

JOURNAL EDITORIAL BOARD

- William C. Hartshorn**, Chairman
Los Angeles, California, Public Schools
Maurice C. Whitney, Associate Chairman
Glens Falls, New York, Public Schools
Frederick Beckman
Philadelphia, Pennsylvania, Public Schools
Oleta Benn
Carnegie Institute of Technology, Pittsburgh
R. Bruce Bray
University of Idaho, Moscow
Harry S. Broudy
University of Illinois, Urbana
Clifton A. Burmeister
Northwestern University, Evanston, Illinois
Bernard Busse
University of Virginia, Charlottesville
Angelo Giardrone
Tacoma, Washington, Public Schools
Erma I. Hayden
Nashville, Tennessee, Public Schools
Emil A. Holz
University of Michigan, Ann Arbor
Jan La Rue
New York University, New York
Vanett Lawler
MENC, Washington, D. C.
Norman Lloyd
The Rockefeller Foundation
Thurber Madison
Indiana University, Bloomington
Kathrine L. McGill
Columbus, Ohio, Public Schools
John C. McManus
McMinnville, Oregon, Public Schools
Hugh E. McMillen
University of Colorado, Boulder
Dolores Nicosia
Chicago Teachers College North
Fred Ohlendorf
Long Beach, California, Public Schools
Sadie Rafferty
University of Denver, Denver
Bennett Reimer
Western Reserve University,
Cleveland, Ohio
Barbara Rogers
University of Texas, Austin
Corwin H. Taylor
Baltimore, Maryland, Public Schools
Robert Trotter
University of Oregon, Eugene

PUBLICATIONS STAFF

- MANAGING DIRECTOR**
Vanett Lawler
DIRECTOR OF PUBLICATIONS
Charles L. Gary
ASSISTANT DIRECTOR OF PUBLICATIONS AND JOURNAL EDITOR
Charles B. Fowler
EDITORIAL ASSOCIATE
Marcia P. Neeley
ADVERTISING ASSOCIATE
Dorothy C. Eastep

MENC HEADQUARTERS STAFF

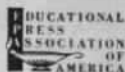
- EXECUTIVE SECRETARY**
Vanett Lawler
EXECUTIVE SECRETARY EMERITUS
Clifford V. Buttelman
ASSOCIATE EXECUTIVE SECRETARIES
Charles L. Gary
Gene Morlan
ASSISTANT EXECUTIVE SECRETARY
Geraldine Ivie
ADMINISTRATIVE ASSISTANTS
Severley Brown
Wilma Ferguson
Dorothy Regardie
MEMBERSHIP RECORDS
Alice Valois

Music Educators National Conference is a voluntary, nonprofit organization representing all phases of music education in schools, colleges, universities, teacher training institutions. MENC membership is open to persons actively interested in music education.

Music Educators Journal, official MENC magazine is issued nine times yearly, monthly, except June, July, and August.

Subscriptions: \$5.00 per year; Canada \$5.00; Foreign \$6.00; Single Copies 70¢.

SECOND CLASS Postage Paid at Mount Morris, Illinois. Copyright 1966 by the Music Educators National Conference, 1201 Sixteenth Street, N. W., Washington, D. C. 20036. Published at 404 N. Wesley Ave., Mount Morris, Illinois 61054.



Music Educators Journal

Official Magazine of the
Music Educators National Conference

December 1966, Volume 53, Number 4

ARTICLES

- Reflections on Music and the Liberal Arts. *Lothar Klein* 22
Twentieth Century Analysis: Essays in Miniature. *Lothar Klein* 25
The Humanities Almost at the Crossroads. *Fred T. Wilhelms* 27
The Orff System in Today's World. *Marion Flagg* 30
Forging a Junior High General Music Program. *Stuart Rankin* 31
War and Music: An American Violinist in Viet-Nam. *Frances Buxton* 33
The ISME Meeting at Interlochen. *Vanett Lawler* 35
1967 MENC Division Conferences 40
Eastern Division Conference Golden Anniversary 40
Music Outlines for Elementary Teachers. *Jane L. Reynolds* 44
Applied Musicology for the Music Teacher. *Albert Seay* 47
Singing in Style: Modern. *Edward F. Menerth, Jr.* 49
The Touches of Sweet Harmony. *Max T. Krone* 56
Singing Superintendents 59
Michael: The Precocious Musician. *Beatrice Levin* 73
Bell Telephone Music Education Materials 75

DEPARTMENTS

- The Changing Scene 3
In Memoriam 7
Professional Materials 8
Readers Comment 14
On the Cover 19
Advertisers Index 20
Book Reviews 61
Bulletin Board 66
Awards and Competitions 71
MENC News 82



Reflections on Music and



Enough has been said to show that music has a power of forming the character and should therefore be introduced into the education of the young.

Aristotle

Music Appreciation is a racket.

Virgil Thomson

■ Music, it will be remembered, was once an honored and honorable study required of all claiming to be educated. Treated philosophically by the ancients, music was considered capable of corrupting youth and capsizing the State; for early Christians, music descended directly from God and its powers dangerously rivaled the Gospels. On Plato's advice music occupied an idealized and respected pedestal in the educational process next to mathematics, geometry, and astronomy. Today, however, a plea that music should occupy an equal position in the twentieth-century quadrivium of sciences, languages, business, and home economics, would certainly be looked upon as incredulous; courses in advance weight lifting, marriage, and driver's training seem more relevant in our scheme of things.

Nevertheless, since about 1939, educators have made up their minds that music is somehow important to a liberal education. With the nineteenth century still blowing hot, no one had ever openly denied the importance of music, casual as this importance might have been. For university administrators, music was suspect, having little to do with logic, discipline, or scientific method. An interest in it indicated possible effeminacy or watering of the brain; it was, at best, an amorphous, harmless pastime properly grouped with

morning teas and sewing circles. There were conservatories training professional musicians while universities shyly handled musicological studies. To admit music courses into academia as interdisciplinary studies for nonprofessional purposes must have seemed as academically corrupt as installing courses in fingerprinting for athletes. The rather uneasy decision, to insert music courses into the liberal arts curriculum, was edged along by the mountains of *Musikwissenschaftslehre* spewed up by nineteenth-century German universities and by inferiority feelings that we, a nation of businessmen, neither possessed nor valued culture. Whereas the first reason only involved academic respectability, our inferiority complex was correctly diagnosed and music appreciation classes were prescribed.

It is not my intention to heap more verbiage on the perennial question "can appreciation be taught?" Appreciation devotees point out that familiarity with certain musical works through listening osmosis, plus a properly measured dose of music history will kindle the glories of music for every sophomore.³ Critics, on the other hand, indict music appreciation with righteous glee:

In colleges the appreciation of music is a shop course and as such it fills a

³This argument seems as specious as the one advanced toward the general public by orchestra business managers who hope to prepare the public to appreciate Brahms by scheduling concerts of Victor Herbert and "popular" themes from television. A prominent orchestra recently presented a concert of music from "Bonanza," "Peyton Place," "Ben Casey," "Wagon Train," and "What's My Line?" Obviously (one hopes) the purpose of such a program is fund raising—but let's not confuse motives.

need for many a busy (or lazy) student. As anything else it is hard to defend—Music is neither taught nor defined. It is preached. A certain limited repertory of pieces, ninety per cent of them a hundred years old, is assumed to contain most that the world has to offer of musical beauty and authority. It is further assumed (on Platonic authority) that continued auditive subjection to this repertory harmonizes the mind and sweetens the character, and that the conscious paying of attention during the auditive process intensifies the favorable reaction. Everyone of these assumptions is false, or at least highly disputable, including the Platonic one . . . every psychological device is used to make the customer feel that musical nonconsumption is sinful. As penance for his sins he must: Buy a book, Buy a phonograph, Buy records . . . it is a racket.²

Stated in 1939, Virgil Thomson's words still peal ominously today. Is the case for music worth the winning?

Every culture of every age, from aboriginals to television producers, has affirmed music. Plato's *Republic* championed music, Aristotle is hailed the father of music education and many religions enlist the power of music. Gothic architecture looked to music for symmetry and the heretic was deprived of hearing the Mass. Indeed, if one considers the history of civilization as a tug-of-war between sacred and secular ideologies, then no art or philosophy as a microcosm better exemplifies the vicissitudes of the Western spirit than does the history of music. Savonarola and Calvin both blamed any fall from virtue on

²Virgil Thomson, *The State of Music*, 2nd ed. (New York: Vintage Books Inc., 1962), pp. 111-118.

the Liberal Arts



BY LOTHAR KLEIN

music and the 1562 Council of Trent was summoned to curb music's insidious influence on the faithful. The Elizabethan Age is ideally preserved in the madrigal's wedding of poetry with music. The Age of Reason proclaimed all emotions could be embraced and categorized into a musical Doctrine of Affections. Beethoven monumentalizes the dignity of the individual, Wagner prophesys doom for men who would be gods, and Hitler stated "whoever wishes to understand National Socialism must understand Wagner's music." Arthur Koestler in his *Invisible Writing* recalls how the chorale-ode was the highest expression of brotherly Communism. And what of the uses of music in our own time and place?

Football games are won and lost to blaring bands, beauty queens are crowned to sleazy saxophones and commercial music tells us what to eat, drink, or how to become an individualist by smoking brand X, to the tune of a billion dollar jingle business.³ This alone should give us ample reason to ponder the role of music in our society. What of the hundreds of publishing houses supplying mail order hymns to thousands of churches oblivious to Nietzsche and the New Theology or Stravinsky's recent sacred music which is never heard within a church? Composer John Cage concludes a concert of his music by drinking a glass of water with a contact microphone strapped to his throat; he tells us that "art should be an affirmation of life—not an attempt to bring order out of chaos

nor to suggest improvements in creation, but simply a way of waking up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord."⁴ As the most abstract of the arts, music, can naturally reveal men's highest aspirations.

Despite the aberrations of today's commercial music, it would seem there are plentiful reasons for courses in appreciation but, what is there to appreciate? Another hear-

Directly following this article the author presents the first in a series of "Essays in Miniature" featuring important musical compositions and developments of the twentieth century. The series will include analyses of works by Webern, Schoenberg, Hindemith, Stravinsky, Stockhausen, Cage, and others. The author is Assistant Professor of Theory-Composition, Department of Music, The University of Texas, Austin, where he teaches a Masterpieces of Music course.

ing of Symphony Number Something-Or-Other, or a compilation of stylistic traits seem pointless. Yet, of all liberal arts studies, it is my contention, none feels the pulse of our time as acutely as does music.

An obvious example bearing out this claim is the hallowed, almost ascetic revival of folk song literature. The subject matter of folk songs, real and pseudo, ranges from teen-age alienation, middle-age hypocrisy, to death in Viet Nam. Furthermore, the folk song's popularity was ignited not by the

sprawling commercial interest of ASCAP or, BMI with its legions of disc jockeys, but invariably by student groups which did not see America through status quo eyes. Its simple melodies and do-it-yourself harmonies intend to remind us of an older, simpler, more dignified and honest way of life. Whereas modern jazz was once the in-art for undergraduate elite, folk songs protest facile intellectualism in favor of "the soul" and Civil Rights. Protest music's social importance is attested to by its absence from the air waves; it assaults complacency and demands thought.

Disillusioned by the faith of their fathers, the folk song movement has forced a reversal in the traditional roles of sacred and secular ideologies. A new secularism has emerged, through action usurping this function of depleted religionism. Music does not here impinge on the domain of sociology; sociology's prime interest in the folk song is an *ipso facto* phenomena of American life. Music has here become a moral catalyst because of its intrinsic communicative capabilities.

. . . any musical innovation is full of danger to the whole State and ought to be prohibited. . . . When the modes of music change, the fundamental laws of the State always change with them.

Plato

■ There is a school of thought active today whose premises strike not only at the core of all traditional musical thinking, but whose beliefs question the very foundations of Western rationality. This school numbers in its ranks the painters Mathieu, Rauschenberg, Rothko;

³One wonders how academic authorities would react to the inclusion of a course in jingle writing in a university catalogue?

⁴John Cage, *Silence* (Middletown, Connecticut: Wesleyan University Press, 1961), pp. 10-11.

novelists Beckett, Robbe-Grillet; and composer John Cage who is perhaps its most articulate spokesman. Grouped together they may best be described as Radical Empiricists.⁵ Superficially judged neo-Dadaist, their writings indicate a greater concern with philosophical problems than with any specific art form. Their widely published hijinks are concrete demonstrations exemplifying their beliefs about twentieth-century life and they have admittedly severed all relation to past uses and concepts of art, historically, emotionally, and intellectually. Roughly equivalent to Abstract Expressionism in painting, Radical Empiricism denotes any chance activity which possibly might capture a moment of beauty. Radical Empiricist directed art is not in any way an expression of the "creator's" mind or will; intention and communication, the prime movers of all Western art have no significance for them. Laws of aesthetic predictability and expectation, *i.e.*, the rise and fall of melodies, the contrast of color and light, the denouement of dramatic action are considered academic games. These tenets have produced (a) pieces for twelve radios played simultaneously, where every man hears for himself a single composition of indeterminate length which the composer authorizes may last two minutes, two weeks, or longer; and (b) novels of a specific number of loose leaf pages to be shuffled and read in any sequence; practically any spur-of-the-moment event of a non-directional, static nature can qualify as an expression.

Activities of this sort are obviously not art and, in all fairness, its practitioners do not claim them to be. Perhaps the nonchalance of "anything will do—come what may" is the most frightening aspect of this approach. Since the Renaissance, Western art has embraced canons of aesthetic cause and effect, considering these as naturally inherent to the workings of art as are the changes of season to nature.

⁵I am indebted to Leonard B. Meyer for this apt description. "The End of the Renaissance," *The Hudson Review*, Vol. XVI, No. 2 (Summer 1963), 169-186.

⁶It is not my purpose here to debate the degree of chance involved in creation. It would seem that chance is continually operative, even in the process of traditional creation. My essay, "History, Tradition and Responsibility" (*Inter-American Music Bulletin*, number 42, July 1964), discusses this at greater length.

The Kantian thesis that "all changes happen in accordance with the law of the connection of cause and effect," has been a truism symbolizing the ebb and flow of life itself. To violate this principle in the fine arts, which are supposedly a reflection of life, dumps our very existence topsy-turvy. No event in this world of nullified cause and effect can be isolated as having a relation to any other event; everything, everyone, every deed floats in a vapor of meaninglessness, randomly colliding with situations demanding empty decisions. Even science, particularly quantum mechanics, confesses the improbability of Kant's connective cause and effect—"physics knows no such law; as a matter of fact there is no plausible way of defining cause and effect."

Werner Heisenberg, writing of the emission of a-particles in the atomic nucleus, confides that while we know the forces responsible for emitting the a-particle, "this knowledge contains the uncertainty which is brought about by the interaction between the nucleus and the rest of the world. If we wanted to know why the a-particle was emitted at that particular time we would have to know the micro-

*"To assume that
factual musicological
knowledge is the
essence of music
is tantamount to
glorifying the
Encyclopaedia Bri-
tannica as literature."*

scopic structure of the whole world including ourselves, and this is impossible."

This Radical Empiricist dispensation questions and possibly threatens the most basic and sacrosanct concepts of life as recorded by Western history. No matter how pessimistically or chaotically artists have regarded life, art has for them

⁷Henry Margenau, "Meaning and Status of Causality," in A. C. Danto and S. Morgenbesser, *Philosophy of Science* (New York: Meridian Books, Inc., 1960), p. 437.

always proceeded on the assumption of the creator controlling his material, of shaping, refining ideas to their most perfect and idealized state, of wresting order and unity from a chaos of possibilities. Beethoven's notebooks bear agonizing witness to the creator's search for the destiny of his musical ideas, his mind subjecting each variant to myriad possibilities seeking to limit every chance for artistic miscalculation. The artist has become a god with a conscience. Radical Empiricist feeling betrayed, finding no order to the pattern of life, has abdicated this responsibility.

Perhaps they are right. Was life irrational before the death of sin and God? Investigations of past histories always emphasize Christian, God-centered beliefs as the basic motivation for philosophical, political, and artistic action. Thomism, the Crusades, Michelangelo's *Last Judgment*, Palestrina, Bach's sacred music, "Dieu et mon droit"—all have their source in a Christian, God centered cosmos. It is impossible to comprehend Michelangelo, Palestrina's masses, or Bach's cantatas apart from their faith and belief. Art was synonymous with the existence of God. Since the New Theology of God is dead, how do we regard these men and their work? Communism, faced with the embarrassment of Bach's God-oriented art, disposes of his sacred music by explaining its creation during dark ages of superstition. Radical Empiricism, attempting to explain itself, reasons; if an omnipotent God existed in the fourteenth century, why would He choose to die in our century; conclusion—God never existed. With God removed as the *raison d'être* of art—what is left? If we accept Radical Empiricist reasoning, then the entire history of Western art is invalidated and our studies of art and its appreciation have no significance whatsoever.

The fairest music is that which delights the best and best educated, and especially that which delights the one man who is preeminent in virtue and education.

Plato

■ This then is the problem music within a liberal arts education must ponder. This is fortunate, for once again music may aspire to its rightful place of honor. Realizing this,

CONTINUED ON PAGE 77