regulated by a knowledge of this science. Yet it is not only good reading and beautiful psalmody that we

owe to music; through it alone do we become capable of celebrating in the most solemn manner every divine service. Music penetrates all the activities of our life...Even heaven and earth, as everything that happens here through the arrangement of the Most High, is nothing but music, as Pythagoras testifies... To him who does not know even a little music, many things remain hidden” (as quoted in Rainbow, 2006, 31-2).

Thus, the strain of ancient Greek philosophy and musical theory travels through a millennium of human history. This strain of learning lays the foundation of Western European musical understanding for the next thousand years; a foundation of social and cognitive value.

### **Medieval Europe: The improvement and professionalisation of music education**

In his treatise *De harmonica institutione* (c. 880), Hucbald of Tournai (c. 840-930) attempts to “bridge the gulf previously separating the ‘practical’ and ‘speculative’ aspects of musical activity.” He was unwilling to “leave (singers) musically uninstructed, mere performers of what might be arduously learnt by rote.” According to Rainbow, the text *Dialogus de musica* (c. 915) “marks the first great innovation in the history of musical education in the West” (2006, 35). In the text the author offers a few simple rules for proficiency in singing. “The writer went on to explain how the learner could find the notes of a melody for himself, instead of relying on another voice to pattern it for him. This involved bringing into use, though in a new way, the simple stretched string of the monochord by means of which students of the *quadrivium* traditionally investigated the mathematical relationships of

music intervals – a purpose for which it had been employed since the days of Pythagoras” (*ibid*, 35). The monochord is a zither with a single (mono) string stretched over a sound box. Calibrations are marked on the sound box to indicate divisions of the string according to mathematical ratios corresponding to various intervals. Usually it is used with a moveable bridge (Randel, 1986, 506). The monochord would be used by medieval students to investigate and learn the notes of the scale, those notes being labelled for the first time with successive letters of the Roman alphabet, A through G. The labels would be affixed below the chord so that a student moving the bridge beneath the string to the appropriate label, would hear the labelled pitch when the string was then plucked. According to Rainbow, “the boys were found to learn (antiphons) better and more easily from the string than if they heard someone sing it for them. After a few months training they could sing at sight music they had never heard before” by simply identifying the letters of the note (2006, 37).

The next major innovation to be introduced was a creation of the famous Guido d’Arezzo, as presented in his *Epistola de ignoto cantu* (c. 1030). Guido wished to remove the necessity of the monochord and allow students of singing to read notes and directly reproduce the sound associated with the note. He was essentially advocating for the removal of the crutch of the monochord, to enable true sight-singing. The method which he utilised harks back to the ancient Greek method of using syllabification for the identification of the relations between tones and semitones. Though the Greek letter notation focused on tetrachords and their relation. Guido utilised Ut (Do), Re, Mi, Fa, Sol, La as the syllables used to identify the divisions of the octave, each capable of acting as the tonic of a tonality (e.g. Re is tonic in Dorian Mode). Today they may be recognised as the first 6 pitches for what

we now understand to be the C Major Diatonic Scale. He garnered the syllables from the beginning syllables of phrases of a song used by him to teach singing. Each phrase began with a new syllable in order from Ut to La so that by taking the first note of each phrase and stringing them together the scale was created (though the song itself was in Dorian mode built on Re, Re being tonic with Ut as the leading note or subtonic). This syllable system is familiar to modern movie-goers through its use by Rodgers and Hammerstein in *The Sound of Music*. “The system of *solmisation* – singing by sol-fa syllables – which Guido introduced at the beginning of the eleventh century, was to provide the standard method of learning to sing from written notes during the centuries that followed” (*ibid*, 40). Such syllable systems are common throughout the world in various cultures, often without being formally notated. In various regional forms, Guido’s system continues to this day to be the most widely used and effective means of the teaching of sight-singing of pitches. With the innovations of universal notation and solemsation for the analysis and audiation of music, music educators developed the ability to instruct in the appreciation of music’s cognitive value and to improve the quality of music as utilised in socially valuable situations.

### **Renaissance and Reformation Britain:**

#### **The rejection of the value of music education**

The beginning of the modern era may be found in the intellectual events of the Renaissance and the Reformation. Most importantly for the history of New Zealand, in England...

“The pattern of elementary musical education during the later Middle Ages remained substantially that established by Guido d’Arezzo. Although the introduction of mensural notation at this time was to add to the complexity of more specialised musical study, for the Song School pupil competence in solmisation was sufficient” (*ibid*, 48).

With the advent of the Renaissance and Reformation, people took a new look at music education, with suspicion regarding its purpose within the church and the community.

“A purely functional attitude toward musical training no longer persuaded secular teachers. To them music appeared to have been preserved by the Church only to provide choristers, rather than for any intrinsic value it might possess...the Church itself steadily grew more worldly and decadent – a respect for tradition helped to preserve music’s place in elementary education” (*ibid*, 49).

The events of the Renaissance and Reformation set music and music education back centuries in England. The leading figures of both movements in England expressed a disdain for music, especially for the new contrapuntal writing and for the old methods of the song school tradition. Erasmus, in particular, who had once sung as a child chorister and had trained as a monk, was instrumental in the removal of music from the curriculum of most English schools in the 1500s. Ironically, while the leader of the humanist movement, he associated instruction in music with the Church and lost sight of the essential humanity of music. The Roman conception of the

“Renaissance Man” or “Whole Man” certainly included the study of music. As we understand the concept of a “Renaissance Man” today, one would be considered quite inadequate without having undertaken the study of music in addition to mastering all of the liberal arts and sciences. But in England and parts of continental Europe, Switzerland in particular, music was so associated with the Roman church as to be completely rejected as a course of study at the time of the Reformation.

The consequences of this rejection were great. Even such a small matter as the adoption of a separate syllable for the 7<sup>th</sup> step of the diatonic scale was enough to hold English music education back for 200 years while nations around her progressed.

“English insularity was to prevent the introduction of any alternative solution [to the missing 7<sup>th</sup> syllable] for almost two centuries. *Fasola* retained its place among amateur musicians in England until the nineteenth century” (*ibid*, 81).

Music education was something unavailable to the vast majority of people in England at this time. Rainbow notes that the first musical textbook did not appear in print in English until around 1587 (1992, 55).<sup>116</sup> The lack of music education for the public (limiting music education to the colleges of Oxford, etc.) parallels the New Zealand situation in primary school music education in its lack of an egalitarian focus. It is my belief that this categorisation of music as a subject to be undertaken by a few, those with the resources to pay for it privately, was a viewpoint brought to New Zealand by the early European settlers which continues to heavily influence primary music education in New Zealand today.

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<sup>116</sup> See *A Brief Introduction to the Skill of Song*, William Bathe, c. 1587, reprinted in the Classic Texts in Music Education series.

## **Music Education in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries in Britain:**

### **The return of social and cognitive value.**

From the ideas of the Enlightenment came such monumental events as the American and French revolutions. But, in the humble realm of music, changes were also afoot. The Enlightenment approach to knowledge created a renewed interest in music's cognitive value as an academic subject. Interest in a breadth of learning was heightened by projects such as Johnson's dictionary and Diderot's Encyclopaedia. Indeed, it was in France that ideas towards Music and towards education were changing most greatly in the late 18<sup>th</sup> century. Later, as school systems improved in the early 19<sup>th</sup> century, ideas born in the Enlightenment were given opportunities to be tested in the classroom. Rainbow lists three new devices or techniques developed in France in the late 18<sup>th</sup> century which came to have great importance in 19<sup>th</sup> century British music education. The first new technique to be developed in France and later tried Britain was...

“announced by abbe Lebeuf- canon and succentor of the cathedral at Auxerre –in his *Traite historique et pratique sur le chant ecclesiastique* (1741). An advocate for liturgical reform, Lebeuf supplemented his scholarly treatise with advice on the teaching of plainchant. He had found that where young choristers were concerned, progress was made easier if the boys practised pitching simple melodies pointed out, a note at a time, on a blank stave. Instead of drilling them to learn note-names, he gave his pupils regular opportunity to acquire skill through active experience [through] the use of a vacant stave...” (2006, 111).



A second important technique was described by Rameau in his *Code de musique pratique* (1760). He noticed that, as the hand had been used to teach the Gamut names, it was now being used to represent the five lines of the staff, the gaps representing the spaces. A third technique similar to these “was proposed in his *Méthode de musique sur un nouveau plan* (1769) by a teacher named Jacob, who was a musician in the orchestra at the Paris *Opera*.” His technique also incorporated a blank stave, but was used with the expectation that students would sing numbers, 1-7, then the *solfeggio*, then the notes on staves with clefs. He found this much more effective than to begin instruction with the notation.

With the revolutions of the 1830’s in various European countries, reform was similarly on the horizon in Britain:

“The Reform Bill, narrowly passed by the British Parliament in 1832, was powerfully influenced by events on the European mainland. With the assembly of the Reformed Parliament in 1833 came the beginning of a new era. As the State began to accept new domestic responsibilities, long-standing social grievances, many of them the source of popular distress and unrest, were steadily redressed...” (*ibid*, 173).

In 1833 an annual grant of twenty thousand pounds was allotted by Parliament “for the provision and maintenance of schools.” This “stimulated new purposefulness in educational circles.” “In the very year that Parliament voted its first annual grant toward educational provision the first English school music text book made its appearance. John Turner’s *Manual of Instruction in Vocal Music* (1833) was in several respects a remarkable book.”

Rainbow describes the importance of Turner's work as being found in its presentation of Music's social value through the following highly influential argument:

- 1- not limited to church singing or to singing at all,
- 2- encouraging life-long use and improvement of the voice,
- 3- justifying music as a part of school courses, as in other countries,
- 4- insisting that universal musical learning is practiced elsewhere and that those countries in which it was practised tended towards moral superiority to Britain in "the habits and recreations of the working classes"

Rainbow mentions a second work of great import and influence which appeared three years following Turner's work. "The *Singing Master* (1836) undoubtedly owed its popularity to the collection of sixty-four songs for children which it contained." According to Rainbow, Hickson made the following argument in favour of the social and cognitive value of Music, especially as learned through singing:

- 1- "singing provided the means of relieving the attention after a period of concentrated study."
- 2- "it helped create a conviction in the minds of children that they were sent to school to be made happier as well as wiser."
- 3- "if appropriately selected, the songs taught to children were capable of impressing on their minds feelings of kindness, generosity and just behaviour more effectively than would mere persuasion and reproof."
- 4- "a child who had been taught to sing from notes at school would possess for the rest of his life an invaluable source of pleasure. Music was an

innocent pleasure, less likely to be carried to a hurtful excess than almost any other. It had a tendency to wean the mind from vicious and debasing pursuits in which many indulged only because they had never learned any means of rational enjoyment” (*ibid*, 176).

The most important work of this period was Sarah Glover’s *Scheme for Rendering Psalmody Congregational* (1835). Glover was the inventor of *solfeggio* hand signs which in a more developed form continue to be used today, especially by Kodály-trained music educators. According to Rainbow:

“In later editions of her book she was to define the basic difference between her method and those of Hickson and Turner: In teaching children music, ‘I think it best to instruct them on the same principle as they are taught speech; viz. BY DEDUCING THEORY FROM PRACTICE, RATHER THAN PRACTICE FROM THEORY.’ That approach demonstrates her realisation that the traditional methods employed to train instrumentalists to interpret notation were inappropriate for teaching young singers” (*ibid*, 179). Glover began with sound, singing using *solfeggio*, eventually learning to sing conventional notation using the *solfeggio*, thus comprehending the notation, rather than simply decoding it. A great debt of gratitude is owed to Sarah Glover, a largely unrecognised hero in the history of cognitive music education.

Concurrently with developments in Enlightenment and Industrial Britain, similar influences were moulding American music education. Both streams of music educational thought would later meet in New Zealand.

**Music Education in the United States: music as entertainment, music as socially and cognitively valuable and the expansion of music education materials.**

Like the New Zealand archipelago, North and South America are largely lands now colonised by immigrants. The indigenous people, prior to European immigration, had developed their own musical instruments and had developed uses for these musical tools. The European colonists and African slaves brought with them musical traditions and instruments which eventually dominated and marginalised the native music. However, it was the indigenous people who first taught music in a systematic way in the Americas. For example, according to Mark and Gary:

“The earliest known structured music education system in America was that of the Incas, in what is now Peru, around 1350. Music instruction was given in schools for the children of the royal family and the nobles of the empire.”

“(T)he amautas (masters) taught poetry and music” (1999, 41-2).

As far as is known, the Incas had no notation. The curriculum was based on performance and imitation. Students were taught and learned by rote and by participation in music making. It was a practical music education. The roots of North American music education as it is presently practiced in the United States, however, lie with the New England colonists of the 17<sup>th</sup> century. According to Hitchcock:

“The musical world left behind by the earliest English-speaking American colonists was a rich one, perhaps the richest England has ever known. At court and in the mansions of the British peerage was heard elegant and sophisticated

music of many kinds – madrigals, ballets, ayres, canzonets and other part-songs by such Renaissance masters as William Byrd, Thomas Morley, Thomas Weelkes and John Dowland. The music at the Chapel Royal and in the great cathedrals was no less elaborate and magnificent” (1988, 1-2).

This contrasts with the situation in the new world where business, cultural and political institutions were just beginning to develop.

“The American colonists, however, could hardly maintain such kinds of music in the New World. Almost none of them were of the wealthy aristocracy that had created and supported such music in England.” “(T)he colonists could and did enjoy only music that was quite simple and fully functional: social music and worship music” (*ibid*, 2).

As business, cultural and political institutions developed, the demand for a broader and deeper music education increased, as did support for the same.

“(A)gitation among Puritan ministers for better singing in their churches resulted in the first American music instruction books. At their call, too, was instituted the first kind of American music school.” “As early as March 1722, Boston had a Society for Promoting Regular Singing, with a core of about ninety who had learned to read music. From that time on, the singing-school, convened to learn, practice and demonstrate the skill of reading music at sight, became an important institution in the colonies, social as well as musical. Although begun in an attempt to improve church music and although their

music was for the most part religious, the singing-schools were as much secular institutions as sacred, as much social outlets as pious assemblies” (*ibid*, 7).

Those trained in music educational methods were few, and the demand not such that full-time employment was possible on an annual basis as a professional music educator. Materials were limited largely to home-grown books incorporating newly composed or borrowed music.

“The singing master would enrol students for classes once or twice a week for a month or more. Their texts were sometimes manuscript copybooks, into which they laboriously wrote the music they were learning to sing, or sometimes printed tune-books, partly composed by the singing master, partly borrowed from other sources” (*ibid*, 8)

“(T)he typical tune-book was a how-to-do-it manual, containing an introduction to the rudiments of music theory and notation and also a what-o-do anthology, with a collection of psalm tunes (and later in the century, of hymn tunes, anthems and even secular songs) harmonized in three or four parts for men’s and women’s voices” (*ibid*, 8).

“The classes of a singing-school would typically culminate in a ‘singing lecture’ – essentially a choral concert embellished by a sermon from the local minister – or a ‘singing assembly,’ without the sermon” (*ibid*, 8).

Methods were limited and basic. According to Mark and Gary:

“There were two methods of singing psalm tunes, both imported from the Old World. The ‘regular way’ consisted of singing by note, or reading music. The ‘old way,’ which originated in England for the benefit of illiterate parishioners, developed into a tradition there and in the New World where there were soon many who could not read music. Each line of a psalm was read by a deacon. A precentor, who led the congregational singing, gave out the pitch for the tune. The line was then repeated by the congregation to the prescribed tune that was part of their memorized repertoire. This practice was known as ‘lining out’” (1999, 62-63).

The old way of “lining out” became the way of the rural people of New England, while music literacy was limited in the late seventeenth and early eighteenth century to city dwellers. The teaching of singing in what is now the United States was eventually modelled on European understandings and methods of notation and solemnisation as was to be New Zealand singing education. The great contribution of music education in the United States to New Zealand music education is in the matter of the materials of music and came through the spread of American styles and their concurrent ensembles: the concert band, the jazz band, the rock band and the Hip Hop group. All developed out of American society, made their way into American schools and eventually into New Zealand music education.

According to Mark and Gary, North American instrumental music education owes its origins to the mid-nineteenth century obsession with touring musical ensembles. Many of these groups were primarily made up of recent immigrants from

parts of Europe which had suffered from conflict. In particular, the United States benefited greatly from the emigration of many musicians from what is now Germany.

“One of the most important figures in American instrumental music was Theodore Thomas, a violinist who was born in Germany and emigrated to America with his parents when he was ten years old...He recognised that the only way to build an American orchestra of similar quality to European orchestras and to hire and retain the best musicians, was to provide it with steady activity. The best way to keep the orchestra continually busy was by touring” (1999, 261-2).

Thomas’s orchestra toured throughout the United States, exposing many listeners to their first experience of the orchestra literature. Thomas later conducted the New York Philharmonic and founded the Chicago Symphony Orchestra. The orchestral movement was a European transplant, as was the orchestral movement in New Zealand. The concert band movement, however, was largely American in its origins.

The earliest of American bands were cornet bands consisting of instruments developed by Adolph Sax in Belgium in the 1840s. One of the earliest such bands was the Washington Band of Annville, Pennsylvania which was founded in 1856. Except for a brief period during and just after the American Civil War when the band members were fighting in the Union Army, the band has played continuously ever since. However, like most brass bands in the United States, they quickly adopted the use of woodwinds and developed into concert bands leaving brass banding behind. Concert bands soon became the most popular community ensembles in the nation.



“The concert bands met a different need than did the orchestras, which had to conform to European models to perform the orchestra repertoire. The bands, especially those of Patrick Gilmore and John Philip Sousa, sought to entertain their audiences and with their superb showmanship, they did so with remarkable success” (*ibid*, 262).

Throughout the late nineteenth and early twentieth centuries, professional concert bands toured the United States, entertaining audiences with extraordinarily high quality playing. These touring bands further inspired local people in small-town America to develop their own community bands and school bands. With the advent of recorded music, radio and television, the touring concert bands gradually died out leaving the legacy of the community and school concert bands which continue to be popular today. Springing out of this tradition, of course, was the jazz band (a reduced size concert band with a very different repertoire) and the rock band (a reduced size jazz band consisting mostly of the “rhythm section” of the band: piano, drum kit, guitar, bass and singer). Both types of band had their hay-days of touring, just as the concert bands had in the early 1900s. From the 1920s to the 1950s jazz bands ruled the club and entertainment scene in the United States. Along with the popularity of their music and its capacity to be danced to using the latest styles of dance, the jazz band was also smaller and less expensive to maintain as a professional ensemble than was the concert band. Since the 1950s rock bands have held this position, again playing the more popular styles of dance music of the day and being smaller and more affordable to maintain as a professional band. These bands have proved to be very popular in American schools, though the rock band has only recently been given

scholastic attention and support in the USA. The most recent ensemble in this continuing influence is the Hip Hop group, an even more pared down ensemble of vocal and electronic instrumental performers.

### **Music Education in New Zealand since the mid-19<sup>th</sup> century:**

#### **Music as entertainment and as socially valuable<sup>117</sup>**

A famous saying in Queen Victoria's day was "the sun never sets on the British Empire." This, of course, was literally true at the time. The British Empire stretched around the globe. Musical education methods which have come out of Britain have, as a result, been spread throughout the world to the many English-speaking former colonies. New Zealand's great traditions of brass banding and choral singing are both transplants from the motherland. Indeed, New Zealand benefited musically from a variety of coincidences. These include the timing of its founding in the mid-19<sup>th</sup> century as well as from this connection to Britain and to Continental Europe in having begun as a nation at about the same time as Adolph Sax was inventing his series of saxhorns which would become the basis for the instrumentation of the brass band. Similarly, in the mid-19<sup>th</sup> century John Curwen was actively promoting his Tonic Sol-Fa system and primary students were learning the songs of the *Singing Master* compiled by William Edward Hickson. These influences on Music Education, active at the same time as New Zealand's founding, spread the benefits of brass-banding and sight-singing throughout England and, through immigrant

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<sup>117</sup> See the extremely important, yet not widely available, work on New Zealand music education: *The History of School Music in New Zealand*, a Master of Arts thesis written by Guy Jansen in 1966 at Victoria University, for an in depth account of this topic. This work should certainly be published (ideally with addenda) and made widely available to music educators.

musicians, throughout the colonies. Again, New Zealand also benefitted musically from being founded at a time of music educational reform.

However, in the history of music education New Zealand is, of course, a late participant. The nation has both benefited and suffered from this situation. Again, the benefit involves inheriting music educational methods and tools trialled and shown to be effective over many centuries of use in other nations. The difficulty with being a latecomer to music education and that which has caused New Zealand some suffering, has been the lack of educational institutions, expensive materials and of patronage available for the arts. Few wealthy individuals and institutions have been available to support music education through most of New Zealand's history. In particular and most damaging to music education, some New Zealand institutions of primary, secondary and higher education have been slow to take steps to adequately train, support and employ musicians and specialist teachers of music.

According to Condliffe and Airey, with the passing of the New Zealand Education Act of 1877, primary education in New Zealand began to be organised on a national scale and required primary education to be "secular, compulsory and free." "A national system of free education was at that time a bold experiment which caused New Zealand to be regarded as a very advanced country in educational matters." Provincial schools prior to 1877 were chiefly concerned with "basic" education in reading, writing and arithmetic (1954, 141). Music education was a private matter to be arranged with private tutors, or in the traditions of the English cathedral schools, was to be received as a part of one's training for service in the church. Prior to the 1850s, very little music instruction was available in New Zealand. Simpson notes that with the arrival of high-trained musicians from Europe, music instruction began to be offered privately in New Zealand cities. An example of this phenomenon is the case

of the founder of the Auckland Choral Society, Joseph Brown. According to Adrienne Simpson:

“By 1855, Auckland had only 15,000 inhabitants. A thousand of these were Imperial troops housed at the Albert Barracks.” “In an effort to retain settlers in Auckland, local speculators devised schemes which offered land in exchange for passage money.” “Among (those who were attracted by this scheme) were Joseph and Mary Brown and their nine children, who arrived on the Josephine Willis on 5 February 1855. Before leaving England Brown (c. 1814-1883) had been a respected professional musician in the royal town of Windsor. He was organist of Holy Trinity Church and taught students from Eton College, which had no resident music master at the time. In addition to his abilities as an organist, he was a competent singer and string player and an experienced choir trainer” (2005, 7).

After having paid 150 pounds sterling to bring his family to New Zealand, he found that the land promised was not to be granted and the position he had secured prior to leaving England was a sham. He was to be employed as organist and librarian at St. John’s College “the community and theological college set up in Tamaki in the late 1840s by Bishop Selwyn. This post turned out to have been born more of optimism than reality, for the college’s only organ was a harmonium and it had no library to speak of. Brown carried out some duties at St. John’s, but they cannot have provided him with adequate income. Within a week of his arrival, he advertised his intention to start a singing class. A course of 50 lessons ‘according to Hullah’s system’ – a popular system of sight singing much favoured among the English middle

classes (*ibid*, 8).” John Hullah (1812-1884) was actually a translator, interpreter of and advocate of a German system of musical instruction developed by M.B. Wilhem. However, according to Rainbow, Hullah’s translation of *Wilhem’s Method of Teaching Singing adapted to English Use* (1842) became “the definitive edition, always popularly known as Hullah’s Manual” (2006, 190). Hullah’s system, using movements of the hands to represent pitch relationships, became extremely popular in the 1840s in Britain. According to Simpson, Brown’s class was so popular that a second singing class was established by him several months later. “His success was not surprising. In an age of self-made entertainment, the ability to sing or play an instrument was an important social skill. Opportunities for professional tuition had previously been scarce in Auckland and the cachet of Brown’s Windsor connections meant that the heads of Auckland’s middle class families were happy for their wives and daughters (sic) study with him. His classes did much to cultivate musical ability and interest in the town. They also inspired the idea of establishing a choral society” (2005, 9).

“British settlers had brought the choral tradition to New Zealand as part of their cultural baggage. In towns and cities throughout mid-nineteenth century England the growth of singing classes, tutored according to the sight singing methods of Hullah or Curwen, had led to foundation of societies primarily devoted to the amateur performance of oratorios by Handel, Mendelssohn and other favoured composers of the day. Having a choral society, complete with orchestra to provide the necessary accompaniment, was a matter of civic pride in Victorian England. Since the dearest wish of many settlers was to recreate

familiar British institutions in their new homeland, it was inevitable that choral societies would be established in the colony sooner rather than later” (*ibid*, 9).

With Brown at the head, Auckland’s Choral Society was established in 1855. What is important to note in the context of this study is that the choral tradition and sight-singing methods brought with amateur and professional musicians from England were to find their ways in to schools only gradually, incompletely and ultimately not with permanence.

Another example of this situation is the case of E. Douglas Tayler. E. Douglas Tayler, was appointed Supervisor of Musical Education to the New Zealand Government in November 1925. According to Jansen, “New Zealand was fortunate in obtaining the services of such a brilliant musician; at the Fellowship examination of the Royal College of Organists he had been awarded the highest marks in the whole of England; during his seven years at the Royal College of Music, London he had won the Arthur Sullivan prize for musical composition and also the Lafontaine Prize” (1966, 56). In his second year on the job, he created *A Complete Scheme of School Music Related to Human Life* (Wellington, 1927) which included some methods for instruction which would be considered quite advanced today. For instance, in the area of sight-singing, Tayler recommended use of *solfeggio* utilizing a moveable “Doh.” That is, he recommended a Do-based major and a La-based minor. Similarly, he recommended a rhythmic syllable system, advanced enough in its own right, but also one where note function is stressed over note duration. For crotchet down-beats “taa” was recommended as the syllable to use, but taa-tai for two quavers. In this scheme, taa retains its downbeat function, while tai represents not so much the quaver as the upbeat function (1927, 30-1). Both systems are very similar to the most advanced

systems of tonal and rhythmic *solfeggio* in use today: Dr. Edwin Gordon's MLT-based systems. It is unknown to me in how many schools Tayler's scheme was fully implemented, if any. What is clear from my own experience in New Zealand schools that through the initiation of English-style singing assemblies, school singing assemblies have at least developed into a New Zealand tradition, though these are slowly disappearing. As immigrant musicians have died off or left the country, their specialised knowledge (such as the ability to lead mass singing or instruct in sight-singing using *solfeggio*) have also died off. Lack of funding seems to be the main perennial negative influence on music education in New Zealand. According to Jansen, with the collapse of Wall Street in 1929 and the Great Depression of the 1930s "it was hinted to Tayler that unless he resigned from his position the Government would be forced to ask formally for his resignation because the country was in financial straits" (1966, 88). Tayler resigned from his position in June 1931 and left the country. No successor was appointed as "the government was trying desperately to reduce administrative costs in education" (ibid, 88). Tayler died in California in July, 1931.

This demonstrates another trend in New Zealand music education as identified by Simpson: that of music education in New Zealand being only available to those able to pay and to afford the leisure time necessary to be successful. In New Zealand, because of a lack of government and community commitment to public music education, such education has traditionally been a private matter and continues to be so, in large measure. Even taking into account the various music schools established for evening and weekend instruction in New Zealand intermediate schools, generally, it is still those in the middle and upper income brackets who have the means and time available to pay for their children to study music, if they choose. In the end, the vast

majority of New Zealanders rely upon the public schools to educate their children; schools which all too frequently have no effective music instruction as a part of their regular curricular offerings.

This contrasts with New Zealanders' own view of their school systems. *An Encyclopaedia of New Zealand* (1966) contains articles of intense optimism regarding the availability of high quality instruction to all students. According to the authors, schools since 1877 have "reflected with growing strength certain characteristics of the New Zealand community. It was natural enough in the early years of settlement that the schools should become colonial copies of the common day schools of England and the parish schools of Scotland; but on to them have been grafted a democratic outlook and egalitarian convictions. Thus they have become institutions in which the ideal that everyone is entitled to be educated to the fullest extent of his powers, is put into practice" (1966, 539). The test of these statements is to be found in the educational policies and practices of the present day. In the remaining two chapters of this thesis, both the New Zealand philosophies of music education *de jure* and *de facto* will be explored in more depth. Further New Zealand government documents will be presented and analysed including several other surveys of New Zealand music education and the present New Zealand Curriculum. My presentation and analysis of these surveys and of the curriculum document are utilised to continue to develop an understanding of the origin and context of the historical *de facto* New Zealand philosophy of music education operating in New Zealand. In Chapter Eight, my own survey results will be presented and I will attempt use the data to identify the present philosophy or philosophies of music education *de facto* of New Zealand. Finally, in the concluding chapter the philosophies of New Zealand music education *de jure* and



*de facto* will be compared and contrasted and recommendations made for New Zealand *de jure* and *de facto* primary music educational philosophy and methods.

## Chapter Seven

### **Some Previous Studies of Music Education in New Zealand presented as indicating the development of New Zealand's *de jure* and *de facto* Philosophies of Music Education**

Overall, this chapter is the result of an exploration of the historical context of this study. While trawling through the University of Auckland Libraries, I found that several other New Zealand studies had been undertaken on closely related subjects in the past. I believe that it may give one perspective on the analysis of my own survey results to look upon and understand previous work of a similar nature. Further, these results of previous studies give indications of the origin and development of the historical New Zealand philosophies of music education *de jure* and *de facto*. I intend to present the main analyses, conclusions and recommendations relative to music education of each of these previous studies. I will then continue with an analysis and synthesis of the various survey recommendations prior to presenting my own survey results in Chapter Eight and prior to presenting my own conclusions and recommendations for New Zealand primary music education in Chapter Nine. However, I conclude the chapter with an analysis of the present-day New Zealand Ministry of Education curriculum document. It is from the New Zealand curriculum document and historical surveys that I begin for the first time begin to address the primary path of argument directly by attempting to identify the philosophy of music education *de jure* of New Zealand.

Four reports stand out as significant in both the scope of their inquiry and the depth of their analysis:

### **The Thomas Report of 1943**

The Thomas Report of 1943, that is, *The Post-Primary Curriculum: Report of the Committee appointed by the Minister of Education in November, 1942*, is a comprehensive report on all post-primary curriculum areas but with vital implications for Music Education in New Zealand at both the primary and secondary levels. The Thomas Report was initially met with significant political resistance perhaps mainly due to the implications for the funding of education which it held. From the foreword by H.G.R. Mason, then Minister of Education: “It will be understood that the Government, in publishing the report, is not committed to acceptance of its conclusions and recommendations. Nevertheless, it is clear that the Committee’s proposals merit the close attention not only of teachers and administrators, but also of the general public.” The Thomas Report was so named due to the Chairmanship (of the Committee which created the report) of Mr. W. Thomas, formerly Rector of Timaru Boys’ High School. The committee was appointed by the Minister of Education in November, 1942 to create a report on the post-primary curriculum in New Zealand. The report was concluded in November 1943 and publication was expected almost immediately in December 1943 by the authors. However, as was stated, it seems that government officials may have been reluctant to publish the report. What is clear is that the government was reluctant to endorse the report *in toto*. As has been noted, both a reluctance to publish findings and a reluctance to endorse findings due to financial implications are recurring themes in the commissioning and publication of reports on Music Education in New Zealand.

Some of the recommendations of the authors of the Thomas Report regarding music education were these:

- 1- “(A)ll pupils of post-primary schools should pursue a course in Music...”

- 2- Post-primary study in Music should be advantaged by a “continuity of studies” in Music from the primary level,
- 3- Appointment of “specialist teachers in primary and intermediate schools” would allow increasing numbers of pupils to move to post-primary level with “substantial beginnings in music.”
- 4- Schools should “open their doors at convenient times to those ex-pupils who may elect to improve the skills they have already acquired” (1943, 41).

The philosophically oriented advantages of studying Music noted by the authors were:

- 1- “Almost all pupils can take part.”
- 2- Music study encourages an “awakening and developing (of the) aesthetic sensibility which is one of the most valuable of human gifts...and which is wholly denied to none.”
- 3- Music study “should be a powerful means of raising taste.”

The authors suggested the following “considered programme” in Music based on pursuing these advantages for New Zealand children:

- 1- “*Music as an Activity to be Experienced*”: including whole school singing, singing classes for all (except what the authors call the “tone deaf”), school choir formation, the teaching of sight-reading to “every pupil” so that they may “make progress in practice and appreciation”, schools to be provided with scores for every child to be able to follow the notes as they are sung, instruction provided in “voice production, correct breathing and

the elementary grammar of music”, that in “larger schools, where adequate tuition can be obtained, to develop a band or orchestra,” and that students engage in the practice of simple orchestration.

- 2- “*Music as Appreciation*”: including frequent short talks on music, integration of music and Social Studies in the teaching of music history and its influence on the development of European culture, listening to recorded music, recitals by pupils and others.

Significantly, it was following the Thomas Report of 1943 that music became an obligatory core subject for the first time. It was also the catalyst for the highly successful New Zealand Community Education programmes based at New Zealand secondary schools. Many of these programmes involved community music instruction for adults who wish to improve their education in music following leaving school. These programmes have recently (2009) had their funding cut by 90% by the New Zealand Government, leading many to cease operations and others to radically cut back their curricular offerings. The Thomas Report also led to the development of the highly successful itinerant music instruction programme through which secondary schools are presently (2011) allotted funding (based on *per capita* school enrolment) for individual or small group instrumental instruction by professional musicians.

As was stated, the authors made recommendations which eventually led to the development of the itinerant programme in instrumental music. The authors state: “We realise that all schools may not be able, through lack of staffing and equipment, to undertake a full programme of music-making at the outset, but we hope that all schools will make such a programme an ideal to be achieved as soon as possible. In the meantime it is expected that all schools will attempt at least to provide singing

classes for all pupils. We suggest that progress in instrumental music might be made possible by a more generous grant for the employment of part-time teachers in the schools” (1943, 42).

The authors also make recommendations for optional music coursework beyond what is to be core for all pupils, as recommended above. This course of work would be specifically for “the encouragement of pupils with musical ability.” But, “not so much those who intend to adopt music as a profession as those who will eventually take an active part as laymen in the musical activities of the community.” Finally, the authors recommend that students be marked on a combination of music-making and theoretical work in a 50/50 split, similar to the Trinity College and Associated Boards of the Royal Schools of Music examinations. The grades of the Trinity College of Music, Senior Grade, or of the Associated Board of Royals Schools of Music, Intermediate Grade are recommended as the standard to be set for post-primary option music studies.

The recommendations of the authors of the Thomas Report imply a clear philosophy of music education.

- 1- **Universal Music Education:** The first recommendation made is clearly for universal music education, that all children can benefit from musical learning and should undertake studies in music. The authors suggest that schools in difficult financial circumstances should initially instruct all pupils in singing while expecting those schools to be making concrete steps to move beyond this most basic level of musical learning. The authors suggest that almost all students are likely to benefit from musical studies.

- 2- **Life-long Music Learning** including a continuity of studies from primary through post-secondary schooling: Though the report was commissioned to examine secondary schooling, the committee recommends universal music education from primary through secondary and even beyond through community education programmes. The authors suggest that continuity of studies in Music from the primary level is of particular advantage to secondary learning.
- 3- **Musical Extension** for those with high aptitude for musical learning: The authors suggest that resources should be devoted to the encouragement of those with exceptional ability in music. However, this extension should not be restricted to those with professional potential or aspirations. Rather, future community music making should be encouraged and supported through the musical education of students who will take part in amateur musical activities in the community as adults.
- 4- **Universal Music Literacy**: As an aspect of the considered programme of music recommended by the authors is instruction and practice in sight-reading music from notation. The authors go so far as to suggest that musical scores should be provided to every school by the government so that all students should have access to written music to read and understand. In this way students may obtain an understanding of the “elementary grammar of music” as well as the deeper understanding necessary to “make progress in practice and appreciation.” An additional benefit, with ancient roots, is the improvement of public “taste” in music which is likely to occur through the improved public understanding of music through the achievement of universal music literacy. This is closely

connected to the authors' expectation that all students should have their "aesthetic sensibility", their understanding and appreciation of music as art, awakened and developed.

- 5- **Universal study in singing and in other instrumental music:** The authors suggest that all students should have instruction in an instrument beyond the voice, the only proviso being that the authors suggest that in many places suitable instruction may not be available. Thus, it is not that students should not have the instruction due to its high cost, but rather that the authors recognised that suitably trained musicians may simply not be available to take up positions (at that time) in all areas of the nation. It seems clear, however, that their aspiration is that all students should study an instrument and be a part of a band or orchestra.

### **The Tait Report of 1968 (1970)**

In 1965, Dr. Malcolm J. Tait was commissioned by the Queen Elizabeth II Arts Council "to initiate a survey of the state of music education in schools, colleges, universities and the private music teaching profession"<sup>118</sup> Dr. Tait was then the Principal Lecturer in Music at the former Hamilton Teachers' College. The New Zealand Council for Educational Research also supported the research administratively and financially. Tait devoted nearly three years of his life to the report. While the survey and research were completed by November, 1968, Dr. Tait was informed by the commissioners of the report that it was not to be published. According to Saunders, the assessors asserted that there was a failure on Dr. Tait's part "to fulfil the standard required for publication" and cited "(i)nadequate

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<sup>118</sup> *NZ Herald* review by L.C.M. Saunders, 1970: "Teaching of Music: Report They Wouldn't Print"



documentation and statistics” (1970, 1). By the time *Music Education in New Zealand* was published in 1970 at the expense of other individuals and organisations including the Music Teachers’ Registration Board and his local supporters in the Waikato Society of Registered Music Teachers, Dr. Tait had moved on to the University of Hawaii.

Tait’s report is a broad and deep look at New Zealand music education as it had evolved following the Thomas Report published a little more than two decades earlier. The questionnaire used to collect data on which to base the report was informed by 50 written submissions from “interested persons and organisations...representing the interests and opinions of private as well as school music teachers and university and teachers college lecturers” (1970, 4). The questionnaire was created taking into account “areas of concern” in music education in New Zealand which were highlighted by the submitters. School music teachers and private music teachers were identified as the main populations to be surveyed utilising the questionnaire. In order to target the populations appropriately, separate questionnaires were developed for each group. In all 183 questionnaires (28.7%) were completed and returned by private music teachers and 171 questionnaires (73.4%) were completed and returned by public school music teachers. The data were further enhanced by a three month field study spent gathering data through visits to eleven primary schools, nine intermediate schools, twenty-nine secondary schools as well as to ten gatherings of school music teachers and administrators in ten cities. High-performing music students associated with the National Youth Orchestra and Madrigal School (1967) were also surveyed. University, university extension and teachers college music departments were also visited in order to discuss music education with staff. Numerous other discussions were undertaken with individual

private music teachers, professional performers and staff of music examining organisations. (1970, 5-6). Personally, this comprehensive and painstaking canvassing of opinion hardly seems “inadequate”.

Tait recognises that the lack, in 1970, of either a coherent philosophy of music or of music education in New Zealand was leading to extensive difficulties with the implementation of music education in New Zealand. This situation left many music teachers dissatisfied with music education. He expressed the situation as follows: that music teachers are dissatisfied because the implemented curriculum in music education is inadequate and that this is due to inadequate philosophies of music and of music education held by all stakeholders in music education. “(T)here is a degree of bewilderment and dissatisfaction among members of the music education profession with standards of musical achievement and discrimination in the community. Most of this dissatisfaction is due to a confusion of expectations for music teachers and music pupils which have arisen from a diverse range of attitudes towards the nature of music and the objectives and purposes of music education” (*ibid*, 95). Tait urges New Zealanders to examine the “basic structure and import” of music in order to give “sharper focus” to objectives for music education. In other words, he expects that New Zealanders must think critically about the ‘why’ of music: why music is important, why it has value. Additionally, they must give thought to the ‘what’ of music: what music is, what its purpose may be, what can and should be achieved by students of music. Finally, New Zealanders must address the ‘how’ of music education: how music is best taught, how the curriculum should be structured, etc. I believe that this approach closely parallels my own present study in this way: that Tait seemed to assert that from a clarification of thought on the matter of philosophy may

come an increased clarity of thought in the matters of music education objectives, curricula and methods.

Tait identifies three types of objectives in philosophical thought about music education. The first is a question of meaning and purpose: “What is music for?” Tait asserts that the answer to this question lies in an examination of “the qualities of human response and behaviour which music engenders, not only in our particular society but in all societies and at all times” (*ibid*, 95). Tait goes on to suggest that there are “qualities of feeling so deeply embedded in human nature that they can only find expressive form in artistic media.” So, creativity and imagination are deeply human qualities which must have access to music in order to be fully expressed. Tait also asserts that a sharing of such expression through music is not solely a private matter, but one of public import. Tait recognises that music holds “a particular kind of meaning” which “can be shared and enjoyed.” Music brings “added meanings” to our life. In so doing, “life is extended.” “Through music, people can come to understand a deeper dimension of living and this is the basic rationale for music in education” (*ibid*, 95). Tait further asserts that this understanding must “involve us in a complete way” leading us to become “part of the best common man.” Tait is struggling for answers to his first question of meaning and purpose at a time when the philosophies of music and of music education are very young disciplines. He must rely partly upon the Aesthetic philosophy current at the time, especially upon the writings of Reimer (pre-*A Philosophy of Music Education*, which wasn’t published until the year of this report’s publication in 1970) and Langer (upon whom Reimer depends for his philosophical foundations at this time), along with his own insights into music education through his own experience. I suggest that Tait does exceptional work addressing this topic within the context of the dearth of research and writing on the

subject. He senses that music is a part of every human and that in order to become fully human, “part of the best common man,” one must develop oneself musically. His is, I suggest, a humanistic approach that is already moving beyond the aesthetic philosophers into a more modern perspective on music educational philosophy. His struggle and insight are to be admired.

Tait identifies a second objective in philosophical thought about music education. This objective is examined through answering two closely related questions: “What is music made of?” and “How is music produced?” This second objective is to “make clear the nature of the subject, its fundamental ideas and the relationships between those ideas” (*ibid*, 96). Tait asserts that the obvious answer to what music is made of is that it is “made of sound elements or vessels for transmitting qualities of human feeling and subjective reality. These elements include tone, pitch, rhythm, speed, loudness and intensity, harmony and tonality and they are related and joined together by means of repetition, variation and imitation, to produce significant moving patterns and shapes with textures and surfaces of fascinating dimensions” (*ibid*, 96). Here he clearly demonstrates, in his assertions regarding human feeling and subjective reality, the influence of Langer and Reimer on his philosophical thought about music. But again he goes beyond Langer’s unconsummated symbols of the forms of feeling, immediately pointing to the elements of music and their interrelation for a clearer picture of what music is made. He moves beyond dismissing such matters as matters of ineffability and focuses with precision on matters which impact on the practise of education. This is a more scientific and cognitive approach than the Aesthetic approach popular at the time. Tait is giving due reference to the aesthetic philosophers in his analysis, while recognizing that he is unable to fill in the blanks in their arguments. He therefore moves on to his own analysis of music’s qualities,

relying upon his own professional training and judgement and arriving at different conclusions from the Aesthetic music philosophers.

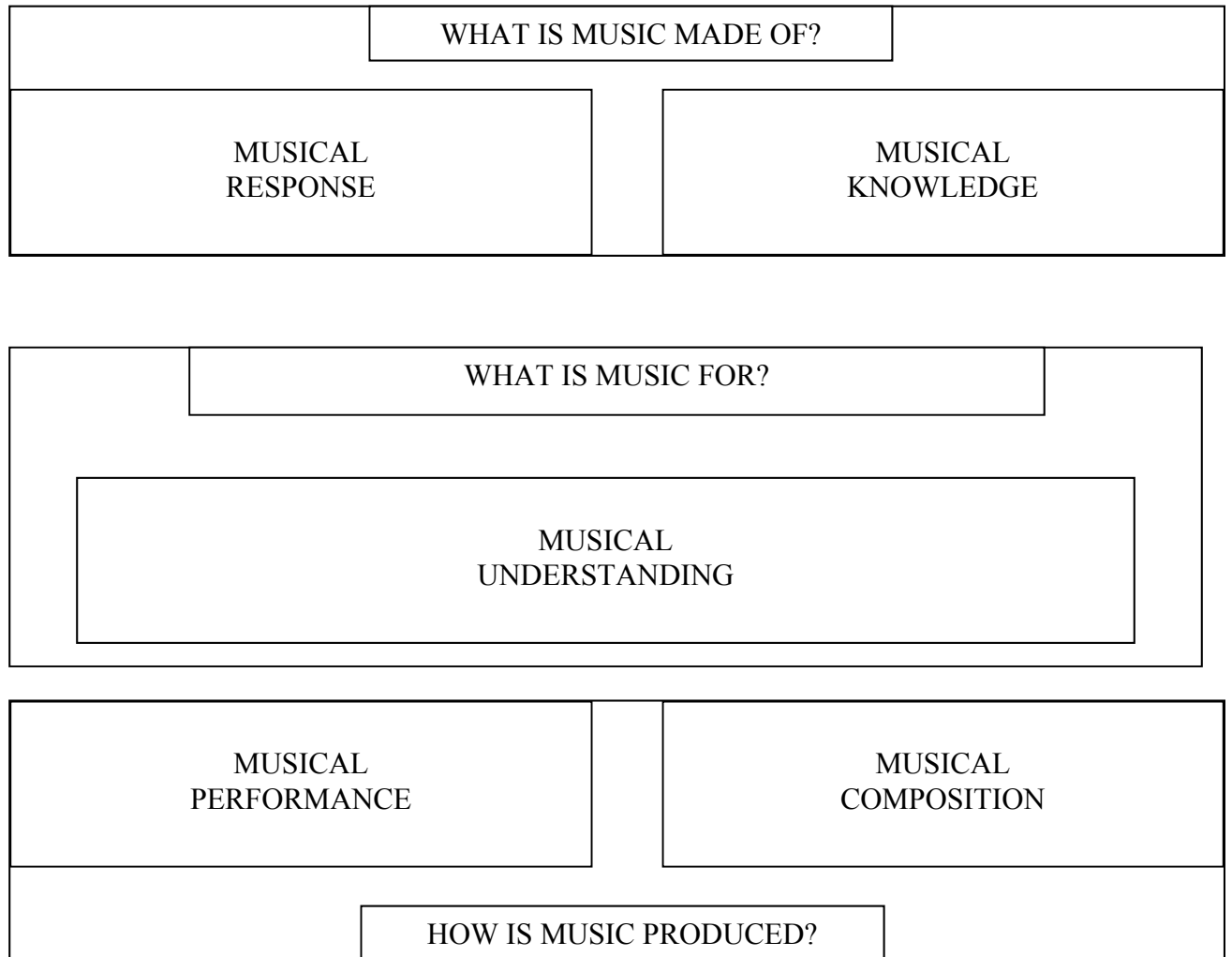
Tait goes on to address what was to become the most significant aspect of musical research as it relates to music education in the latter 20<sup>th</sup> Century. Tait focuses attention on the elements and patterns of music, the focus of Edwin Gordon's Music Learning Theory, which he states "have received little attention in music education, even though they represent the most significant area of musical knowledge." Gordon recognised this in his own work and devoted much of his research and writing to analyzing and sequencing the rhythmic and tonal patterns which make up Western music. Tait criticizes music education as too visual as practiced, victim of an artificial separation of theory and aural study. This is the same criticism which motivates much of Gordon's work. "Theoretical studies have become a kind of crossword puzzle slavishly done by children nibbling pencils and scratching out nervous mistakes"... "This report urges a complete re-thinking of theoretical studies in music based on the analysis of sound elements and patterns which do indeed represent what music is made of" (*ibid*, 96). Tait sees the production of music as closely related at all times to music studies of any kind and to an understanding of what music is made. Without theoretical studies which link to aural and performance studies seamlessly, the production of music will suffer. That production includes firstly, the composition produced by the composer. Secondly, it includes music produced by people playing instruments, as well as that produced by those who "press buttons, throw switches or wave batons." Musical understanding is inherent in the productive process. Without it, there is only the crossword puzzle of music theory.

Through Tait's philosophical analysis of music and music education, he concludes that it is musical understanding which is at the heart of purpose in music

education. He develops a construct which he uses to illustrate the importance and complexities of understanding in music education, but in an easily accessible diagram.

Tait asserts that “musical understanding and the justification or rationale for music therefore lie at the centre of the following paradigm” (*ibid*, 97):

**Figure 3 Musical Understanding and the Justification for Music Education**



The point of music is therefore the music itself and the point of music education is to come to an understanding of music: musical understanding. This is evidence of a cognitivist philosophical approach to musical import as well as a humanistic focus of music education in that it is human musical understanding which

is the purpose of musical study. It is the development of our own musical abilities and comprehension of music which are most important. It is the music itself which is important, not something to which music refers, as the Aesthetics would have us believe. Tait explores what that musical understanding might encompass in his paradigm for the nature of music and seeks to translate this into a programme of musical learning. Tait's paradigm for the nature of music is centred upon the third philosophical objective in thought about music education: "the essence of music" and "the developing needs of those who study it." The details of this objective are based upon answers to the questions "How do you come to understand music?" and "How do you teach music?" Tait asserts that if music is to be a living vital force for children then progressive development in musical understanding should be the primary objective of a programme of music education (*ibid*, 98, 99).

In conclusion, I assert that Tait makes several recommendations for New Zealand music education, stated or implied:

- 1- Continue the present system of music education for all New Zealand children from primary through secondary school. This is what Tait calls the "principle of non-selective education" and which he considers to be "fundamental to New Zealand education" (*ibid*, 101).
- 2- The establishment of Specialist Music Schools, schools with exceptional musical offerings, to accept pupils who have extraordinary interest in or potential to study Music. They would be run by "local music education councils" (*ibid*, 105). These schools would operate week-day evenings and on week-ends, providing extension in Music to those who choose such.

- 3- The improvement of music teacher training through the integration of the Music Advisory Service with Teachers Colleges and the integration and expansion of offerings in Music at Teachers Colleges and University Schools of Music. A “greater degree of competence and confidence throughout the profession” is necessary to implement “a basic course in musical understanding in schools and of musical skill development in music schools” (*ibid*, 108).
- 4- The financial support of the local community and of national government for music education at all levels. Thus, “children who wish to build a musical career may do so in the fields of teaching and performance in the knowledge that they will have financial security and a range of continuing professional opportunities” (*ibid*, 109).

### **The Ritchie Report of 1980**

The Ritchie Report, or the *Report of the Committee to Study the Needs of Music Teaching in New Zealand*, was commissioned by the Queen Elizabeth II Arts Council as a follow up to the Tait Report of 1970. The committee was chaired by John A. Ritchie, Professor of Music and Deputy Vice-Chancellor of the University of Canterbury. The main *foci* of the Ritchie Report were on the “ways by which private music tutors could participate as teachers in schemes of musical tuition within the education system” and on the “present opportunities for New Zealanders and, in particular, young New Zealanders, to obtain comprehensive theoretical and practical



music instruction and training both within the education system and from private tutors; to look at and comment upon the effectiveness and efficiency of presently used methods of tuition; to explore the possibilities of reducing whatever inadequacies may exist at present – as a result of distance, financial limitations or lack of stimulus – in the availability of competent musical instruction throughout New Zealand” (1980, 1). These goals represented a narrowing of focus from the broad and deep terms of reference for the Tait Report and even more so for the multi-disciplinary Thomas Report. It was hoped that from the Ritchie Report “recommendations for the consideration of the Queen Elizabeth II Arts Council on desirable future short and long-term policy directions in this field” might be forthcoming. Rather than follow Tait’s procedure of creating and conducting surveys himself, the Ritchie committee utilised the services of the Research and Statistics Division of the Department of Education to conduct the National Survey of Music Learning included in the report.

The committee’s recommendations were many and varied. I will attempt to summarise them.

1- **That a more effective use of New Zealand’s Teaching Resources be sought.** In particular,

- a. training provisions for music teachers should be extended especially for the training of more versatile music teachers capable of teaching performing skills to individuals or groups as well as general classroom music,
- b. greater flexibility should be developed in the regulations governing employment of music teachers until such time as more versatile music teachers are trained and available and

- c. the administration of state-funded practical music tuition schemes should be rationalised so as to provide continuity of tuition throughout the primary and secondary years, to recognise optimum starting ages for various practical forms of music making allocating teaching resources accordingly and to provide extension for gifted young musicians.
- 2- **That further research be conducted on the material gathered in the survey** by the Department of Education especially into drop-out rates for various instruments and into reasons for student discontinuing the study of performance
  - 3- **That music teacher training, employment and geographical spread be addressed.**
  - 4- **That children's learning opportunities be adjusted in a variety of ways.**
  - 5- **That music centres and music in the community be encouraged and supported.**
  - 6- **That other various musical endeavours be recognised and encouraged.**
  - 7- **That the proposed registration of teachers through the Institute of Registered Music Teachers be set up as soon as possible.**

### **The Vidulich Report of 1990**

Though focused on secondary music education, the Vidulich Report makes recommendations important to the philosophy of music education operating at the primary level. Dr. Michael L. Vidulich, a research affiliate with the Education Department of the University of Auckland created the report *New Zealand Music Education in Secondary School Core Music Classes* in 1990. He modelled his report on Tait's Music in New Zealand report of 1970, continuing Tait's work at a deeper

and more focused level, as had the Ritchie Report in 1980. Vidulich now has the benefit of the writings of Leonhard, House, Hoffer, Colwell, Gordon, Rainbow, Reimer and other greats of late 20<sup>th</sup> century music education to help inform his own conceptualization of the problems facing music education in New Zealand and to assist in the expansion of his own awareness of the possibility for change. As was stated, he also benefits from the availability of Tait's work. Vidulich recognises the importance of philosophy in music education and frames the problem of Music content in terms of the philosophy of music and music education held by individual music teachers. He draws on Tait's work: "It is clear that a teacher's concept of the subject will be of primary importance [in the determination of the content of school music programmes and courses]. The value that a teacher attaches to music in his/her own life, in the community and in the lives of children together with the extent of his/her musical understanding will inevitably influence his/her selection of musical content. The music teacher's degree of confidence and competence will affect the range of selection. He or she may be highly competent in one particular area but unable to match this competence in other areas. Under these circumstances it is conceivable that the students will receive a limited view of the total structure of music" (1990, 1-2).

The recommendations of the Vidulich report are many and varied.

- 1- That the core music requirement for all students be maintained, that all secondary schools implement the required number of hours for core music, that the ERO hold school boards of trustees responsible and accountable for the this implementation.
- 2- That the music syllabus and curriculum standards be amended. That music-making through music performance be adopted in all music classes,

that the minimum number of performance instruction hours be defined in all music classes at all levels, that the content and instruction time for New Zealand music topic at the core level be standardised nation-wide and that regional music inspectors be employed as part of ERO to be responsible for the implementation of the same and that secondary music advisers be employed to assist teachers in this implementation.

- 3- That a new resource for New Zealand music topics to be used in core music programmes be written, printed and made available and that this resource be written by the author.
- 4- That every primary and intermediate school employ a music specialist teacher, who will be responsible for music programmes and the music education of all pupils, at all levels, that the required music syllabus/curriculum content and number of required hours of music instruction per week be established and implemented nation-wide for all primary and intermediate pupils, that more instruction be devoted to instrumental music, singing, music notation reading and aural development and that Education Review Office music inspectors and music advisers be responsible for advice and implementation of pre-secondary music education programmes in all schools.
- 5- That the number of secondary music teachers trained annually be substantially increased and that more Maori, Asian and Pacific Islanders be encouraged to enter the secondary music teaching profession.
- 6- That universities restructure their music departments by offering music education programmes and courses. Music education courses should be the majority of course offerings in order to prepare students for New Zealand's

largest “job market” area in music – music teaching, that universities introduce a BMus Ed degree or bachelor’s degree with a major specialisation in music education at the secondary level, that the TRB, PPTA and teachers training colleges accept the music education degree as the only degree qualifying a teacher for secondary school music teaching, that teachers training colleges and universities work together to offer programmes which complement each other, that teachers training colleges remove their music teacher trainee enrolment quotas, that in-service course for music teachers be offered during school hours for music teachers, that intensive in-service course on New Zealand music topics be offered especially.

- 7- That class sizes in core music be reduced to a maximum of 25 students per class and that the MoE, Advisory Service and PPTA establish a working party/committee to investigate the work load factor of secondary music teachers and that this group make any need recommendations for change.
- 8- That a secondary music advisory service be created to coordinate and oversee all aspects of music education nation-wide, that monies be made available for appointment of secondary music advisors and secondary music inspectors, that the Society for Music Education adopt a more active role in support of music teachers, that the PPTA appoint a member to monitor working conditions of secondary music teachers and make recommendations and that music education resource centres be established for use by secondary music teachers in all metropolitan centres (*ibid*, 33-8).

## **Common Concerns for New Zealand Music Education**

It is clear from the examination of these four reports that there have been common concerns raised over related matters for many years. I believe that the recommendations of the reports are consistent in at least three values expressed:

### **1- Universal music education for New Zealand children**

“(A)ll pupils of post-primary schools should pursue a course in Music...”

Post-primary study in Music should be advantaged by a “continuity of studies” in Music from the primary level (Thomas, 1943, 41).

“New Zealand children will receive a broadly based course of music throughout their primary education... These studies will be related at the secondary level to other parts and to broader questions of aesthetic significance in human experience. Those children who show interest and ability in music may proceed with studies in music at secondary school which will progress naturally... to music education at the tertiary level” (Tait, 1970, 109).

“We would encourage a liberal view of music as a way of life” (Ritchie, 1980, 12).

“The major contribution which music can make to the intellectual, social, emotional, aesthetic and physical well-being of the adolescent is only rarely fully acknowledged” (*ibid*, 14).

It is recommended...

“that required syllabus/curriculum content and number of required hours of music instruction per week be established and implemented nation-wide for all primary and intermediate school pupils” (Vidulich, 1990, 34) and “that all secondary schools nation-wide implement the required number of hours for core music for all students...” (*ibid*, 33).

## **2- Universal music literacy of New Zealand children**

“(S)ight reading should be taught. It is recommended that sufficient musical scores should be provided so that in all lessons boys and girls may get practice in following the notes as they are sung. With sight reading should be taught voice production, correct breathing and the elementary grammar of music” (Thomas, 1943, 42).

“(T)he elements and patterns of music have received little attention in music education, even though they represent the most significant area of musical knowledge... This report urges a complete re-thinking of theoretical studies in music based on the analysis of sound elements and patterns which do indeed represent what music is made of” (Tait, 1968, 96).

“We would like to think that every child is exposed continually to music as an integral part of his or her education and that every young person who wishes to go further in music, even to making it a lifetime’s work, should not be inhibited” (Ritchie, 1980, 11).

It is recommended...

“that more instruction in primary and intermediate school programmes be devoted to instrumental music teaching (learning to play instruments), singing, music notation reading and aural development” (Vidulich, 1990, 35).

### **3- Highly trained specialist primary, intermediate and secondary music education teachers**

Appointment of “specialist teachers in primary and intermediate schools” would allow increasing numbers of pupils to move to post-primary level with “substantial beginnings in music” (Thomas, 1943, 41).

“The evidence presented in this report emphasises the need for changes in the professional preparation of music teachers if there is to be a greater degree of competence and confidence throughout the profession... The need is to translate music into music education in ways that do justice to the subject and children” (Tait, 1968, 108).

“It is the view of the Committee that only major new initiatives (a) to make fuller use of existing able teachers in schools, (b) to train more young teachers



of music and (c) to re-deploy other musicians and music teachers in the community, will make it possible for all pupils to gain a better general musical education in the vital early years” (Ritchie, 1980, 14).

“The conclusion is inescapable that implementation of an adequate music programme in our schools will be impractical until qualified teachers are made available in sufficient numbers. The Committee sees the provision of better music teaching at primary level as the main means by which this situation can be remedied” (Ritchie, 1980, 15).

It is recommended...

“that universities restructure their music departments immediately, by offering music education programmes and courses. Music education courses should be the majority of course offerings in music departments (more numerous than the specialised course in musicology, composition and performance)” (Vidulich, 1990, 35).

I assert that the findings and recommendations of these reports are consistent with the findings and recommendations of my 2008 survey. The three recommendations held in common by the reports (and lamented as missing from New Zealand philosophy of music education *de facto*) are seemingly also consistent with the *de jure* philosophy of music education as expressed in the present New Zealand curriculum document. Again, those three recommendations and expectations are: 1- **universal music education** for New Zealand children, 2- the importance of the **universal music literacy** of New Zealand children and 3- the necessity of **highly trained specialist primary, intermediate and secondary music education teachers**

in New Zealand schools.<sup>119</sup> I believe that all of these recommendations are also consistent with an analytic-empiricist approach to philosophy and the philosophy of music, a perennialist approach to the philosophy of education, and an approach to music education rooted in an understanding of music's value *qua* music.

Seeking this test, I turn first to the policies stated in the Revised New Zealand Curriculum of 2007. This curriculum was to be fully implemented as practice in New Zealand by 2010.

### **The New Zealand Curriculum (2007)**

Curricula are appointed courses of study. The New Zealand Curriculum represents government policy regarding the course of study to be offered to New Zealand students in years 1-13 (approximately age 5 through age 18). It applies “to all English-medium state schools (including integrated schools) and to all students in those schools, irrespective of their gender, sexuality, ethnicity, belief, ability or disability, social or cultural background, or geographical location” (2007, 6). The stated vision or goals for this curriculum are that New Zealand young people will be “confident, connected, actively involved, lifelong learners” (*ibid*, 7). In order for young people to meet these goals, the curriculum dictates that students shall be taught and acquire five “**key competencies, capabilities for living and lifelong learning.**”

They are:

- 1- thinking,
- 2- using language, symbols and texts,

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<sup>119</sup> Contrast these expectations with information included in an article by Webb including the estimation by providers of New Zealand teacher training “that between 8-22% of students entering primary teacher training had the ability to read music and play fluently on an instrument and therefore had the potential to be trained as primary classroom music specialist given the course structure and time to do so.” (July 2004, 58, 15-22).

- 3- managing self,
- 4- relating to others and
- 5- participating and contributing.

According to the authors of the New Zealand Curriculum, “the competencies draw...on knowledge, attitudes and values in ways that lead to action. They are not separate or stand-alone. They are the key to learning in every learning area” (*ibid*, 12).

Thinking is defined by the authors as “using creative, critical and metacognitive processes to make sense of information, experiences and ideas” (*ibid*, 12). It is focused on problem-solving and is centred on intellectual curiosity.

Using language, symbols and texts is defined by the authors as “working with and making meaning of the codes in which knowledge is expressed.” These codes are expressed in the form of systematic languages and other systematic symbol-systems. These “texts” may be “written, oral/aural and visual; informative and imaginative; informal and formal; mathematical, scientific and technological” (*ibid*, 12).

Managing self is defined by the authors as being “enterprising, resourceful, reliable and resilient.” Students who manage themselves “establish personal goals, make plans, manage projects and set high standards” (*ibid*, 12).

Relating to others is defined by the authors as “interacting effectively with a diverse range of people in a variety of contexts.” It is associated with the skill of being able to “listen actively, recognise different points of view, negotiate and share ideas” (*ibid*, 12).

Participating and contributing is defined as “being actively involved in communities. Communities include family, whanau and school and those based, for example, on a common interest or culture” (*ibid*, 12).

The two other major components of the New Zealand Curriculum, in addition to the five key competencies are the **values** and **learning areas**.

According to the authors of the New Zealand Curriculum, **values** are “deeply held beliefs about what is important or desirable. They are expressed through the ways in which people think and act. Every decision relating to curriculum and every interaction that takes place in a school reflects the values of the individuals involved and the collective values of the institution” (*ibid*, 10). The authors list those values which they represent as enjoying “widespread support because it is by holding these values and acting on them that we are able to live together and thrive” (*ibid*, 10).

“Students will be encouraged to value:”

- excellence;
- innovation, inquiry and curiosity;
- diversity; as found in our different cultures, languages and heritages;
- equity, through fairness and social justice;
- community and participation for the common good;
- ecological sustainability;
- integrity, which involves being honest, responsible and accountable and acting ethically; and
- to respect themselves, others and human rights.

It is expected by the authors that these values will be expressed in a variety of ways between schools, depending upon the community in which the schools operate. However, it is clear that this expression is to be at a school level. It is unclear to what extent individual teachers may express values within this framework, yet perhaps at variance with the school community.

Finally, the eight learning areas are the meat of the New Zealand curricular document. These areas represent the various disciplines to be taught to students and upon which they will base their life's work. The eight areas are:

- English,
- The arts,
- Health and physical education,
- Learning languages,
- Mathematics and statistics,
- Science,
- Social sciences and
- Technology.

The authors assert that the learning in each learning area is to be a “part of a broad, general education and lays a foundation for later specialisation.” These learning areas are compared to the key competencies, both being valuable intrinsically and as a means to further learning. “Each learning area has its own language or languages.” “For each area, students need specific help from their teachers as they learn: the specialist vocabulary associated with that area; how to read and understand its texts; how to communicate knowledge and ideas in appropriate ways; how to listen and read critically, assessing the value of what they hear and read” (*ibid*, 16). The learning areas are presented as separate from each other, but “all learning should make use of the natural connections that exist between learning areas and that link learning areas to the values and key competencies” (*ibid*, 16). Thus the three aspects of the curriculum, values, key competencies and learning areas, are essentially linked

and overlapping in a vastly complex manner. They are expected to be taught to and learned by every New Zealand child.

### **The New Zealand *de jure* Philosophy of Music Education**

A goal of this thesis is to identify the *de facto* philosophy of music education perceived by educators to be operating in New Zealand primary, intermediate and middle schools. A natural starting point of such a study would be to identify the philosophy of music education *de jure* which is dictated by the authors of the New Zealand Curriculum. Though no specific philosophy is identified as such in the curriculum document, it is possible to string together an understanding of the philosophy expressed, the *de jure* philosophy, through an analysis of the policy document which is the New Zealand Curriculum. Beginning with the learning area of the arts, the authors define learning in the arts as a process in which “students explore, refine and communicate ideas as they connect thinking, imagination, senses and feelings to create works and respond to the works of others” (*ibid*, 17). The arts are envisioned by the authors as recognising, valuing and contributing to the unique bicultural and multicultural character of Aotearoa New Zealand. “The arts have their own distinct languages that use both verbal and non-verbal conventions, mediated by selected processes and technologies. Through movement, sound and image, the arts transform people’s creative ideas into expressive works that communicate layered meanings” (*ibid*, 20).

The value of the arts, according to the authors, is that the arts...

- explore, challenge, affirm and celebrate unique artistic expressions of self, community and culture,
- stimulate creative action and response

- enhance students' personal well-being
- increase students' confidence to take risks
- enable students (through specialist studies) to contribute to their vision, abilities and energies to arts initiatives and creative industries,
- enable students to learn to work independently and collaboratively to construct meanings, produce works and respond to and value others' contributions.
- enable students to learn to use imagination,
- enable students to use creative and intuitive thought and action,
- enable students to view their world from new perspectives,
- enable students to participate in, interpret, value and enjoy the arts throughout their lives (*ibid*, 20).<sup>120</sup>

The arts, as all of the disciplines of the New Zealand Curriculum, are divided into four interrelated strands:

- 1- Understanding the arts in Context,
- 2- Developing Practical Knowledge in the arts,
- 3- Developing Ideas in the arts and
- 4- Communicating and Interpreting in the arts.

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<sup>120</sup> Several of these assertions of social value have been echoed in contemporary New Zealand government evaluations by the Education Review Office (ERO) of music at New Zealand schools. From the 2009 *ERO Report* on Aorere College: "(The College) experiences some outstanding successes in music and involvement in school choirs and/or instrumental performance groups is a highlight for many students" (2009, 3). "These achievements foster students' sense of pride in belonging to Aorere College" (2009, 2).

The concept of the spiral curriculum is endorsed in the document. “By building on and revisiting learning from previous levels, arts programmes in each discipline provide progressions of learning opportunities in all four strands.” “Over the course of years 1-8, students will learn in all four disciplines. Over the course of years 9-10, they will learn in at least two. Students in years 11-13 may specialise in one or more of the disciplines or undertake study in multimedia or other new technologies. Thus, it is clear that for the majority of New Zealand students, study of the arts is to be undertaken primarily in the first eight years of study, in the primary, intermediate and middle schools. By the time a student reaches college, study in the arts is optional and to be undertaken by those wishing to specialise in one or more of the disciplines of the arts. This has great significance in relation to this study as one of these disciplines of the arts is Music.

The authors of the New Zealand Curriculum define sound as “the source material for expressive ideas in music.” Music is considered “a fundamental form of expression, both personal and cultural.” In particular, “value is placed upon the musical heritages of New Zealand’s diverse cultures, including traditional and contemporary Maori musical arts. By making, sharing and responding to music, students contribute to the cultural life of their schools, whanau, peer groups and communities.” Clearly, the authors consider music’s primary value to be **expressive**.

It is also clear that the authors value music literacy. “In music education, students work individually and collaboratively to explore the potential of sounds and technologies for creating interpreting and representing music ideas” (*ibid*, 21). Students must think about music and represent it. This implies notational audiatonal ability, the ability to hear music, with or without sound present and understand that music. “Students develop literacies in music as they listen and respond, sing, play



instruments, create and improvise, read symbols and notations, record sound and music works, analyse and appreciate music” (*ibid*, 21). Musical understanding is clearly valued, both understanding musical information and information “about” music. “This enables them to develop aural and theoretical skills and to value and understand the expressive qualities of music” (*ibid*, 21). The top priority seems to be tied to the key competencies and values through laying “a foundation for lifelong enjoyment of and participation in music. Finally, it is recognised that some will go on to study music at tertiary level and may take up professional music-related employment. Again, this has quite important implications for music education. A philosophy which both values universal music literacy and the preparation of specialists in music implies that certain curricular offerings, music curricular offerings, will be available to all students and at an early age. For instance, at the early age of 5, in the Level One Achievement Objectives listed as a part of the New Zealand Curriculum, students are expected to **explore and listen to music, respond to and share ideas about music, express sounds and musical ideas, represent sound and musical ideas** and **make music** with others. These are very high standards, indeed.

In order to implement such a detailed and demanding curriculum, methods for teaching will have to be rigorous and very effective, for very little time is available to instruction in Music, relative to the expectations. In the section of the New Zealand Curriculum entitled “Effective Pedagogy” the authors endorse a research-based approach to the choice of instructional methods. “(T)here is extensive, well-documented evidence about the kinds of teaching approaches that consistently have a positive impact on student learning.”

In particular, the authors recommend the following teacher behaviours which research has shown are effective at impacting positively on student-learning:

- 1- create a supportive learning environment;
- 2- encourage reflective thought and action;
- 3- enhance the relevance of new learning;
- 4- facilitate shared learning;
- 5- make connections to prior learning and experience;
- 6- provide sufficient opportunities to learn;
- 7- inquire into the teaching-learning relationship (teaching as inquiry).

Though not endorsing any particular methods, the “teaching as inquiry” behaviour requires that methods be evaluated regarding their effectiveness and altered or abandoned based on this effectiveness. “(E)ffective pedagogy requires that teachers inquire into the impact of their teaching on their students” (*ibid*, 35). In particular, the following questions are recommended to teachers as those which should be asked on a day-to-day basis in the teaching as inquiry process:

- 1- What is important (and therefore worth spending time on), given where my students are at?
- 2- What strategies (evidence-based) are most likely to help my students learn this?
- 3- What happened as a result of the teaching and what are the implications for future teaching?

Again, these recommended teacher enquiries have important implications regarding the philosophy and methods of music education. The first of these, ‘what is

important', implies that assessment must be made of student abilities and aptitude prior to instruction in order to come to an understanding of 'where my students are at.' The second question clearly states that teaching strategies should be 'evidence-based.' I take this to mean that an empirical approach to the justification of philosophy and methods is recommended. The third question makes it clear that approaches which do not work imply that they should be modified or abandoned. Finally, the entire process of the planning, preparation and delivery of teaching as a process of inquiry requires that effective methods be identified and utilised...that instructional efficacy not be simply a matter of accident or chance. Yes, through experience teachers will stumble across effective methods, but prior to this, there is a level of justification in the likelihood of the effectiveness of various approaches

These criteria indicate an analytic-empirical approach to music education implying that teaching approaches should be analysed and if not working, be abandoned. At the same time, an expressivist approach to music philosophy and value is stated at times, though the perennialist understanding of the connection of music to language, as well as the importance of universal music literacy, are also stressed. The curriculum document indicates a similarly perennialist and universalist viewpoint on educational philosophy, incorporating all of the liberal arts and sciences in the curriculum and expecting all students to gain a basic knowledge and level of skill in all disciplines. Similarly perennialist in outlook, the curriculum document further makes clear the expectation that students will specialise at the secondary level according to their desires and demonstrated abilities. Overall, the New Zealand curriculum document indicates significant aspects of the philosophy of music education *de jure* of New Zealand primary education. Further governmental

documents shall be explored in Chapter Eight which are even more music-specific in their focus.

Again, although this chapter consists of a continued exploration of the historical context of this study, I believe that the examination of the analyses and recommendations of the preceding historical New Zealand surveys and latest New Zealand Curriculum was more than an academic exercise. Through this examination an intellectual perspective has been developed hopefully allowing for a more cogent analysis of my own survey results. Further, these results of previous studies give indications of the origin and development of the historical New Zealand philosophies of music education *de jure* and *de facto*, further informing my quest to understand these approaches. Finally, I believe that the main analyses, conclusions and recommendations relative to music education of each of these studies point towards a philosophy of music education which reflects my own recommended approaches: analytic-empirical in its overall philosophical approach and showing itself to be a comprehensive, systematic, consistent, and justifiable philosophy of music education in the New Zealand context.

I now continue to Chapter Eight where I present my own survey results including conclusions and recommendations for New Zealand primary music education based on the survey results and the evidence presented in the preponderance of this thesis. I believe that the findings and recommendations of my 2008 survey are consistent with previous surveys and support the particular philosophical approaches presented, analysed and endorsed in this thesis.

## Chapter Eight

### The 2008 Survey of Primary, Intermediate and Middle Schools in New Zealand<sup>121</sup>

In this work of research I have explored two parallel but unequal paths of argument, both tied together through the research questions addressed. The primary path of argument has focused on the hypothesis which stimulates the total research project and catalyses both paths of argument.

#### The Primary Path of Argument

The primary path of argument in this thesis has involved proving (or disproving) the hypothesis **that the *de jure* philosophy of music education of the New Zealand Ministry of Education is not the same as the *de facto* philosophy of education reported by educators to be operating in New Zealand schools; that the promise of government is not being fulfilled in the classroom.** This path of argument is especially, but not exclusively, informed by the data gathered through my 2008 questionnaire<sup>122</sup> and presented and analysed in this chapter.

#### The Secondary Path of Argument

In order to inform the primary path of argument, to clarify terms and concepts inherent in the survey and to facilitate the analysis of the results with comprehensive understanding, a second parallel path of argument has also been undertaken through

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<sup>121</sup> Portions of this chapter have been published in *the Proceedings of the joint conference of XXXIst ANZARME Annual Conference and the 1st Conference of the Music Educators Research Centre (MERC)*, 3-6 July 2009, Akaroa, New Zealand (141-159).

<sup>122</sup> See appendix.

this thesis. This path of argument has also been catalysed by the hypothesis, but has mainly utilised philosophical analysis and argument, rather than the mainly quantitative research of the survey. This secondary path has focused through much of this work on an analysis of the conceptual framework underpinning the discipline of the philosophy of music education. The philosophical discussion and analysis involved in elucidating the survey data presented in this chapter also frame the understanding of the detail subsumed by the hypothesis. It has therefore been of great importance to me to make a robust and rigorous presentation of the concepts inherent in that discussion and analysis of the philosophy of music education. Along the path of this secondary argument, various conceptual viewpoints on philosophy, the philosophy of music, the philosophy of education and the philosophy of music education have been presented and analysed. This secondary path of argument which I have maintained through the thesis should now inform the work of the first argument and of the thesis as a whole by making clear the complex concepts inherent in the discipline of the philosophy of music education, as well as the related concepts of *de jure* versus *de facto* philosophies which are crucial to the first argument. This secondary path has culminated at intervals (within each chapter) in an endorsement and justification of varied conceptual viewpoints. Endorsements and justifications have been made of an analytic approach to philosophy and to the philosophy of music, a perennialist conception of the philosophy of education and a cognitive conception of the philosophy of music education including the methods entailed by such.

Though the first path of argument has begun to develop within previous explorations of *de jure* and *de facto* philosophies of music education, following the present chapter the two threads of argument will fully merge into one. At the

conclusion of the work, in a final culmination, recommendations will be made aligned with all of the earlier endorsed conceptions and with the New Zealand context. It is also in the final chapter, most importantly, that a recommendation for a national philosophy of music education, both in law (*de jure*) and implemented (*de facto*) will be made in detail, including the methods and materials entailed by the adoption of the recommended philosophical approach.

But first, the survey results and the promise(s) which I believe have been broken:

### **The Promise(s)**

My provocative title *New Zealand Primary Music Education: a promise broken*, represents the gravity with which I view the matter of the education of our children. This is particularly acute in my own mind now that I am aware of the repeated opportunities missed by the New Zealand government following the many previous studies of New Zealand music education undertaken over the past 70 years.

The promises which I believe have been broken relate directly to the New Zealand philosophy of music education *de jure*. These promises are made in the form of policies published in New Zealand educational policy documents. From the *New Zealand Curriculum*, (2007, 20):

*Promise One*: “Over the course of years 1-8, students will learn in all four disciplines [dance, drama, music-sound arts and visual arts].”

*Promise Two*: from the same document: “Students develop literacies in music as they listen and respond, sing, play instruments, create and improvise, read symbols and notations, record sound and music works and analyse and appreciate music” (2007, 21).

*Promise Three*, from *Syllabus for Schools, Music Education Early Childhood to Form Seven*, (1989, 13): “sufficient time should be allocated to the activities appropriate to each level. This can range from approximately twenty minutes each day...to substantial times for performance-oriented courses at later stages...” and

*Promise Four*, from the “Progression in Music Education” found in the same document: Year 1 through 3 students should use “hand signs and solfa as an aid to pitch perception.” and in years 4 through 6 students should use “solfa and note names in singing and playing.”

Finally and most importantly, *Promise Five*, from the New Zealand Curriculum document, that the children of New Zealand will be supported and empowered by the New Zealand Curriculum “to learn and achieve personal excellence, regardless of their individual circumstances”(2007, 9).

I assert that the *de jure* philosophy of music education for New Zealand may be said to be derived from these promises. It is clear from these promises that universal music education from an early age and continuing through the early college years, regardless of individual circumstances, is an expectation of the New Zealand governmental authorities who control education. It is also clear that this universal music education includes the development of universal music literacy and performance ability among the children of New Zealand. The methods and materials to be used include those which are empirically relevant, which are best suited to achieving these ends, such as *solfeggio*, hand signs and the reading and writing of music notation. It is also clear that music instruction is to be a daily activity. Based on previous exploration of various philosophical approaches, I believe that these values, expectations and methods perhaps indicate a perennialist approach to the philosophy



of education. I believe that they also indicate a Kodály-oriented philosophy of music education as the *de jure* philosophy of New Zealand music education.

### **Methodology of the Survey**

#### **Why a survey?**

Because I wished to learn what philosophy, methods and materials were actually being espoused by the staff of New Zealand schools as well as utilised in New Zealand schools, I turned to the teachers and principals of those schools for information. Their responses may be considered to form the basis for our understanding of the philosophy of Music Education operating in New Zealand schools. The present philosophy perceived by educators to be operating in our schools is what I will call the *de facto* situation in our schools. The MoE (New Zealand Ministry of Education) promises listed above are a part of what I will call the *de jure* situation in our schools.

It will become clear from the results of my survey that the promises listed above are not being kept. The philosophy of music education *de jure*, that espoused by the New Zealand government is significantly different from the reported philosophy of music education *de facto*, that which is actually perceived by educators as evident and operating in New Zealand schools.

#### **Survey Design**

A questionnaire was developed to gather data on educator beliefs. Information sought included data on educator beliefs regarding curriculum choice and purpose, curriculum implementation and delivery, facilities and staffing, the philosophy of

music, and the philosophy of music education. All of these beliefs indicate directly or indirectly the philosophy of music education of the educator questioned.

This same questionnaire was also developed to gather data on what was perceived by educators to be actually occurring in schools. Information sought included data on methods, materials and ensembles used in music education at the surveyed schools as well as information regarding the quality and quantity of music instruction in their own schools and the ways in which decisions regarding music education curriculum and methods are or should be made in their own schools. Information was also sought on whether music education was delivered by a specialist or by general education teachers at each school. This information contributed to an understanding of the *de facto* philosophy of music education perceived to be operating in the subjects' schools.

In summary, nine questions were written to gather data on curriculum choice and purpose, ten questions on curriculum implementation and delivery, two questions on facilities and staffing, twelve questions on the philosophy of music and music education, two questions on the quality and quantity of music instruction and four questions on the ways in which decisions regarding music education curriculum and methods are or should be made.<sup>123</sup>

One multiple-choice question was written to gather data on methods used in schools. Eight specific methods were suggested as possibilities: Orff, Kodály, Dalcroze, Gordon, Suzuki, Multi-cultural based, Maori cultural based and Pacific Island cultural based. Three other options were also suggested: own methods developed, no specific methods used and other methods not listed. Again, this information about the actual philosophies implement, the methods of the school,

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<sup>123</sup> See appendix.

indicated the *de facto* philosophies of music education perceived to be operating in the subjects' schools.

One multiple-choice question was written to gather data on materials and ensembles used in music education at surveyed schools. Data was sought on various types of tonal and rhythmic syllable systems used to instruct in music. Systems included as suggested possibilities were Tonic/Relative Solfa, Curwen hand-signs, Kodály rhythmic syllables and Gordon rhythmic syllables. Data was sought on various materials used in the instruction of music. Materials included as suggested possibilities were: concert band instruments, rhythm instruments and orchestral instruments. Data was sought on various ensembles used in the instruction of music. Ensembles included choral groups, instrumental groups and other groups, with the opportunity given to list the group(s). Data was sought on various types of notation taught in schools. The two options given were: tablature and conventional notation. Data was sought on whether music instruction was delivered by specialists or by general education teachers as well as whether small group or individual instrumental lessons were available. Again, all of this data led to understandings of the *de facto* philosophies of music education perceived to be operating in the subjects' schools.

Finally, three open-ended questions were asked of educators. They were asked to comment on 1- the philosophy (belief system regarding value) of music education followed at their school, 2- the changes they would like to see in music instruction at their school and 3- what additional comments they would like to make. These responses were aimed at allowing educators to contribute to the recommendations of the study, as well as enabling educators to explore the subject of the survey in ways not anticipated by the creator of the survey instrument.

Questions were created in consultation with Drs. Lines and Davies of the University of Auckland. The questionnaire was pilot-tested with three New Zealand music educators. Suggestions from the three educators were carefully considered and some were implemented, prompting a rewrite of the survey. Great effort was made to make the survey as complete as possible and free from bias. Of particular concern to pilot-tested educators was that the survey questions should be accessible to educators. Overly technical terminology was moderated or removed in an effort to make the survey questions more understandable and accessible to all music educators, regardless of their training. For example, some questions were lengthened in order to explain concepts more fully, rather than using single technical terms. This was especially important to do in the New Zealand context, as many primary music educators have little in the way of specialist training.

### **Procedure**

Two surveys were sent to each school, one for the principal and one for the music teacher or teacher in charge of music. Therefore, the total number of surveys distributed was 2494. Each survey included a self-addressed and stamped envelope so that music teachers and principals could return surveys separately. In this way, anonymity and validity of response were maintained. The surveys were sent out in late January 2008, prior to term one of that Southern Hemisphere school year, in an effort to catch principals and teachers before they got into the business of the school year.

## Sample

Using the Ministry of Education (MoE) data on schools provided for 2006, a large number of schools were selected to receive the survey. As most schools with a roll of less than 100 were assumed not to have the services of a music teacher, the survey population focussed upon was those schools with a roll of 100 or more. The main population for this questionnaire was a randomly selected group of 1100 New Zealand primary, intermediate and middle schools with a student roll of 100 or more students (out of a total of 1797 such schools). Another 147 schools were sent surveys, randomly selected from the group of schools with a roll of less than 100 (out of a total of 796 such schools). Therefore, the total number of schools surveyed was 1247, out of a total of 2593 primary, intermediate and middle schools in New Zealand. This number was selected as it was the maximum number of schools for which funding for printing and postage was available for the survey. The total number of surveys sent was 2494, as one survey was sent for the principal and one for the music teacher or teacher in charge of music at each of the 1247 schools. Each was given their own postage paid pre-addressed envelope so that respondents could keep their responses confidential (improving honesty and reliability of responses). The sample of 325 respondents was 13% of the total number of surveys sent (n=2494).

The population of New Zealand primary, intermediate and middle schools has been evenly divided into decile 1 through 10 schools by the New Zealand Ministry of Education, a decile being a tenth of the population ranked according to the income level of the parents. Thus, the median decile would be decile 5.5, with an equal number of schools above and below (though this is theoretical, there being no schools listed as decile 5.5, only decile 5 or decile 6 in MoE documents. So in the case of New Zealand schools, due to the decile system, the median is also the average: 5.5.

Under the decile system of the MoE, decile 1 schools have students whose parents are in the lowest tenth of the population in income in New Zealand, while decile 10 schools have students whose parents are in the highest tenth of the population in income. Thus, the population mean-hypothesis decile would be expected to be 5.5. The decile-rankings of the 325 schools (n=325) who responded ranged from one through ten. For example, fifty-six schools were decile 10 schools (17.2%) while twenty-four schools were decile 1 schools (7.3%). The average decile-ranking of respondent schools was 6.2. The median decile of respondents was decile 7. Thus, the survey results were skewed to the upper decile schools, but still within the range of values indicative of the population. Using an alpha-level (significance level) of .05, that is, with 5% of the area in the sampling distribution designated as the rejection region for the hypothesis ( $\alpha=.05$ ), the hypothesis would be accepted, not rejected. Again, the hypothetical mean was 5.5 for the sample (derived from the mean of the entire population) while the mean of the sample was decile 7. As a standard deviation of 2.872 (SD=2.872), the mean of decile 7 was within one standard deviation above the mean and within the 95% region in which the hypothesis is not rejected. Thus, there is a high level of significance in the survey results for the factor of decile.

### **Limitations**

The survey results were limited in number relative to expectations. A 13% response rate was disappointing. Because of this I cannot guarantee the accuracy of the results completely (given the possibility that many of the non-responding schools may have problems and issues with music education). It could be that the responding schools were by and large schools more interested in music education and more likely to have carefully chosen philosophies, methods and materials. Given that they took

time to complete and return the survey this might be the case. This could skew results towards a more favourable view of New Zealand primary music education. Because of the large number of questionnaires distributed, the 13% of respondents still constituted a large number of subjects from whom to gather data (n=325). Finally, some questions were not asked which I would include in a second survey. For example, data on the gender, age or training of respondents was not asked for and would have been valuable to collect.

### **Validity**

Responses may have been influenced by factors outside of the researcher's control. Accuracy could have been influenced by the training of the respondent, especially as regards their knowledge of the details of various philosophical and methodological approaches. Similarly, the vocabulary of the researcher and the respondents may not always be held in common. Thus, terms may be misunderstood, or understood differently by the respondent. An example is the term 'orchestra' which was intended by the researcher to denote a musical ensemble of brass, woodwinds, percussion and strings, but which in the vernacular use of the respondents may have denoted such instrumental ensembles as a group of marimbas, ukuleles or any grouping of various instruments.

Validity could also have been influenced by the ever-present issue of teacher time. Those who responded may have had schedules which allowed them the time to respond, or may have had a greater interest in music or in the matter of school improvement. These attitudes may be indicative of teachers and principals of schools with more advanced offerings in music (or perhaps those desiring such offerings).

## **Reliability**

The research was quite consistent in its application and should be possible to continue to be consistently applied, if replication is desired. In particular, the external reliability should be high, as there seems no reason why this research could not be replicated, with some slight improvements in the questions asked regarding the demographics of the respondent. Schools continue to be ranked by decile and updated data on such is published by the MoE annually. Those new schools being created continue to be structured as intermediate schools, primary schools, or middle schools. Schools continue to be bulk funded and there have not been significant changes to music teacher training in the last four years. Also, the procedures and conditions of the research were quite straightforward. However, the use of online surveying would be recommendable in the event of replication, as this technology is now readily available (in 2011). The internal reliability of the survey should also be high, as there was only one collector and analyser of data.

## **Analysis**

Data were collected and entered onto spreadsheets coded by question. The quantitative data were then easily analysed by frequency of response, most frequent response (mode), median and average response (all on a 6 point Likert scale). Data for digital responses (yes or no answers) were collected similarly and entered on a spreadsheet. The yeses were tallied to reveal the number of schools with, for example, choirs. These numbers were compared with the total number of responses in order to arrive at percentages of schools with various ensembles, using various methods, etc. From these data, conclusions were extrapolated about the entire population of New



Zealand primary, intermediate and secondary schools, within the context of the limitations of the study.

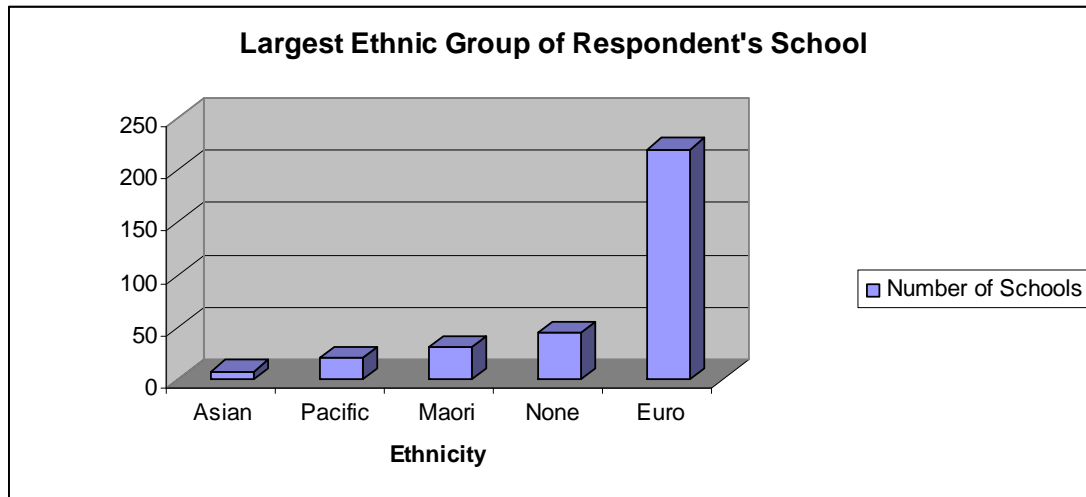
## **Results**

Again, of the 2494 questionnaires sent out in January 2008, only 325 were returned by mid- 2008. This is an overall response rate of 13%. 150 respondents were music teachers, while the other 175 were principals. Although, in the opinion of the author, this rate of response is not adequate to generalize to a population with significant reliability, it was decided to proceed with the study and analyse the results with this inadequacy clearly stated at the start. Data collection for the survey results consisted of entering the anonymous information questionnaire by questionnaire into a database. All information was recorded, including qualitative responses to open-ended questions.

### **Survey Results on Demographics**

Survey data were collected on the student enrolment number, the decile-ranking of the school and the largest ethnic group in the student population. The student enrolments ranged from a low of 13 students to a high of 1050 students. 27 schools had enrolments of less than 100 students. 70 schools had student enrolments of 500 or more. The average enrolment was 332. The median enrolment was 377. The majority of schools reported that the largest ethnic group was Pakeha, New Zealand European or European:  $n = 220$  (67.7%). 31 schools reported Maori as a largest ethnic group (9.5%). 21 schools reported Pacific Island, including Cook Island, Tongan or Samoan as the largest ethnic group (6.4%). Eight schools reported Asian, including Indian and Korean as the largest ethnic group (2.5%). Many schools did not list a

single largest ethnic group:  $n = 45$  (13.8%). This number includes responses such as New Zealand, multicultural, multiple entries and no entries.



**Figure 4. Largest ethnic groups in surveyed schools.**

Data were also collected on whether the school was a state school, state-integrated school or private school. Lastly, information was collected on whether the school was a full primary (years 1-8), intermediate (years 7-8), middle school or contributing primary (years 1-6).

The list of schools was comprised of five private schools, 291 state schools and 26 state-integrated schools. Three schools did not report their government relationship. State schools made up 89.5% of respondents. Two middle schools responded, along with 40 intermediate schools (Years 7-8), 126 full primaries (Years 1-8) and 141 contributing primaries (Years 1-6). Thirteen schools listed no information on year levels taught.

Overall, I believe that this demographic data supports the validity of the survey results, as they represent a fair cross-section of the New Zealand educational landscape at the primary, intermediate and middle school level. If any skewing occurred it was towards the wealthy and European end of the demographic spectrum. This potential skewing is more likely to have yielded positive results than may be the

case for the nation as a whole, as Music is an expensive subject for which there is little central government funding.

### **Survey Results on Music as Language**

In my survey of New Zealand primary, intermediate and middle schools, a portion was allocated for statements related to music's being a language or not in the section "General Attitude Towards Music and Music Instruction." One statement was phrased in this way: "tick the box which best reflects your opinion...I believe that music is a language." Music teachers overwhelmingly responded in the affirmative, with an average response of 5.39 out of 6, a 6 being "Strongly Agree" and a 1 being "Strongly Disagree". Principals were slightly more cautious on this point, in spite of the Ministry of Education's recent assertions through the New Zealand Curriculum Document that music is a language. Their average response was 4.95 on a 1-6 scale, still falling well within the agreement side of the range. This contrasts with the generally accepted musical philosophical understanding that music is not a language. I further asked subjects to respond to another statement regarding their belief that music had a vocabulary. The response was even stronger, with music teachers responding on average with a 5.47, mid way between Mostly Agree (5) and Strongly Agree (6). School principals were again slightly more cautious, responding on average with a 5.02, nearly exactly on Mostly Agree (5). Finally, I asked subjects of the survey to respond to the question of whether music has meaning beyond itself. This statement confused some subjects, but I deliberately phrased it in such a way as to avoid technical language such as "denotation" in order to get as many responses as possible. Music teachers overwhelmingly agreed that music has meaning beyond itself responding on average with a 5.25 out of 6. Again, a response of 5 meant that they

mostly agreed. Principals' average response to this statement was 4.93 out of 6, nearly at the Mostly Agree level, but still well on the affirmative side of the 6 point scale of response.

### **Survey Results on Music and the Emotions**

In my survey of New Zealand primary, intermediate and middle schools, a portion was allocated for statements related to music's being a tool for the expression of emotion. Subjects were also requested to respond to statements of belief regarding music as a tool for the education of emotions and whether music was primarily valuable for what it referred to outside itself or was primarily valuable simply *qua* music.

To the statement "I believe that music expresses emotion," music teachers mostly strongly agreed with an average response of 5.57 out of 6. Principals' mostly agreed with a 5.28 average response out of 6. It may be more accurate, however, to assert that music assists in the expression of emotion, as a part of an overall performance. This emotion, though, is likely to be quite vague in its perception by the listener and the value then similarly inexact.

To the statement "I believe that instruction in music educates the emotions" music teachers mostly agreed, with an average response of 5.02 out of 6. Principals were slightly more reserved, responding at a 4.82 level out of 6. This is still quite close to "Mostly Agreed" at a 5 out of 6. As has been seen, this view of music's purpose and value is largely unfounded.

To the statement "I believe that the essential value of music is found in its reference to matters outside of the music itself," music teachers responded at an

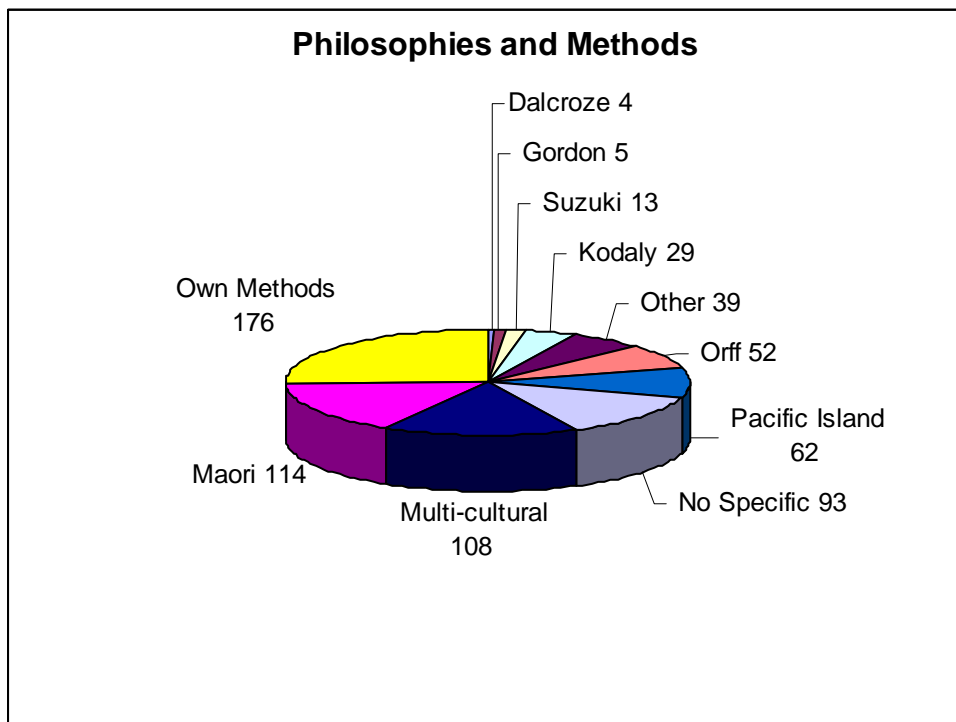
average 4.23 out of 6, slightly agreeing with the statement. Principals' average response was 3.96, almost exactly on Slightly Agree, at 4.

To the statement "I believe that the essential value of music is purely musical" the responses were greatly different with the average response by music teachers at 3.37 and the average principal response at 3.31. In both cases it could be said that the subjects slightly disagreed with this statement, Slightly Disagree being a 3 on the 6 point Likert scale used in the survey. Music *qua* music does not seem to be perceived as valuable. Music seems to have more value to music teachers and principals as a tool for use towards the accomplishment of extrinsic goals.

### **Survey Results on Philosophies and Methods of Music Education**

Of the principals and music teachers who responded, 52 schools (16%) reported utilizing Orff methods. Twenty-nine out of 325 schools (8.9%) reported utilizing Kodály methods. Thirty-six schools (11%) reported using *solfeggio* tonal syllables as an instructional tool. However, only twenty-two schools (6.8%) reported using the Kodály rhythmic syllable system. Only sixteen schools (4.9%) reported the use of Curwen Hand Signs (tonal *solfeggio* with a visual-spatial dimension), frequently used in Kodály curricular settings. Only four schools reported using Dalcroze methods. Only five schools (1.5%) reported using Gordon or other Music Learning Theory-based methods. While thirty-six schools reported using a *solfeggio* tonal syllable system (as was previously reported), only three schools (0.9%) reported using Gordon's rhythmic syllable system. Suzuki was given little attention either. The second-largest group of schools (114 or 35% of schools) reported using Maori methods. Sixty-two schools (19%) reported using Pacific Islands Cultural based methods. 108 schools (33%) reported using Multicultural methods. Thirty-nine

schools (12%) reported using other methods not listed in the survey. The largest group of schools (176 or 54% of schools) reported using their own methods which they developed on site. Ninety-three schools (28.6%), more than one out of four schools, reported using no specific methods. Overall percentages do not add up to 100% due to some schools utilizing more than one method of music educational instruction.

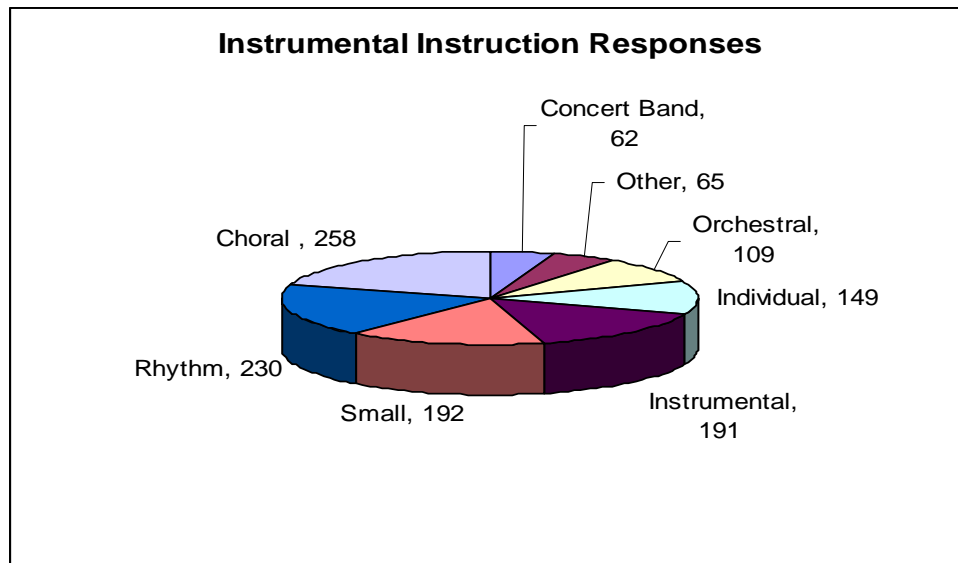


**Figure 5 Philosophies and methods used in surveyed schools.**

### **Instrumental Instruction (including Choral Groups)**

191 schools (58.8%) reported having instrumental groups of some kind. 109 schools (33.5%) reported having an orchestra. 62 schools (19.1%) reported giving instruction on concert band instruments. 230 schools (70.8%) reported using rhythm instruments in instruction. 65 schools (20%) reported having other ensembles than those listed in the survey. 149 schools (45.9%) reported offering individual instrumental lessons. 192 schools (59.1%) reported offering group instrumental lessons. 258 schools (79.4%) reported operating choral groups within their schools.

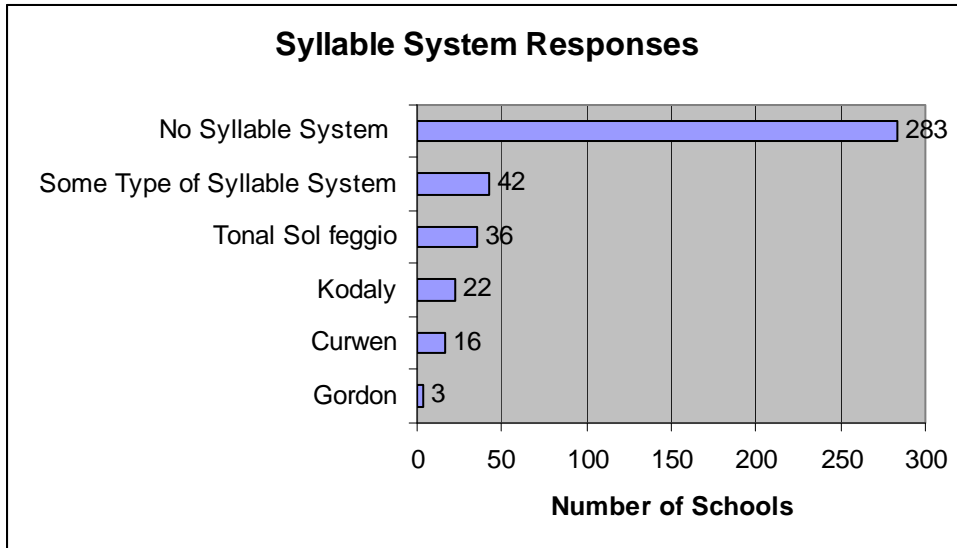
Again, percentages do not equal 100% as many schools offer multiple instrumental opportunities.



**Figure 6.** Types of instrumental instruction in surveyed schools.

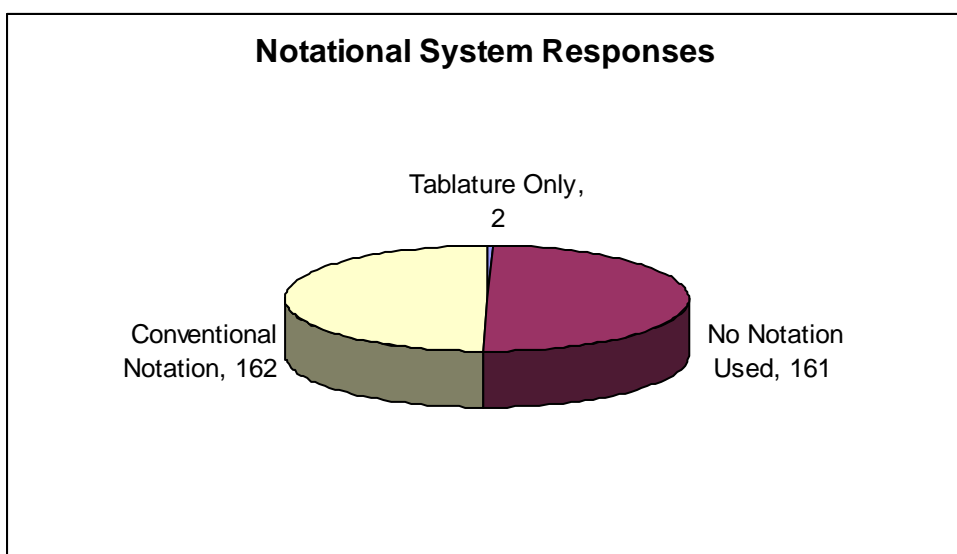
### **Use of Syllable and Notational Systems for Musical Understanding**

Thirty-six schools (11.1%) reported instructing in music using *solfeggio* (Solfa) tonal syllables. Twenty-two schools (6.8%) reported instructing in music using Kodály rhythmic syllables. Six of these schools reported using Kodály rhythmic syllables in instruction without using tonal syllables. Three schools (0.9%) reported instructing in music using Gordon rhythmic syllables. Two of these schools also reported using Kodály rhythmic syllables. These two schools also reported that they did not use tonal *solfeggio* (Solfa) as a part of instruction. Sixteen schools (4.9%) reported instructing in music using Curwen hand signs.



**Figure 7** Types of syllable systems used in surveyed schools.

As regards notating music, thirty-seven schools (11.4%) reported instructing in music using tablature. 162 schools (49.9%) reported instructing in music using conventional notation. Of the thirty-seven schools reporting the use of tablature, thirty-five also reported using conventional notation. Only two reported using tablature alone. Thus, only 164 schools (50.5%) reported using some form of conventional notation (such as tablature) in instruction. Therefore, fully half of the schools responding did not teach the decoding aspect of music literacy.



**Figure 8.** Types of notational systems used in surveyed schools.



## Discussion

### Orff

As was stated, 52 schools (16%) reported utilizing an Orff approach. This appears to be the most popular of the internationally recognised music educational approaches. Carl Orff (1885-1982) developed his methods in Germany under the difficult circumstances surrounding World Wars I and II. An early student of Dalcroze, Orff focused on eurhythmics, *solfeggio*/ear-training and on improvisation as the keys to musical learning as had Dalcroze. He differed from Dalcroze in his emphasis on individual instrumental learning and on instrumental ensembles as primary components of curricular activity. Orff also placed significantly more emphasis on improvisation than had Dalcroze.

### Kodály

Zoltán Kodály (1882-1967) developed the most effective philosophical approach for Music Education of the 20<sup>th</sup> Century. Again, he was the first music educator to set universal music literacy as an expectation to be fulfilled. He was also an ethnomusicologist, seeking out and notating Hungarian folk songs for use in his methods. A primary educational method was the teaching of singing through folk song to all Hungarians. Twenty-nine out of 325 schools (8.9%) reported utilizing Kodály methods. The Kodály approach is, in my opinion, more demanding technically than the Orff or Dalcroze approaches to teaching music. Music teachers require a high level of training in order to implement the Kodály approach properly. This is likely to at least partly account for the use of the Kodály approach in only half as many schools as the Orff method. However, the benefits for students who are instructed through the Kodály method are much greater than for those instructed

through Orff. Through instruction using Kodály approach, all students develop the ability to read, write, understand and perform music to a high level. Hungary is known world-wide for the high level of music skills and understandings among its citizens due to the use of Kodály methods in its schools, Kodály-based methods being required since 1945. An important aspect of Kodály approach and the key to its success is the use of *solfeggio*, using both rhythmic and tonal syllable systems. Orff advocated the use of tonal syllables, but did not develop or use rhythmic syllables. Because of this innovation by Kodály, music literacy was supported for all children to a much greater degree than had previously been the case. As was stated, of the survey respondents only 36 schools (11%) reported using *solfeggio* tonal syllables as an instructional tool and only 22 schools (6.8%) reported using the Kodály rhythmic syllable system. Only 16 schools (4.9%) reported the use of Curwen Hand Signs (tonal *solfeggio* with a visual-spatial dimension), frequently used in Kodály curricular settings.<sup>124</sup> Again, these are highly technical instructional tools, the mastery of which requires intensive training and practice in the techniques and methodologies associated with the syllable systems.

## **Dalcroze**

Only four schools reported using a Dalcroze approach. Emile-Jacques Dalcroze (1865-1950) developed his philosophy and methods during his studies in Geneva, Paris and Vienna in the late 19<sup>th</sup> Century. The Dalcroze approach's distinguishing feature is the use of eurhythmics (exercises in the physical response to

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<sup>124</sup> These data compare unfavourably with a similar survey of 152 middle school choral teachers in Florida, USA which found that 92.76% taught sight-singing to all of their choirs. 78.29% used *solfeggio* tonal syllables as a part of instruction, 65.13% used Kodály hand signs for instruction and 79.97% used rhythm syllables. From "A Survey of Sight-Singing Instructional Practices in Florida Middle-School Choral Programs," by Jane M. Kuehne in *Journal of Research in Music Education*, Summer 2007, Vol 55, No 2, 115-128.

music); the other features being the use of *solfeggio*/ear-training and improvisation. Dalcroze advocated the integration of instruction in Music with instruction in movement, each supporting the understanding of the other. Most important in the Dalcroze approach is the development of musicality, the ability to play or sing with feeling. This is partly accomplished through a more intimate connection being established between music and movement in each performer than is the case without instruction. The recent emergence of an emphasis on Dance in the New Zealand Curriculum could potentially lead Dalcroze to be a frequently used approach in New Zealand primary schools. It would be of great use especially since the interdisciplinary work involved would save on instructional time in an already tight instructional/curricular schedule. Again, a lack of training in this method is likely to be a contributing factor to its lack of use in New Zealand schools. It is likely that Dalcroze and the other methods mentioned are little known or understood by those given the responsibility of instructing in Music in New Zealand schools. Otherwise, their use would be more common.

### **Gordon/Music Learning Theory-based Approach**

Only five schools (1.5%) reported using Gordon or other Music Learning Theory-based approaches. MLT-based methods are the most current and the most research-based methods presently available. However, Gordon seems to have been given little attention by New Zealand music educators at the primary, intermediate and middle levels. As with Kodály, universal music literacy is a goal of the Gordon approach. Edwin Gordon (b. 1924) developed his philosophy and methods through decades of study and experimentation. Coining the term “audiation,” Gordon set the hearing and understanding of music when no sound is present as a fundamental goal

of his method. This is audiation and it is something which Gordon insists that all students can be taught to do. *Solfeggio* (both tonal and rhythmic) is a tool used extensively to develop audiatonal ability and musical literacy in Music Learning Theory-based methods. Gordon has developed his own quite complex rhythmic syllable system, based on and improving upon the earlier Kodály rhythmic syllable system.

While 36 schools reported using a *solfeggio* tonal syllable system (as was previously reported), only three schools (0.9%) reported using Gordon's rhythmic syllable system. Gordon shared with me recently that 50% of Hungarian schools now use his rhythmic syllables rather than the Kodály syllables. This should certainly be an indication of their efficacy. As in Dalcroze, Music Learning Theory-based methods also have movement as a key component in the instruction process, especially as it pertains to the understanding beat and rhythm. A unique feature of MLT-based methods is their reliance on data to drive instruction. For instance, through research into the ways children learn music, Gordon has clarified our understanding of the difference between music aptitude and music achievement and the crucial role which early intervention plays in the development of both in children. As a result, Gordon has developed a set of music aptitude tests which may be used diagnostically to improve instruction, gearing instruction to individual student needs and giving teachers a better understanding of their own instructional strengths and weaknesses.

## **Suzuki**

Suzuki has been given little attention either. Shinichi Suzuki (1898-1998) developed his approach in the aftermath of World War II in Japan. Coming from a family of violin manufacturers, he developed a love for stringed instruments from

childhood. His approach includes an emphasis on universal music education, his method sometimes being called “talent education.” He strove to develop the talent of every Japanese child, using the way children learn language as a clue to the ways of and times for learning music. This was also an emphasis of Gordon’s MLT. Suzuki believed that children should start instruction in music performance and literacy at an early age, favouring the use of the violin as a natural result of his upbringing. Because of its structure, each string representing a tetrachord, the violin also lends itself to instruction in the theory of music. The absence of frets also encourages the training of the ear. With the trombone and the voice, the violin ranks as one of the most useful instruments in ear-training.

Suzuki seems to be almost unknown in New Zealand. Only 13 schools (4%) indicated that they used Suzuki methods. This would be a likely consequence of the general lack of strings instruction in New Zealand schools. Instrumental ensembles in many schools are dependent for their members upon children whose parents are willing and able to pay for the instrument and private lessons. Only 109 schools (33.5%) reported having an orchestra of any kind. If Suzuki is not being used by these schools reporting the existence of orchestras, what methods are being used? Qualitative responses to the survey indicate that it may be that what counts as an “orchestra” in schools is actually a band of various instruments, often marimbas and perhaps not even including strings.

## **Maori**

The second-largest group of schools (114 or 35% of schools) reported using Maori methods. While 62 schools (19%) reported using Pacific Islands Cultural based methods. 108 schools (33%) reported using Multicultural methods. Culturally based

methods are likely to have a large component of movement and associated folk music performance. These methods of teaching music are invaluable and have the potential to be as effective as Kodály with the addition of literacy and ear-training components.

39 schools (12%) reported using other methods not listed in the survey, while the largest group of schools (176 or 54% of schools) reported using their own methods which they developed on site. These may be eclectic combinations of a variety of formal methods which may simply not be recognised as such by the instructors. A shocking 93 schools (28.6%), more than one out of four schools, reported using *no specific methods*. I believe that this represents the number of schools which have given no thought to music education. Through the survey structure, respondents had the opportunity to list multiple methods they were using or to list other methods not listed in the survey. Because of this, the response of 93 schools that no specific methods were used is not a representation of those who use eclectic methods. It is a true representation of the number not using any specific methods. For these schools, Music Education is an orphan.

### **Instrumental Ensembles**

In qualitative responses it was often noted that individual and group instrumental lessons were offered at a cost to students and parents over and above the normal school fees. In many cases, outside organisations were brought in to offer these services on site. As was stated, the largest group with a particular ensemble, 258 schools (79.4%), reported operating choral groups within their schools. Clearly, singing is given special value by teachers and principals. Qualitatively, many respondents noted that whole-school assembly singing is a valued part of their school traditions. In my opinion, it is likely that singing is so valued for several reasons: 1-

choral singing is an important part of the English tradition of schooling in music which came to New Zealand with the earliest European settlers in the mid-19<sup>th</sup> century, 2- oral/aural communication, including singing, is a highly valued part of Maori and other Pacific Island cultures, 3- singing is an inexpensive option for instrumental instruction as the instrument comes “free” with every pupil, 4- singing is understood to be the foundation for musical understanding and is used as a primary part of instruction in all of the most effective music educational methods.

### **Notation**

As was stated, 36 schools (11.1%) reported instructing in music using *Solfeggio* (Solfa) tonal syllables. 22 schools (6.8%) reported instructing in music using Kodály rhythmic syllables. Six of these schools reported using Kodály rhythmic syllables in instruction without using tonal syllables. Three schools (0.9%) reported instructing in music using Gordon rhythmic syllables. Two of these schools also reported using Kodály rhythmic syllables. These two schools also reported that they did not use tonal *Solfeggio* (Solfa) as a part of instruction. 16 schools (4.9%) reported instructing in music using Curwen hand signs.

As for the matter of notating music, 37 schools (11.4%) reported instructing in music using tablature, while 162 schools (49.9%) reported instructing in music using conventional notation. Of the 37 schools reporting the use of tablature, 35 also reported using conventional notation. Only two reported using tablature alone. Thus, only 164 schools (50.5%) reported using some form of conventional notation (such as tablature) in instruction. Therefore, fully half of the schools responding did not teach the decoding aspect of music literacy.

Beyond decoding notation, the question of comprehending it arises. As was stated, 36 schools reported using tonal *solfeggio* as an instructional tool. An additional six schools reported using Kodály rhythmic syllables without using tonal syllables. Of the three Gordon rhythmic syllable users, two also use Kodály and the other school also uses tonal syllables. Thus, a total of 42 schools (12.9%) reported using some sort of tonal or rhythmic syllable system. As *solfeggio* tonal and rhythmic syllables are a necessary part of instruction in order for most students to fully read and comprehend music, the vast majority (87.1%) of students in New Zealand are not receiving any instruction in musical understanding.

### **Comparison of schools by decile-ranking**

Information collected by the survey included data on the decile-ranking of the school being surveyed. Decile-ranking is a measure of the relative income of the parents/guardians of students in a school. The decile-ranking system has been created and is managed by the New Zealand Ministry of Education for all public schools. The system is used to allocate funding to schools on per pupil basis, according to the rating. The higher the decile-ranking of a school, the lower the school's per pupil funding. Thus, schools are funded at an inverse ratio to the relative income of the parents/guardians of students at the schools

Most high-decile schools (schools with a high parental income level) supplement their government funding with international student fees and especially with parental fees, donations and other fund-raising. Often, programmes are offered to parents on a pay-to-play basis. Lower-decile schools often are unable to demand any sort of fees from their parents and fundraising is difficult in communities already struggling to pay the basic expenses of living.



I chose to make a comparison of the highest and lowest decile schools on a variety of points. As to whether schools had music instruction delivered by their general education teacher, or by a music specialist, the results were not surprising. Decile 8-10 schools (N=129), those with the highest parental income, fared better than their low decile counterparts, schools of deciles 1-3 (N=69). Roughly one third of schools in the lower decile had instruction in music delivered by a music specialist, while the other two thirds had instruction delivered by their general education teacher. Roughly one half of upper decile schools had a music specialist delivering instruction while the other half had music instruction delivered by the general education teacher. In addition, in several cases, higher decile schools had music instruction delivered by both specialists and generalists. Overall, the differences, though significant, between high and low decile schools were not as great as I had anticipated in the areas of specialist versus generalist instruction.

As regards a comparison of the academic content and expectations of instruction, I focused on the teaching of conventional notation and the use of syllable systems as instructional tools. As for the matter of conventional notation, only 28 out of 69 (40.5%) low decile schools taught conventional notation, while 76 out of 129 (58.9%) upper decile schools taught their students conventional notation. As for the matter of the use of syllable systems as instructional tools, the results were dismal for both groups of schools. Only five out of 69 (7.2%) lower decile schools utilised Kodály syllables and only 10 out of 129 (7.8%) upper decile schools utilised Kodály syllables as instructional tools. Across all deciles in New Zealand, of those schools which teach conventional notation, there seems to be much more of a focus on music syntax and grammar, rather than any focus on musical comprehension which study through the use of syllable systems would allow.

## **Comparison with NEMP results of 2004**

Data from the National Education Monitoring Project (report of 2004) should be instructive regarding the actual performance of students. Through the survey I conducted, information was requested regarding what was taught and why, not how effective that instruction was in improving student performance. “New Zealand’s National Education Monitoring Project commenced in 1993, with the task of assessing and reporting on the achievement of New Zealand primary school children in all areas of the school curriculum. Through the NEMP, selected children are assessed at two class levels: year 4 (halfway through primary education) and year 8 (at the end of primary education). Different curriculum areas and skills are assessed each year, over a four-year cycle. The main goal of national monitoring is to provide detailed information about what children can do so that patterns of performance can be recognised, successes celebrated and desirable changes to educational practices and resources identified and implemented” (Report 32: NEMP 2).

Using 2004 data, I have chosen to compare the year 8 results of the performing music section with the results of my own survey. The performing music section of the 2004 report details children’s ability to read and perform music. My survey details what is being taught (content), how it is being taught (methods) as well as the philosophy of music education (ideas regarding the value of music) motivating choices regarding content and methods. Making the connection between content, methods, philosophy and results produced some intriguing congruencies.

For example, in the NEMP trend task: “Play it”, students were first asked to play a tune or a piece of music that they already know how to play on the keyboard or chime bars. The keyboard was of a typical 4-octave variety complete with

sharps/flats. The chime bars contained only one octave (C to C) without sharps or flats. This instrument would not have been useful for playing any of the examples presented to the students in G major, even though no example required the use of sharps or flats. The one octave available did not cover the range necessary for any but the first two sight-reading pieces.

Following this initial “own choice” piece, students were asked to sight-read and perform music, again on a keyboard or chime bars. No singing was required and thus no effort was made to check comprehension of the music, only to check on the grammar of music, the decoding of notation. The results show, generally, that half of New Zealand students tested could not produce a sight-reading result which was correct in even a limited way. When year 8 students were asked to play a short tune of three crotchet/quarter note pitches (G, A and B) from notation on a treble clef staff, 37% got the pitches correct, while 36% got the rhythm/timing correct. 52% of year 8 students tested either made a limited attempt or no attempt to read and play the pitches, while 48% made an inaccurate attempt or no attempt to play the rhythm/timing. This was the simplest music reading task for students.

In the second music reading task, two bars/measures of 4/4 music in C Major were presented, all notes being crotchets/quarter notes except the final which was a minim/half note. No rests were included in this or any of the other tasks. In this case, 42% of year 8 students could play the two bars/measures correctly or mostly correctly as regards pitch, while 51% could play the two bars/measures correctly or mostly accurately as regards rhythm/timing. 46% made a limited attempt or no attempt to play the pitches, while 49% were inaccurate or made no attempt at the rhythm. In the final and most difficult sight-reading of 6 total tunes presented, year 8 students were asked to play a four bar/measure phrase in 4/4 metre in G Major spanning an octave

including minims/half notes, crotchets/quarter notes, quavers/eighth notes, semiquavers/sixteenth notes, dotted crotchets/quarter notes and dotted quavers/eighth notes. 22% of students correctly or mostly correctly played the pitches, while 16% of students correctly or mostly accurately played the rhythm/timing. 70% made a limited or no attempt at the pitches, while 84% made inaccurate or no attempt at the rhythm/timing (Report 32: NEMP 20-21).

I would suggest that the following comparative statistics between total NEMP results for the “Play it” task and my survey results are instructive. Simply put: children can’t be expected to know something which they haven’t been taught:

**Figure 9 Comparison of NEMP statistics and Survey statistics**

| <b>NEMP “Play it” Task Year 8, 2004</b><br><br><b>(total score)*</b>  |     | <b>Survey of Primary, Intermediate and Middle Schools</b><br><br><b>2008</b>   |       |
|---|-----|--|-------|
| Total percentage of those who played pitches and rhythm/timing with some accuracy (score of at least 5 out of 12) | 53% | Total percentage of schools which teach conventional notation                  | 50.5% |
| Total percentage of those who did not play pitches accurately (score of 4 or below out of 12)                     | 47% | Total percentage of schools which do not teach conventional notation           | 49.5% |
| Total percentage who played pitches and rhythm/timing with significant accuracy (score of 11-12 out of 12)        | 11% | Total percentage of schools which teach using tonal <i>solfeggio</i> syllables | 11.1% |

Comparison of NEMP statistics and Survey statistics: \*The total score was based on the first “own choice” piece and the first sight-reading piece (the simplest parts of the exam). Only approximately 40 percent of students attempted all six sight-reading pieces (Report 32: NEMP 21). \*The total score was based on the first “own choice” piece and the first sight-reading piece (the simplest parts of the exam). Only approximately 40 percent of students attempted all six sight-reading pieces (Report 32: NEMP 21).

## **The Present *de facto* Philosophy of Music Education**

Through the course of this thesis several key themes have emerged: 1- the importance of analytic and empirical approaches to the use of philosophy in education, 2- the importance of a view of music which incorporates analytic and empirical understandings of music in the educational context, 3- the importance of the adoption of a philosophy of education which incorporates perennial understandings of human intellectual values, instructional methods and the variety of disciplines through which humans have viewed and analysed their own experience throughout human history, and 4- the importance of the adoption of a philosophy of music education that recognises the three prior themes and which is founded on sound argument. Broadly, all of these themes note the centrality of philosophy in educational discourse and decision making. But perhaps the most important key themes explored in this work are the importance of the role of music educational philosophy in influencing the quality and quantity of instruction in music, and the importance of the role of the quality and quantity of music instruction as indicative of the nature of the music educational philosophy underpinning that instruction, regardless of stated philosophical approaches.

Instead of the cognitive orientation of Gordon in the tradition of Dalcroze, Orff and Kodály, survey data have indicated a significant lack of quantity in the instructional area of music literacy in New Zealand schools. While 79.4% of schools reported having a choral ensemble of some kind and 58.8% reported having an instrumental ensemble of some kind, only 50.5% of schools surveyed taught conventional notation. I believe that the evident lack of music literacy instruction in many New Zealand primary, intermediate and middle schools is one result of a *de facto* educational philosophy which undervalues the cognitive in favour of the

practical. I believe that this is indicative of a value placed on music in New Zealand which is primarily focused on its social and entertainment functions. For the teaching of notation does not in itself indicate a cognitive focus. The higher order thinking involved in the analysis of sounds and in the comprehension of notation in relation to those sounds must also be present (what Gordon calls being able to notationally audiate). An undervaluation of the higher order thinking skills involved in a cognitive approach to music education is evident in New Zealand schools. Only 11% of New Zealand primary, intermediate and middle schools teach the understanding of tonal patterns through the use of *solfeggio* syllables and less than 7.8% teach the understanding of rhythmic patterns through the use of rhythmic *solfeggio* syllables. I suggest that full music literacy entails the ability to develop some level of fluency in both musical grammar and semantics. The development of abilities in the decoding aspect of musical grammar is not enough. Limiting instruction to this level of skill limits the cognitive abilities of students to a surface level of reading without understanding. Of course, it is possible to read without understanding, without audiating the sounds. But, this is similar to being able to ‘read’ a book, to sound out the words in order, but not understand the concepts inherent in the text. For full natural language literacy, both decoding and comprehension must be mastered. Similarly, for full music literacy, I believe that students must gain the ability to decode notation (largely a grammatical element of music literacy) and the ability to understand the tonal and rhythmic patterns inherent in music (largely a semantic element of music literacy). Thus, for students to develop full mastery of music literacy (the ability to read, write and comprehend music), the philosophy of music education driving their instruction must demonstrate recognition of music literacy’s import and complexity. This should include recognition of the value of the skill of

decoding and the skill of comprehending music notation. Furthermore, methods which maximise the learning potential of students in music literacy would have to be implemented in order to make such a philosophy *de facto*.

However, it seems that the philosophy and methods used by a large proportion of New Zealand schools centre around Maori and Pacific Island cultures and/or avoid methods which are traditionally linked to music literacy. Again, 35% of schools reported using Maori methods, while 19% used Pacific Islands Cultural based methods. Thus a large proportion of schools used some form of Polynesian methods to teach music. Astoundingly, 28.6% of schools used no specific methods to teach music. Music literacy is not likely to be a priority in a school in which little or no thought has been given to how to teach music. To achieve the perennialist goal of a universally broad and deep education in music as well as in other disciplines, I argue that the cognitive, the praxial and their substantial overlap must be addressed.

Though *prima facie* approaches which lack a literacy component may seem to have a negative impact on music education, Maori and Pacific approaches are, I believe, New Zealand music education's unique strength. I suggest that Maori and Pacific approaches constitute a largely unified Polynesian approach, a national music philosophical approach using the 'national methods' of New Zealand and Oceania. Aspects of these methods have been outlined and described in *Music Education in Secondary Schools* (1994, 55-74). Indeed, I believe that Maori and Pacific methods already incorporate much of the best of an eclectic primary curriculum (the best of the best, if the eclectic curriculum is viewed as taking the best from each philosophy and method for use in music planning and instruction):

- 1- bodily movement as an integral part of music instruction (as per Dalcroze, Orff, Kodály, Gordon)

- 2- singing as an integral part of music instruction (as per Dalcroze, Orff, Kodály, Gordon)
- 3- use of rhythmic instruments (as per Dalcroze, Orff, Kodály, Gordon)
- 4- use of individual and choral singing of ‘national’ songs (as per Kodály)
- 5- development of and performance through choral ensembles.
- 6- rote learning as an aspect of initial musical study through the ‘lining out’ of text and music.

There are several key values inherent in the Maori or Polynesian music educational philosophy. One such value of the Maori or Polynesian philosophical approach is the recognition of **the supreme importance of the sound produced and of the body as the instrument**. This value is demonstrated through the extent to which great care is taken to isolate sound and its bodily production from other interfering factors in Maori methods. Mervyn Mclean shares information about Maori methods which he learned were used at a Ngaati Porou school in the early 20<sup>th</sup> Century. Among the methods of instruction utilised by Maori is the teaching of students in the dark when “the mind is free.” In this way it may be surmised that the mind may be free from the distraction of visual stimuli. The student is free to focus almost exclusively on the sound and how sound is effected by changes in the body producing that sound.<sup>125</sup> Another technique which is used to avoid distractions is for the teacher to stand not in front as is typical in European instruction, but behind the pupil in the learning situation.

Another important value of the Maori or Polynesian approach is **the belief in the importance of the meaning of the text in relation to the music**. Through a deep

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<sup>125</sup> “In effect, (the teacher’s) ‘whole idea was to turn himself into a sound machine’” (McLean, 1996, 229).



understanding of the text through experience, the music may more fully and powerfully be used by the performer to attempt to express this meaning. In the Maori approach, “(k)ey words were explained along with the history of the song so that ‘as we sang we felt with the thing.’” Similarly, “situational teaching” is also utilised. A student, Arapeta Awatere “recalled, for example, actually being taken to watch the moon rise when learning ‘Teeraa te marama ka mahuta i te pae.’”<sup>126</sup> Though music is not a language, the linkage of music to non-musical conceptual understandings in performance situations brings power to the musical performance for the performer and the audience alike (though the conceptual understandings perceived by each may be vastly different and are likely to be deeply personal).

A final key aspect of the Maori approach is **the importance of learning by rote**. Rote learning cannot be underestimated in its positive effect on musical memory and listening skills. The ‘sound before sight’ principle is now deeply engrained in progressive music education, but many regressive school music programmes still fail the students of today through the teaching music theory before the teaching of music making. In Maori methods, “(l)earning of the song itself was strictly by rote. Sessions lasted for one or two hours during which the learners would go over and over the song. After this, no further singing was allowed.” Another manner of rote learning common in Polynesian practice is the technique of prompting (*kama*) or lining out, also present in certain European traditions. In this procedure, singers are prompted by the singing or chanting by a leader of the first word or first line of the song.<sup>127</sup>

Through these values of sound, body, textual meaning and rote learning, this *de facto* philosophy of music education of New Zealand, rooted in Polynesian cultures

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<sup>126</sup> Translated as ‘Behold the moon has risen over the horizon’ (McLean, 1996, 378).

<sup>127</sup> See ‘Prompting’ (McLean, 1996, 229).

(understanding the Maori culture to be Polynesian)<sup>128</sup> demonstrates itself to be the great strength of New Zealand music education. I believe that this philosophy and its consequent methods should be cultivated, nurtured and supported in all New Zealand schools. Additionally, I believe this philosophical approach should be driven deeper and broadened by being expanded to include more of the cognitive approach. This approach includes the understandings of music which may be gained through recognition of the contributions of developmental psychology and of the value of universal music literacy. If the praxial performance practice of Polynesian music educational philosophy may be incorporated with the cognitive understandings of Music Learning Theory, as well as with the value of universal music instruction and the value of music literacy of a Kodály-based approach, then an extremely powerful and effective *de facto* and *de jure* perennialist philosophy of music education in New Zealand may be created.

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<sup>128</sup> “The Maori people are believed to have settled New Zealand from somewhere in Easter Polynesia about 1000 years ago...The ultimate origins of the Maori, in common with other Polynesian peoples, lie with remote Austronesian-speaking ancestors who began their migrations between 5 and 10 millennia ago, most likely from somewhere in Southeast Asia” (McLean, 1996, 10).

## Chapter Nine

### Conclusion and Recommendations

Two prescriptive arguments for music educators:

All children have music aptitude.

Music aptitude in children is optimised through music education.

The optimisation of music aptitude in children is beneficial and should be pursued.

No other beneficial thing should have the same high priority.

Therefore, all children should be educated musically.

All children can achieve musically

Musical achievement is optimised through music education.

The optimisation of the music achievement of children is beneficial and should be pursued.

No other beneficial thing should have the same high priority.

Therefore, all children should be educated musically.

Of course, moving from an 'is' to a 'should' is fraught with problems, greatest among them problems of logical validity. However, following the presentation and analysis of information in the prior eight chapters, it is time to begin to sum up the foregoing study and reach some recommendations...some 'shoulds.' I believe that these 'shoulds' are emerge through the understandings inherent in the concepts of

aptitude and achievement in music, their relation to music educational philosophy and to the *de jure* and *de facto* music educational philosophies of New Zealand.

At the outset of this thesis I hypothesised that the *de jure* philosophy of music education of the New Zealand Ministry of Education is not the same as the *de facto* philosophy of education reported by educators as operating in New Zealand schools. I came to this project with a thoroughly American perspective on music education. Over the course of the years of study involved in completing this research, I have come to a more New Zealand-oriented perspective in my thinking. That being said, I do not see the need to relinquish my own aims for New Zealand music education as a result. Rather, I see my report and recommendations as springing from this new understanding of history and philosophy of New Zealand music education. Through the research and analysis involved in this thesis, the *de jure* and *de facto* philosophies of New Zealand primary music education have been identified, compared and contrasted. It is my interpretation of the survey data that *de facto* philosophy for more than a quarter of New Zealand schools is a philosophy of music education which views music largely as a non-academic subject. Among these schools are those which do not teach music literacy in any form and which use no specific methods to teach music. A philosophy is therefore approaching non-existence in this large portion of New Zealand schools. In the nearly three-quarters of New Zealand schools which give thought to and address the matter of music education with forethought, it seems that eclectic home-grown approaches, Maori and Pacific approaches, and the Orff approach are the most prevalent. This overall situation, where only some students receive instruction in music and in which many do not receive instruction in music literacy, contrasts with documented New Zealand Ministry of Education expectations. The documents of the MoE espouse a largely Kodály-focused approach emphasizing

universal music instruction and music literacy. These disparate philosophical approaches demonstrate an inequality in New Zealand primary school musical opportunities as well as a gap between European and Polynesian approaches to music education. I suggest that this inequality may be eliminated and this gap may be bridged through the development of an understanding of the nature of musical aptitude (often called ‘talent’) and achievement as well as the mitigating of some of the social inequality inherent in New Zealand society.

Adams, Clark, Codd, O’Neill, Openshaw and Waitere-Ang, the authors of *Education and Society in Aotearoa New Zealand* (2000), suggest that there are two broad ways of viewing social inequality and stratification in society: the “structural-functionalist” perspective and the “social-conflict” perspective. From the structural-functionalist perspective, social stratification is “a logical conclusion of an orderly, efficient society” and is essential for its survival. In this viewpoint, social stratification serves to match “the talents and abilities of people to appropriate positions in society,” each person getting “the role in society that best fits them” (2000, 55). I would like to suggest that these talents and abilities may be thought of as aptitude (talent) and achievement (ability), to borrow Gordon’s concepts.

In contrast, from the social-conflict perspective, social stratification is “the result of social conflict” and “benefits some groups over others.” In this view “the subordinated groups have less access to wealth, prestige and power, social-stratification ensuring “that much talent and ability in society will not be used at all” (*ibid*, 55).

Recalling the analysis of the New Zealand context in Chapter One, though many in New Zealand may view the nation from a structural-functionalist perspective (an egalitarian situation involving the rewarding of individuals according to their

talents and ability), I believe that the nation may exhibit more of a social-conflict perspective in practice. This is especially the case in music education. Speaking of the social-conflict perspective the authors of *Education and Society in Aotearoa New Zealand* state that “(f)rom this perspective social inequality is a major problem, because it is unfair that some groups in society have existing advantages and get more than other groups” (*ibid*, 54).

Though New Zealanders have historically striven for the social justice of the structural-functionalist situation, I believe that the nation suffers from the challenges of the social-conflict perspective for a variety of reasons. These include the size of the land area, the sparseness of the population and the national costs this entails in the areas of transportation, education, health-care, etc. Also, I believe that because the inheritance of wealth and position by groups is such a strong force in New Zealand society, especially in the private education community, children are often not rewarded according to their ability as the structural-functionalist would expect. Evidence of this force may be found in the prevalence of family trusts and second homes among many New Zealanders (it has been estimated that there are roughly 50,000 family baches in New Zealand.<sup>129</sup>), in the level of financial support given to New Zealand’s private schools by government and in the status accorded those who are old boys and girls of these elite private schools. Though the present social imbalance is partly rooted in and perpetuated by the educational community, ironically I believe the solution to this problem lies to a great extent in the power of education.

A further irony may be found in the fact that if education is to fulfil its powerful promise to be the great equalizer, then educational institutions must be

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<sup>129</sup> Baches are second homes; generally beach houses. The term ‘bach’ may be derived from ‘bachelor’ as they were initially used largely by single men for hunting and fishing.

supported **unequally** by government. But this inequality of support should not be in the unjust ways in which inherited wealth and prestige are rewarded over merit. Justice demands equity, not necessarily equality of treatment. An admirable degree of equity is already built into the New Zealand educational system through the decile system of funding.<sup>130</sup> The decile funding system of New Zealand, whereby schools with children of low-income families are funded at a higher level than schools with children of high-income children, is a powerful attempt to deliver such justice broadly. However, because no funds are given specifically by the MoE for music study at the primary level, the specific subject of music is often neglected in low decile schools. I believe that for the children of New Zealand to have their talents and abilities, their aptitudes and achievements, matched to appropriate positions in society, they should be given equal opportunities to learn. In order to fulfil this promise, children should be given the opportunity to succeed educationally and professionally in all subjects, including music. Children should especially be given this opportunity for extension in those subjects which their intellectual aptitudes may pre-dispose each of them to success, whatever aptitudes they may be. Focusing on the aims of this study, those schools without access to community funds to support music education should perhaps, in this analysis, be supported so that they may offer the opportunity for children to succeed musically, regardless of their personal financial situations. As we have seen, this support need not be entirely directly financial, though this kind of support is essential. Direct governmental and non-governmental organisational support and indirect financial support through philosophical direction, identification of best practices, curriculum development and support, high-quality initial teacher training and on-going professional development for music teachers are

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<sup>130</sup> As has been mentioned, in the decile system schools are divided into tenths of the entire national population according to parental income. The highest tenth of schools in parental income receive the least national funding, while the lowest tenth receive the most.

also likely to be needed to effect this change in the musical opportunities and musical successes of New Zealand children.

Broadly, I would like to assert that what may perhaps be missing from New Zealand primary music education *de facto* at present are...

- 1- a philosophical approach including the universal expectation that New Zealand children will achieve musically: will be musically literate and accomplished creators and performers of music.
- 2- the availability and use of 'national' songs written out in conventional notation to be taught using the 'national methods' inherent in the Maori and Pacific approaches as well as to be read and sung in later years following the traditional rote instruction of early childhood,
- 3- an action research focus in the classroom on the measurement and analysis of children's musical aptitude in order to assist in the development of the musical aptitude of every child to the greatest extent possible, the identification of musically gifted children and the identification of those children at a disadvantage and in need of significant support and remediation in order to achieve musical success,
- 4- a scaffolded instructional focus on the development of rhythmic audiation skills through universal instruction in the musical understanding of the duration of sound and of rhythmic patterns through the use of rhythmic *solfeggio* enabling the rhythmic comprehension aspect of music literacy,
- 5- a scaffolded instructional focus on the development of tonal audiation skills through universal instruction in the musical understanding of the pitch of



sound and tonal patterns through the use of tonal *solfeggio* enabling the tonal comprehension aspect of music literacy,

- 6- universal instruction in the music decoding aspect of music literacy through instruction in the use of conventional notation, enabling the theoretical understanding of music,
- 7- the availability of and instruction in the use of European and Maori tonal instruments, and
- 8- the development of a greater variety of instrumental ensembles in primary, intermediate and middle schools.

Expanding on these points and in the spirit of my fifth aim (to implement and make *de facto* a validly argued and empirically relevant *de jure* philosophy of music education in New Zealand schools in order to facilitate the improvement of the quality of music education in New Zealand to the benefit of our children and our nation), I would like to make more specific philosophical, methodological and curricular recommendations derived from the more general recommendations above:

- 1- **I recommend that the New Zealand government and New Zealand music educators adopt (in theory and in practice, *de jure* and *de facto*) a philosophy that is analytic and empirical in its foundations and methods.**

Following on from such an analytic and empirical outlook, I believe that a philosophy of education should be adopted which is perennialist. Such an approach would recognise the perennial value and empirical effectiveness of traditional Polynesian methods. Such an approach would also recognise the perennial value of a traditional liberal arts education: universal education both in

the breadth of content delivered (including music) and in the availability of a deeply probing high-quality education to all students. Also consequent to an analytic and empirical approach would, of course, be the adoption of a philosophy of music education which is comprehensive in scope and soundly argued. I believe that such a philosophical approach would have to recognise the importance of the role of scientific understandings of the mind developed through the research of cognitive scientists and developmental psychologists. I believe it would be reasonable to infer that such an approach would recognise the difference between aptitude and achievement and would lead to the scaffolded use of methods and materials at appropriate times in the lives of children relative to their cognitive development. I believe that a New Zealand national music philosophical approach, a national philosophy of music education *de jure* and *de facto*, should also recognise the cognitive roots of musical performance, composition, improvisation and musical literacy. Such an approach would recognise the centrality of audiation and the value of both the decoding and comprehension of written music. Such an approach would require the use of instructional methods and materials which meet these goals in an objectively measureable way in order to ensure universality of opportunity and effect. This would also require the modification or abandonment of methods and materials which lack logical validity and/or which do not display empirical relevance. I believe that a valid and empirically relevant philosophy would presently entail the use of syllable systems to develop musical understanding, the use of materials which allow students to develop more fully their musical potential, as well as overall curricular programmes which are aligned with the ways children learn music and the stages and situations in which such learning is

optimal. This combination of approaches would yield a philosophy of music education which is praxial, cognitive and culturally powerful.

**2- Instruction in Music should begin with the voice.** This is central to the Polynesian approach and should be viewed as a distinct advantage for the subject, as nearly every child comes to school equipped with a voice (free of charge!). How often I've wished my own students would come to school similarly equipped with a pen or pencil for writing! National songs should be used (Maori, British Isles, Dalmatian, Polynesian, New Zealand newly composed, etc.) in the instruction of children. In this way, students may have an understanding of their own history and identity as New Zealanders through placing music in an historical cultural context and through understanding the meaning of the lyrics.<sup>131</sup> This is also consistent with traditional Maori methods including situation teaching. Also consistent with Maori methods is the recognition that singing and movement to music are the two most important jobs for children in the early years of music instruction. The music children experience in performance and listening will have a life-long influence on their own musical potential and abilities. For example, tonalities and metres which have been sung and heard in early childhood will be much easier to understand, decode and perform from notation in later years. Also, prior to concerning ourselves with musical achievement, it is extremely important to take advantage of the developmental nature of music aptitude. Because music aptitude ossifies at about age nine and is able to be influenced through nurture prior to this age,





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





<sup>131</sup> The works of Mervyn McLean are the most authentic sources of which I am aware for native Maori songs, though other sources are also useful. See *Maori Music*, University of Auckland Press, 1996 and *To Tatau Waka: In Search of Maori Music*, University of Auckland Press, 2004 among many other texts by Mervyn McLean. Other sources include *Music of the Maori*, by T. Barrow, 1965, Seven Seas Publishing and *Maori Songs of New Zealand* by Freedman, Siers and Ngata, 1967, Seven Seas Publishing.

children should have as many and varied musical experiences as possible prior to age nine. Presently the New Zealand system, due to the funding of music instruction only at the intermediate and secondary levels, is in essence a remedial system of instruction. With the exception of the students at schools which are willing and/or able to make an investment in music instruction without government incentives, students in New Zealand are given intensive and professional-quality music instruction only when it is least useful. The secondary schools are placed in the position of either catering to the most advantaged and ignoring the majority of students, or making massive investments in remedial instruction in music. All this, sadly, after the most advantageous time for instruction in music is long passed and can never be fully remediated.

**3- In order to best enable rhythmic comprehension, I suggest the universal use of the Gordon rhythmic syllable system in New Zealand schools.** The following diagram (adapted from the work of Houlahan and Tacka, in *Kodály Today*, 2008, 119) allows for comparison of three current systems and shows why the Gordon system is the best available system known to me. In all cases the notes in rhythmic patterns represent a down-beat grouping:

**Figure 10 Comparison of Rhythmic Syllable Systems**

| Rhythmic Element  | Gordon Rhythm | Ta ka di mi Rhythm | Kodály Rhythm |
|---|---------------|--------------------|---------------|
| Duple Metre   | Syllables     | Syllables          | Syllables     |
|  | Du            | ta                 | Ta            |
|  | Du-de         | ta di              | ti ti         |
|  | Du _          | ta ah              | ta ah         |
|  | Du _ _ _      | ta ah ah ah        | ta ah ah ah   |

|   |             |              |                   |
|---|-------------|--------------|-------------------|
|    | Du-ta-de-ta | ta ka di mi  | ti ri ti ri       |
|    | Du de-ta    | ta di mi     | ti ti ri          |
|    | Du-ta de    | ta ka di     | Ti ri ti          |
|    | Du ta       | ta mi        | tim ri            |
|    | Du-ta       | ta ka        | ri tim            |
|    | Du _ de     | ta ___ di    | tie ___ ti        |
|    | Du-de de    | ta-di ___ di | syn ___ co ___ pa |
| Compound Metre  |             |              |                   |
|    | Du-da-di    | ta ki da     | ti _ ti ti        |
|    | Du          | ta           | ta                |
|    | Du di       | ta da        | ta ti             |
|  | Du da       | ta ki        | ti ta             |

The Gordon system is superior in several ways, though the Ta ka di mi system is a vast improvement over the original Kodály syllables. What both the Gordon and the Ta ka di mi systems bring to musical understanding is the designation of the function of the duration of the note value within the rhythmic pattern. For example, Ta designates a down-beat crotchet (one macrobeat) in simple metre in Kodály, ti ti represent two quavers, a down and up beat (two microbeats). In this way the Kodály syllables designate duration of the note value, without the function of the note value (down beat, up beat, etc.) within the context of the rhythmic pattern. Both Ta ka di mi and Gordon are consistent in their use of a

single rhythmic syllable for all down beats (ta or Du, respectively) and a different syllable for all up beats in simple metre (di or de, respectively). Ta ka di mi takes this functional representation a step further by differentiating between further divisions of quavers into semiquavers (ka as the division of the down beat and mi as the division of the up beat). But I do not see this as a further advantage, as the syllables at this level become too complicated and unwieldy. The functions which the divisions of the down and up beats serve are essentially identical within the context of the pattern. The separate designations are thus rendered unnecessary. This is part of what makes the Gordon system superior to the Ta ka di mi system.

The other aspect which makes the Gordon system superior is somewhat a result of this reduced complication and somewhat the result of the choice of syllables. Gordon has chosen Du to resemble Do (the resting tone in major) as the most important syllable in rhythmic patterns (the down beat), making a significant connection in the consciousness of the student between the tonal and the rhythmic aspects of music. Also advantageous is the manner in which the syllables may easily (and literally) roll off the tongue, so to speak. Du-ta-de-ta is significantly easier to articulate than is Ta ka di mi, involving only the movement of the tongue forward and back from the hard palette; three of the vowel formations also being very similar in the pattern of four, the a of ta (used twice) and the e of de. Ta ka di mi requires three distinct motions. The Ta and di are similar to the Du, ta and de, while the ka involves the back of the tongue striking the back of the hard palette and the most different, the mi, involves the use of the lips rather than the tongue. It is important to note that Gordon's rhythmic and tonal syllables are only used after students have already

used neutral syllables and words to rote learn songs. Theoretical understanding is the last step in MLT-based learning. Learning to listen, chant and sing are primary.

**4- In order to best enable tonal comprehension, I suggest the universal use of the Gordon tonal syllable system in New Zealand schools.** The

following diagram allows for comparison of three current systems and shows why the Gordon system is the best available system known to me:

**Figure 11 Comparison of Tonal Syllable Systems**

| Tonal Function                     | Gordon Moveable Do Solfege | Fixed Do Solfege            | Indian sargam |
|------------------------------------|----------------------------|-----------------------------|---------------|
| Tonic in C Major                   | Do                         | Do                          | Sa            |
| Tonic in all other major keys      | Do                         | Varies according to the key | Sa            |
| Tonic in C minor                   | La                         | Do                          | Sa            |
| Tonic in all other minor keys      | La                         | Varies according to the key | Sa            |
| Supertonic in C Major              | Re                         | Re                          | Ri or Re      |
| Supertonic in all other major keys | Re                         | Varies according to the key | Ri or Re      |
| Supertonic in C minor              | Ti                         | Re                          | Ri or Re      |
| Supertonic in all other minor keys | Ti                         | Varies according to the key | Ri or Re      |
| Mediant in C Major                 | Mi                         | Mi                          | Ga            |
| Mediant in all other Major keys    | Mi                         | Varies according to the key | Ga            |
| Mediant in C minor                 | Do                         | Me                          | Ga            |
| Mediant in all other minor keys    | Do                         | Varies according to the key | Ga            |

Again, the Gordon system is superior in several ways, though it is important to recognise it as an evolution of systems which have been developed and improved over several millennia. What the Gordon system brings to musical

understanding is the designation of the function of the tone (pitch) of the note within individual tonal patterns and within the overall tonality of a particular piece or section of a piece of music. For example, using Gordon's moveable Do, Do designates the resting tone in all major keys, thus cementing it to the function which it plays regardless of which tone (pitch) is the tonic of the piece. This function is inherent in the relation in which Do stands to the other syllables. If the key is minor, the tonic is La, if Dorian, Re and so forth. Thus the Major scale in Gordon is Do Re Mi Fa Sol La Ti Do, the natural minor scale is La Ti Do Re Mi Fa Sol La and the Dorian scale is Re Mi Fa Sol La Ti Do Re.

Contrast this with the Fixed Do syllables which designate the actual pitch of the note, without designating the function of the note within the context of the tonal pattern. For example, in C Major, Do is C, as it is also in F Major, G Major or any other key with C as an elemental pitch of the tonal scale of that key. But the tonic in all of these keys varies. In F Major, the tonic is Fa, in G Major the tonic is Sol and so forth. This takes away the essential import of Do as tonic in Major and also means that unnecessary complexity is introduced in the use of chromatic syllables. For example, in moveable Do, the C Major syllables are Do Re Mi Fa Sol La Ti Do, as they are in F Major and G Major and all major keys. Using a fixed Do, the syllables for C Major are Do Re Mi Fa Sol La Ti Do, while the syllables for F Major are Fa Sol La Te Do Re Mi Fa (Ti lowered to Te to make the semitone between 3 and 4 in Major) and in G Major they are Sol La Ti Do Re Mi Fi Sol (Fa raised to Fi to make the semitone between 7 and 8 in Major). In my opinion, this complexity of syllables is unnecessary at this level of usage and should be reserved for the use of non key tones (accidentals) as they are in Moveable Do. The Indian Sargam system is



less complex, syllabically, the syllables for Major being Sa Re Ga Ma Pa Dhj Ni Sa, but as a result the syllables have little functional or relational meaning, except as they represent the degrees of the diatonic scale. Sa is tonic in major, minor and all other keys, the other syllables representing the various steps in each key, the pitch changing depending on the tonality, but the syllable remaining the same. This is confusing and unhelpful for the student. Gordon is consistent in his use of a single tonal syllable for tonic in all major keys (Do), a different syllable for tonic in all minor keys (La), a different syllable to tonic in all Dorian keys (Re), etc. Thus the core syllables of Do Re Mi Fa Sol La and Ti are used in all situations except in chromatic scales and when accidentals enter the score. Again, it is important to note that tonal syllables are only used after children have learned to sing using words and neutral syllables.

5- **Universal instruction in conventional notation.** The lack of instruction in conventional notation in half of the primary, intermediate and middle schools in New Zealand, as well as the lack of instruction in tonal *solfeggio* in nearly 90% of New Zealand schools results in only a minority being able to decode music, even without audiatonal understanding (such understanding being preferable). I expect that this minority of students largely gain the ability to decode because their guardians are able to afford private music instruction outside of regular school hours (or during school hours). Of course, the development of an ability to decode notation is dependent upon appropriate instruction. This instruction is further dependent upon an appropriate curriculum and suitably trained staff. I recommend that all public schools in New Zealand have access to music instruction delivered by a specialist who is suitably trained, using a curriculum which is appropriately rigorous for the purpose of developing

decoding ability in children. It is important to note that readiness for the learning of decoding is dependent upon musical understanding which varies from child to child. Some children will be ready for such instruction in kindergarten, while others may not be fully ready until intermediate school. Instruction will have to be differentiated as it is in the learning of natural language decoding (e.g. use of reading groups and levelled materials). Instruction in patterns without syllables should proceed to the use of syllables both tonal and rhythmic which should precede instruction in the decoding of notation (sound before sight). The ability of all students to decode music notation is an expectation consistent with an expectation of universal musical literacy. But again, it is important to note that notation should only be introduced to students following the use of words, neutral syllables and tonal/rhythmic syllables to listen to, make and audiate (understand) music.

**6- Instruction in band and orchestral instruments in all New Zealand schools, as well as instruction in traditional Maori instruments such as the koauau.** The use of instruments other than the voice is unusual in many New Zealand schools. Very few schools have band or orchestral programmes of any kind. I expect that those schools which have a band or orchestra often do so not because of the scholastic training in a band or orchestral programme available at that school, but because of the availability of student-players in the school who have been trained outside of the school's music programme. In contrast to this situation, I believe that instruction in band, orchestral and traditional Maori instruments should be available at school and offered to all students regardless of their means to pay for such. If education is to be the great equalizer, then barriers of financial means must be removed to make education itself more

equally available. Without such programmes, many students of New Zealand will be educationally disadvantaged by their own personal financial circumstances. The ability to read music and play an instrument is essential lifelong learning for all students. Presently, the most common instrumental ensembles in New Zealand primary, intermediate and middle schools are those based on percussion instruments, especially the marimba. This may be evidence that the Orff approach to music education is, though in a less than comprehensive way, making inroads in New Zealand music education. This may be due to work in the promotion of Orff materials and methods at New Zealand tertiary institutions, notably the University of Waikato. However, I believe that groups other than choirs and marimba ensembles should be available for New Zealand children, especially at the intermediate level. But the availability of such groups is predicated on the funding being available such that New Zealand children may be offered the opportunity to learn band and orchestral instruments at school at little or no cost to them, depending on their financial circumstances. Without such offerings, only those students who are advantaged financially will be fulfilled music educationally in this way.

7- **The establishment of choirs in all New Zealand schools.** Because of the voice being the most frequently used instrument in music instruction in New Zealand schools, then it is only natural that the most common ensemble in New Zealand schools is the choir. Therefore, the establishment of choirs in all remaining schools which lack such would be likely to be the most easily achievable of all these goals. Again, the importance of vocal music to Maori and other Polynesian cultures is distinctive in New Zealand. The development of

programmes of vocal music instruction including choirs should continue to be a point of strength in New Zealand primary music education.

8- **The use of valid tests of musical aptitude in all primary, intermediate and middle schools.** Edwin Gordon has developed testing instruments which when implemented properly produce statistically valid results which may be used by teachers of music to identify and remedy student weaknesses as well as to identify and develop student strengths. It is, as has been noted, of greatest importance that such tests be given and results analysed and used for children's benefit from a child's entrance to school at age five through at least age nine since changes in the brain occur around age nine which end the period of aptitude as developmental (capable of being developed). Of course, such tests should never be used to exclude children from musical instruction. Rather, if used properly as has been stated, the results allow teachers much more easily to identify personal strengths and weaknesses and to target instruction to the child's needs (e.g. more advanced rhythmic instruction for those with high rhythmic aptitude, or more remedial tonal instruction for those with low tonal aptitude) depending on the aptitude of the individual child.

### **Conclusion and final recommendation**

Initially, I hypothesized that the *de jure* philosophy of music education of the New Zealand Ministry of Education is not the same as the perceived *de facto* philosophy or philosophies of music education operating in New Zealand primary schools. Through this study I have endeavoured to expose the depth and breadth of the understandings behind this hypothesis. I have offered up these understandings in an effort to bring extensive rigour to the unique interdisciplinary connections inherent

in this study. Through the lens of these understandings I have viewed the qualitative evidence and quantitative data of my survey. All of this work has been in the service of meeting my first four aims including the proving of my hypothesis.

It is at least clear that primary, intermediate and middle school music education in New Zealand lacks a unified philosophical approach. In spite of a largely cognitively oriented *de jure* philosophy of music education advocating universal music education and music literacy, largely in the manner of the philosophy and methods of Kodály (and Gordon), the reported *de facto* philosophy of music education in New Zealand is very different. In most cases it is not analytic, universal, perennialist or Kodály-oriented. The approach most common is a Maori or Pacific Island approach, what I call a Polynesian approach. This praxial approach is based on traditional methods of rote learning and is the greatest strength of New Zealand music education. But, because the *de facto* situation is that nearly nine out of ten children in New Zealand do not receive instruction using Kodály methods (such as using *solfege* to build musical understanding) this rote learning is not developed into music literacy for many New Zealand children. Another more than one quarter of New Zealand children receive instruction in music which lacks any philosophical direction or instructional method at all. Half of New Zealand children are musically illiterate by default, as they receive no instruction in aspects of music literacy. As has been noted, through the lack of the use of *solfege*, even many of those who do receive instruction in the decoding of musical notation receive no instruction in the comprehension of music.<sup>132</sup>

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<sup>132</sup> This is in part due to poor teacher training, which the Government recognises but does not attempt to remedy. From a MoE document: “Note: for the teacher who is less than confident about teaching music. If you have had relatively little experience in teaching music, look through Section A, Music Activities for Growth, for activities that you feel you can manage... Try out a few of the activities with your class and then build on your successes. Soon you should be able to incorporate some of these

I believe that this *de facto* situation in which a variety of philosophies of music education in New Zealand exist, some of them lacking in rigour, may be rooted in the perspective from which teachers and policy makers view New Zealand society. I assert that the root of the inequities in New Zealand primary music education may perhaps be found in a social-conflict perspective on New Zealand society which is held by many of those who make decisions regarding the philosophy, methods and funding of music education in New Zealand primary schools. Again, this perspective (a perspective not unique to music education in New Zealand) is one of comprehensive music education for the elite and the lucky, because a consequence of the perspective is that those who receive the highest quality music education do so largely by accident of location or birth rather than by design.<sup>133</sup> The lucky recipients of a high quality comprehensive music education may have parents with the means and/or priorities which support private music instruction. They may have an outstanding school music teacher who is well-trained and devoted, or a well-funded school with a board keen to promote music learning, or a principal with a knowledge of and passion for the arts.

But too often, even a passion for the arts does not translate into financial support for music as New Zealand primary principals are forced by governmental budget constraints into a position of making financial decisions which must result in the inadequate support of some subject or subjects, unless funding is sought outside of the national funding regime. The resources simply aren't available for many schools to implement the entirety of the New Zealand Curriculum. Music is an expensive

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ideas into a coherent plan.” (*Music Education, Standard Two to Form Two, A Handbook for Teachers*, 1992, 168).

<sup>133</sup> Of schools which had music specialists, this decile 7 principal response is fairly typical to the question... “What changes would you like to see in music instruction at your school?” Their response was: “More funding! Currently (a performing arts) specialist (teaching music to each class an average of 22 minutes per week) is paid using locally raised funds.” This school had an enrolment of 620 students.

subject to do well and also requires instructional time which is often not available to the teacher, especially in small rural schools or urban schools under pressure to produce constantly improving results in English language literacy and numeracy. Many principals surveyed by me lamented the lack of national funds for Music instruction and expressed their frustration with this situation in their qualitative responses to the survey. These principals did not lack a desire for a better instructional situation for their students relative to music. Indeed, it is clear that most value music highly and want excellent instruction in music at their schools. Very few principals were ignorant of or unsupportive of education in the arts.<sup>134</sup> This draws attention to the fact that the solutions to this problem are not likely to be entirely local in their origin and scope.

I have set forth a list of philosophical and consequential methodological and curricular recommendations which I believe, if implemented, would contribute to meeting the fifth and overarching aim of this study: “to improve the quality of music education in New Zealand to the benefit of our children and our nation.” However, if New Zealanders desire universal music education which is effective, there are also several national barriers which will have to be removed beyond my philosophical recommendations. I believe that the missing pieces of New Zealand music educational philosophy, method and materials listed above may only be fit together with the present system of music education if fundamental changes occur in the funding of music instructors at the primary, intermediate and middle levels and in the encouragement of high-quality training for music educators. This is an indication of the powerful effect of budget on the philosophy of music education *de facto* in New Zealand noted in Chapter One. In my opinion, the first step necessary to allow New

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<sup>134</sup> One principal of a decile 7 school with a mainly Asian and European enrolment of 600 did express that “music is a lemon like this survey!” They went on to say that they wished that Music would be “scraped (sic) from any curriculum (sic).” “Stop adding on – give us autonomy” they stated.

Zealand music education to reach its full potential would be for the New Zealand Parliament through the New Zealand Ministry of Education to set aside grants solely for music instruction at the primary level and to put in place schemes to allow smaller, typically rural<sup>135</sup> or larger low-decile urban schools<sup>136</sup> to pool their grants in order to hire itinerant specialist music educators. Once a demand for specialists is created by this Ministry of Education funding, there would be a positive follow-on effect for music educational philosophy and methods amongst other key institutions, associations and individuals. For example, universities and teacher colleges would be given the incentive necessary to create specialised programmes of training reflecting a soundly argued approach to music educational philosophy (and which align with the philosophy of music education *de jure* of New Zealand). Graduates of such programmes would potentially supply New Zealand schools with the well-qualified and highly trained professional music educators necessary in order to implement a more advanced and effective music philosophy and curriculum than is presently *de facto* in most New Zealand primary schools.<sup>137</sup> I expect that tertiary institutions are not presently creating such programmes, or have been limiting such programmes as exist, because the leaders of such institutions know that students do not demand such, as there are few if any positions for them to fill following graduation. Of course, students will not be willing to train for a profession in which there are no jobs

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<sup>135</sup> This response of a principal of a decile 6, mainly European school of 35 students is typical: “It would be great to have a music specialist teacher – we can’t afford one.” A principal of a decile 10 school of 145 students stated that they would like to “(h)ave someone with the appropriate skills to deliver a balanced programme of music which meets the needs of all children.”

<sup>136</sup> The principal of a decile 1 school with a mainly Samoan enrolment of 430 states “(i)t would be wonderful for primary schools to have a specialist music teacher and a music classroom.” Another principal, this one of a decile 2 school with a mainly European enrolment of 550 states “(i)n a primary school of our size we should have a dedicated room and a teacher for music.”

<sup>137</sup> One principal of a decile 4, mainly European intermediate school expressed their frustration regarding the availability of music teachers thus: “There are limited numbers of flexible, qualified teacher musicians to adequately serve schools.” Another principal of a decile 2 school with a mainly Maori enrolment of 400 stated “(h)ope you can influence the powers of government to provide specialist teachers.”



available.<sup>138</sup> Improved teacher training in music is crucial for the alignment of the *de facto* philosophies of music education in New Zealand with the *de jure* philosophy articulated in New Zealand Ministry of Education documents.

Furthermore, once a core of highly trained primary music educators is created, the standards of professionalism amongst music educators would, of course, rise.<sup>139</sup> This would result in a greater self-improvement regime amongst teachers than presently exists, increased teacher devotion to the profession and to students, and continued improvement of musical philosophical understanding and instructional effectiveness throughout the nation. Over time, the profession would be likely to drive this continued improvement through shared advocacy.<sup>140</sup> A culture of professional primary, intermediate and middle school music education would benefit the children of the nation greatly. Through these reforms, the musical **promise** of New Zealand

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<sup>138</sup> This principal response from a decile 9 school with a roll of 500 mainly New Zealand European students is quite telling on this point. The principal stated “(t)here was a time when our contributing primary school had a music specialist but she has retired. We do have a choir and a small orchestra but quality music requires a specialist teacher.” Underlining is the principal’s. Another principal of a decile 7 school with a student enrolment of 364 stated that they would like “more expertise. Music is an area many teachers do not feel comfortable teaching and as a result it is not done particularly well.”

<sup>139</sup> The opposite is, unfortunately, the present situation. As teacher training now focuses on the performing arts rather than on music specifically with a consequent reduction in music hours of training, quality of preparation has degraded. Worse, this degradation of initial teacher preparation has been accompanied by an elimination of ongoing professional development opportunities (through the loss of primary level music advisors) which might have enabled deficiencies to be somewhat mitigated. Members of the New Zealand Society for Music Education (NZSME) warned of these negative outcomes as early as 1995. Policy statements from the Society include: “2.3 Specialist School Music Advisors are essential to the delivery of effective music education in schools and their positions must be kept. 2.4 Teacher training in the performing arts must include a high level of specialization in a (sic) least one of the constituent art-forms; if we only train ‘Teacher in the Performing Arts’ there will be a catastrophic collapse in the quality of performing arts work in New Zealand.” (From “Music in New Zealand Education – A Policy Document” in *Fanfare*, September 2003, No 57, 23-26).

<sup>140</sup> Organisations such as MENZA (Music Education New Zealand, Aotearoa) are presently struggling to fulfill this role effectively. After listing goals such as outreach and networking for the organization, the MENZA President, Errol Moore admits that “(t)he reality is MENZA has never had reserves to undertake much of this work and without doubt, goodwill will always be an essential ingredient in it.” (“MENZA in the next decade” *Sound Arts*, December 2010, Vol 6, No 2). The MENZA board have recently set a membership goal of 102 individuals and 181 institutions as well as a doubling of income. Even though present income to the organization is only \$18,000 per annum, attempting to double membership and income will be challenging goals indeed for the few members involved. Such organisations need a kick-start from the Government to turn around the once solid but now vanishing professional culture of music education in New Zealand.

children may be more fully realised.<sup>141</sup> I believe that it is this loss of potential or musical promise of the children of New Zealand which is the most tragic “promise broken” as a result of the gap between the *de jure* and *de facto* philosophies of music education in New Zealand.

Through this work I believe that I have:

1. discerned the predominant philosophy of music education perceived by educators to be operating in New Zealand schools (the so-called philosophy of music education *de facto*) as a praxial-oriented Polynesian (Maori and/or Pacific Island) philosophical approach,
2. compared and contrasted the predominant philosophy of music education *de facto*, a Polynesian approach, with the predominant philosophy of music education articulated in New Zealand Ministry of Education documents (the so-called philosophy of music education *de jure*, a largely cognitive-oriented Kodály based philosophical approach), proving my hypothesis that these two are not the same philosophy,
3. analysed these *de facto* and *de jure* philosophies as well as many other competing philosophical viewpoints such as those articulated by Reimer, Orff, Kodály, Elliott, Gordon, Small and many others for logical validity and empirical relevance, placing them within the context of the history and philosophy of music education, and

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<sup>141</sup> Allan Peachey, well known New Zealand educationalist and Member of Parliament quotes H.G. Wells in stating that “(c)ivilisation is a race between education and catastrophe.” Peachey goes on to state that “(f)or any country, increasing the quality and availability of education is essential to economic growth and social wellbeing. New Zealand cannot become a better country without a better education system....All children must benefit and that is why every community must have an outstanding school.” Part of what makes for an outstanding school is creating “a culture that increases the engagement in learning of all students in the school” (2005, 120-2). I believe that this perspective aligns well with my own. I believe that without a perennialist’s attention to all disciplines, including the arts, those students with high aptitude in the arts will not be fully engaged in school. To be an outstanding school, outstanding instruction is required in all disciplines, including Music.

4. made recommendations specific to the New Zealand context, based on these analyses, regarding the best philosophy of music education to utilise *de facto* and *de jure* in New Zealand music education. I believe this to be a mutually supportive and beneficial blending of the two approaches: a cognitive Kodály/Gordon MLT-oriented approach unified with the predominant praxial Polynesian approach already present in New Zealand schools.

I believe that I have met each of these four aims. But my fifth and final aim, to implement and make *de facto* a validly argued and empirically relevant *de jure* philosophy of music education in New Zealand schools in order to facilitate the improvement of the quality of music education in New Zealand to the benefit of our children and our nation, is largely beyond the scope of a doctoral thesis. However, I will attempt to make a few statements regarding possible approaches and obstacles in order to begin to guide the way towards implementation.

This last aim of my thesis requires the cooperation of the people of New Zealand for it to come to fruition and is therefore a great challenge to meet. The implementation of the recommendations arising from this thesis will not be easy. In addition to the political inertia of moving an entire people to cooperation and even perhaps eventual belief in the universal right of children to musical instruction, other limiting factors impeding implementation include the organisation and depth of New Zealand music teacher preparation, the sparse population spread over a large land area, and music education in New Zealand having been often an extra-curricular rather than a curricular or even co-curricular subject. Most importantly among these are the limitations of teacher training.

Presently, New Zealand has a system of music teacher preparation that is quite shallow. As has been noted, it typically involves the completion of a three year degree in some aspect of music followed by a one year general teacher preparation course. In both instances, neither course of work need be, or is typically, particularly oriented towards music education. A massive change towards more deep and broad specialised training of teachers, along with a massive nationwide retraining of existing primary and intermediate teachers will be necessary in order to fully implement the recommendations made as a result of this research. The main focus of this instruction should be the development of practical skills in music making, musical understanding and music literacy including instruction in those methods best suited for the education of New Zealand children in these three aspects of musical learning. All teachers who will teach music should, at a minimum, have a command of their own singing voice. It would also be helpful for all teachers to have a basic knowledge of conducting techniques and the ability to play one or more instruments. Ideally, in order to teach musical decoding and understanding, as well as to organise and lead musical ensembles, all teachers should be trained in the basics of voice, piano and at least one other instrument.

I expect that the use of instructional technologies presently available may enable teachers with such basic training to be successful with the online support of cyber instruction of a more specialised variety. This would be similar in effect to the use of radio-based instructional support in music in New Zealand which was prevalent among those of the baby boom generation. For example, specialised instruction in instrumental techniques delivered by an expert musician *via* the internet could be the supplement necessary to allow site-based music teachers to be more successful in their own instruction of classroom and ensemble-based programmes at multiple sites

simultaneously. Both practical music making and music literacy could be promoted through such cooperative programmes. However, I believe that the successful organisation of such would require the leadership and funding of central government: of the Ministry of Education. Universal acceptance of and involvement in such coordinated programmes by schools would require the involvement and direction of central government. Similarly, the recommendation that a bank of national songs be gathered and incorporated into such a programme would also require the leadership and direction of central government. There are already New Zealand music educators with the expertise to create such. Additionally, as has been mentioned, much research has already been completed by Dr. Mervyn Mclean and others into songs of national importance. What is required is central government recognition that music education is important enough to pursue nationally at the primary level, as well as the consequent organisation and funding to make music education happen for all students.

In the end, I hope that my work may at least contribute in some small way to the eventual improvement of the quality of New Zealand primary, intermediate and middle school music education to the benefit of all New Zealanders. I believe that, with appropriate governmental direction and support, this can be accomplished through an eventual unification of the largely praxial Polynesian and largely cognitive Gordon/Kodály approaches to music educational philosophy both *de jure* and *de facto* into a perennialist vision for New Zealand music education.

## Appendix: The Questionnaire

### ***MUSIC EDUCATION SURVEY***

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To help us determine the philosophy of music education operating in your school, please complete this survey and return it to Douglas L. Nyce at the University of Auckland by 1.3.08.

| Statement  | Strongly Agree | Mostly Agree | Slightly Agree | Slightly Disagree | Mostly Disagree | Strongly Disagree |
|--|----------------|--------------|----------------|-------------------|-----------------|-------------------|
| <b>Curriculum Choice and Purpose (Referential vs. Formal Philosophy)</b>   |                |              |                |                   |                 |                   |
| I believe that instruction in music improves the development of children's musical abilities                         |                |              |                |                   |                 |                   |
| I believe that instruction in music improves the development of children's mathematical abilities                    |                |              |                |                   |                 |                   |
| I believe that instruction in music improves the development of children's linguistic abilities                      |                |              |                |                   |                 |                   |
| I believe that instruction in music improves the development of children's bodily-kinaesthetic abilities             |                |              |                |                   |                 |                   |
| I believe that instruction in music improves the development of children's emotional/social abilities                |                |              |                |                   |                 |                   |
| I believe that instruction in music improves the development of children's visual/spatial abilities                  |                |              |                |                   |                 |                   |
| Overall, I believe that the primary purpose of music instruction is to support instruction in other curricular areas |                |              |                |                   |                 |                   |
| Overall, I believe that the primary purpose of music instruction is to learn about music history                     |                |              |                |                   |                 |                   |
| Overall, I believe that the primary purpose of music instruction is to learn how to make music                       |                |              |                |                   |                 |                   |
| Overall, I believe that the primary purpose of music   |                |              |                |                   |                 |                   |

|   |                       |                     |                       |                          |                        |                          |
|---|-----------------------|---------------------|-----------------------|--------------------------|------------------------|--------------------------|
| instruction is to have children who listen to music with understanding  |                       |                     |                       |                          |                        |                          |
| <b>Curriculum Implementation and Delivery (Methodologies)</b>   |                       |                     |                       |                          |                        |                          |
| I believe that all children should learn to perform music   |                       |                     |                       |                          |                        |                          |
| I believe that all children should learn to improvise music   |                       |                     |                       |                          |                        |                          |
| I believe that all children should learn to read music  |                       |                     |                       |                          |                        |                          |
| I believe that all children should learn to write music   |                       |                     |                       |                          |                        |                          |
| I believe that all children should learn to sing  |                       |                     |                       |                          |                        |                          |
| I believe that all children should learn to play a musical instrument   |                       |                     |                       |                          |                        |                          |
| <b>Facilities/Staffing</b>  |                       |                     |                       |                          |                        |                          |
| I believe that every school should have a dedicated music classroom   |                       |                     |                       |                          |                        |                          |
| I believe that every school should have a specialist music teacher  |                       |                     |                       |                          |                        |                          |
| <b>Statement</b>  | <b>Strongly Agree</b> | <b>Mostly Agree</b> | <b>Slightly Agree</b> | <b>Slightly Disagree</b> | <b>Mostly Disagree</b> | <b>Strongly Disagree</b> |
| <b>General Attitude Toward Music and Music Instruction</b>  |                       |                     |                       |                          |                        |                          |
| I believe that music instruction is important in schooling  |                       |                     |                       |                          |                        |                          |
| I believe that all children can learn music   |                       |                     |                       |                          |                        |                          |
| I believe that every child should receive instruction in music  |                       |                     |                       |                          |                        |                          |
| I believe that children with exceptional musical aptitude should be identified and given extended learning in music |                       |                     |                       |                          |                        |                          |
| I believe that all children have musical potential  |                       |                     |                       |                          |                        |                          |
| I believe that music has the properties of a language   |                       |                     |                       |                          |                        |                          |
| I believe that music has meaning beyond itself  |                       |                     |                       |                          |                        |                          |

|   |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|
| I believe that music expresses emotion  |  |  |  |  |  |  |  |
| <b>Overall</b>  |  |  |  |  |  |  |  |
| I believe that the children of my school are receiving an adequate quantity of instruction in music   |  |  |  |  |  |  |  |
| I believe that the children of my school are receiving an adequate quality of instruction in music  |  |  |  |  |  |  |  |
| I believe that music curricular choices should be made at a local level   |  |  |  |  |  |  |  |
| I believe that music curricular choices should be made at a national level  |  |  |  |  |  |  |  |
| I believe that music methodological choices should be made at a local level   |  |  |  |  |  |  |  |
| I believe that music methodological choices should be made at a national level  |  |  |  |  |  |  |  |
| Please describe the philosophy (belief system regarding value) of music education followed at your school:  |  |  |  |  |  |  |  |
| Please circle the musical educational methods which are used at your school: <ul style="list-style-type: none"> <li>1- Orff</li> <li>2- Kodaly</li> <li>3- Dalcroze</li> <li>4- Gordon (or other MLT-based)</li> <li>5- Suzuki</li> <li>6- Multi-Cultural Based</li> <li>7- Maori Cultural Based</li> <li>8- Pacific Islands Cultural Based</li> <li>9- Own Methods Developed</li> <li>10- No Specific Methods Used</li> <li>11- Other (please describe) _____</li> </ul> |  |  |  |  |  |  |  |



Please circle the instructional tools, groups and materials used to deliver instruction in music at your school:

- 1- Tonic Sol-Fa
- 2- Relative Sol-Fa
- 3- Curwen Hand Signs
- 4- Kodaly Rhythmic Syllables
- 5- Gordon Rhythmic Syllables
- 6- Tablature
- 7- Conventional Notation
- 8- Concert Band Instruments
- 9- Rhythm Instruments
- 10- Orchestral Instruments
- 11- Choral Groups
- 12- Instrumental Groups
- 13- Other Ensembles(please list)

- 
- 14- General Music Classes delivered by a specialist
  - 15- Music Instruction delivered by the students' general education teacher
  - 16- Individual or small group instrumental lessons
  - 17- A dedicated music classroom

What changes would you like to see in music instruction at your school?

Additional Comments:

Thank you for completing this survey.

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