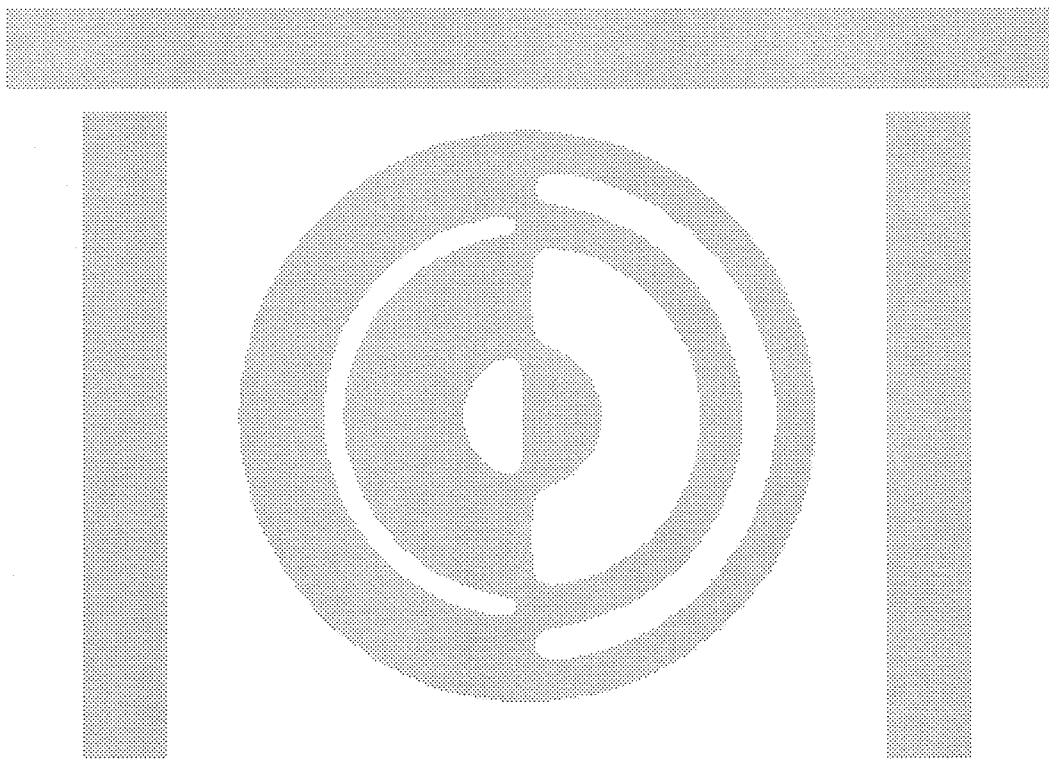


***Modes of Consciousness and the Learning Process:
An Alternative Model for Music Education***

Jody Diamond



MODES OF CONSCIOUSNESS AND THE LEARNING PROCESS:
AN ALTERNATIVE MODEL FOR MUSIC EDUCATION

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The thesis begins with an examination of two opposing modes of consciousness that have come to be symbolized by "East" and "West": the intuitive and the rational. It is suggested that cultural attitudes and values influence the development of consciousness and are transmitted through educational processes. Therefore, participation in alternative learning experiences may allow Westerners to rediscover and develop their capacity for intuitive perception. Music is presented as an appropriate context for such experiences. The social and educational context of music is described in two diverse cultures: the U.S. and Bali, Indonesia. Major elements of the contrasting educational processes are identified. Elements of the Balinese process are used as the basis of a model for an educational process in the West that will develop intuitive consciousness and the expression of feeling. Implications for education and human development are discussed, as well as possible limitations of the model.

PREFACE

I wish to take this opportunity to explain my personal background and the motivation for the thesis topic.

For the past eight years I have been both an avid student and a teacher of the music of Indonesia, specifically Java and Bali.¹ The music is played, for the most part, on a beautifully crafted, elaborate set of instruments called a gamelan: bronze gongs and metallophones, drums, bamboo flutes, stringed instruments, xylophones and singers, all joined together in a complex relationship of tonal layers and cyclical structures. This group of instruments takes different forms in Java and Bali, and the cultural context varies as well.

The results of my gamelan experience went far beyond learning about another system of music. Traditional

¹Although the preface describes my experience with Javanese music, the thesis draws more on the context of music in Bali. The two islands differ both musically and culturally: classical central Javanese music is from a court system that is now dying, while the Balinese arts are supported by a flourishing religious and community structure. While both traditions include a spiritual perspective on music, Bali offers a unique example of widespread musicality and the integration of the arts into daily life.

Javanese culture, heavily influenced by a combination of Hindu philosophy and indigenous animism, provided a spiritual context for the learning of music. These beliefs about the music, as well as the structure of the music itself, introduced me to a new aspect of myself--an intuitive sense of time and sound, the idea of playing the music without effort, letting it come from the instruments themselves. As an adult, I had a capacity for self-awareness that allowed me to observe my learning process, giving me a unique insight into how I perceived, conceptualized and memorized information. Playing in the gamelan was also a social experience: being a member of a small, focused group of people all struggling with totally new areas of knowledge and experience.

But after a number of years of intensive study, which included my first trip to Indonesia, I began to perceive a barrier to a deeper level of learning. My Javanese teacher would frequently answer questions with "it is done that way because of the feeling." Yet he could not tell me what the feeling was, or how I might achieve it. The greatest compliment an American student could receive was that he had "played with Javanese feeling," but only a Javanese could say when this had occurred. So I attempted an understanding of feeling by imitating

my teachers; I could not myself define, create or recognize its presence. Feeling seemed to be an intuitive understanding of the music that only those born in Java, or who had lived there for decades, would have.

I had put western music aside when I first discovered Javanese gamelan, eschewing its linear, analytical tradition for the flowing cycles and deep serenity of the gamelan. Yet it was through western music that I came to understand what "feeling" meant. In playing a recorder duet one day, I felt deeply moved by the beauty of the music--the blending of the notes, the melodic turns, the transformation of breath into sound. I realized that what I had experienced was my "feeling" for music, the music of the culture in which I was born. I didn't know why the music sounded "right," but I could feel that it was. I possessed for the music of my own culture the intuitive understanding that I could not have for the music of Java. There can be feeling in western music, I learned, but its presence and importance is often denied by cultural attitudes and teaching processes that over-emphasize analysis and technique.

As a teacher of Javanese music, I can see the advantages and limitations of cross-cultural study. The music of other cultures--especially when radically different in form, tunings, instruments, and teaching styles--

doesn't restimulate childhood fears or expectations about music, thereby allowing people "another chance" to study music. Many people come to the gamelan with no musical experience and a low opinion of their musical ability; the gamelan and the teaching process allows them to discover their innate musical skills. Furthermore, the culture and philosophy represented by gamelan is more open and developed in its recognition of spirituality, in both music and the musician, than contemporary western traditions. For some, gamelan became the context for a discovery of the spiritual aspects of the self; others found in the gamelan experience an acknowledgement of their awareness of spirituality and a context for further development. In addition, the study of gamelan offers a positive social experience; participation in a close, cooperative group of people with a common focus.

Eight years of commitment to and involvement with this music has also given me a perspective of the limitations of exclusive study of a nonwestern tradition. One is the barrier of feeling, the intuitive perception that allows one to create and understand the music in its own aesthetic framework. If one is to become an artist or a master, one must have this understanding; in that sense Americans shall always be "students" of Javanese music.

There is also a social limitation to the exclusive study of traditions outside one's own culture. One becomes part of a close, but fairly small, social system, within which, for example, Javanese music has meaning. This music is not, however, integrated into the life of the general community. It is often restricted to universities, or small performing groups. If one leaves the social system that contains the Javanese teachers and instruments, it can be difficult to find aspects of that experience in other areas. The availability of gamelan in the U.S. is quite limited, whereas in Bali nearly every town has a gamelan club, and musical activities are open to all members of the community. (In some areas of the U.S. the "American gamelan" is emerging, inspired by Indonesian forms. Its scope and availability is still quite limited, however.)

I began to think it was possible to have the advantages--awareness of spirituality and musical ability--without the limitations--no intuitive understanding and restricted social context--of studying gamelan when I first considered that what I experienced through Javanese music were aspects of myself that had been stimulated, rather than created by, the music. Therefore, I could also experience and develop these aspects through western music, for which I already had the intuitive

understanding that seemed out of reach in the context of Indonesian traditions. Knowing this was possible for myself, I wanted to find a way to communicate this experience to my students. Research in Bali, close observation of my students in Javanese music, and continued involvement in western music and philosophies of education have all contributed to this search.

This thesis is my attempt to present an educational model that will integrate the spiritual aspects of learning, which I discovered in gamelan music, into the educational experiences of western society. In the context of music, this will allow feeling and innate musical ability to develop without the cross-cultural barrier of an unattainable intuitive understanding. While music has been my particular path, experiences of intuitive consciousness can occur in many contexts. I hope this model can be seen as a philosophical basis for an educational process that will open the doors of intuitive perception for individuals in a variety of situations.

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INTRODUCTION

People in the West, especially Americans, are currently showing increased interest in the philosophies and practices of eastern cultures. "East" and "West" have become representative of two opposing modes of consciousness: intuitive versus rational (intellectual).

It is suggested that these opposing modes of consciousness may be further understood by examining the processes of learning and teaching through which they are communicated. The cultural attitudes and values on which these processes are based will be discussed. The thesis suggests that participating in learning processes based on concepts of consciousness and knowledge in the East may allow Westerners to experience their capacity for intuitive perception and learning.

Music is then discussed as an appropriate context for learning experiences in the intuitive mode. The relationship between cultural values and the development of innate musical ability are discussed, as well as the ways in which musical experiences may develop the intuitive or spiritual aspects of consciousness.

The social and educational context of music will

be described in two diverse cultures: the U.S. and Bali, an Indonesian island. These descriptions will further illustrate how cultural values about music and modes of consciousness are manifested and communicated by the learning process.

Major elements of the educational process in the two areas will be identified, showing the contrast between the intuitive, cyclical way of learning that occurs in the Balinese community and the linear way of learning that traditionally dominates in the West.

Concepts in the Balinese learning process will then be used as the basis of a model for alternative learning experiences in the West. This model will suggest that it is the process of learning, rather than the specific content, that determines the extent to which learning takes place in both the intuitive and intellectual modes of consciousness. The model will be presented as a related group of concepts that can be used by teachers to implement an educational process that will stimulate the development of intuitive consciousness and hence a more integrated consciousness for Westerners. The presentation of the model is followed by two sample lesson plans to suggest how the process might be implemented in an educational setting.

The implications of the model for music, education,

and human development will be presented, followed by a discussion of possible limitations or difficulties that might be encountered in its implementation.

I. MODES OF CONSCIOUSNESS AND THE LEARNING PROCESS

Theories of knowledge and ways of learning in non-western cultures have been of increasing interest to Americans in the past decade. Schools and centers of meditation, alternative health care, music and dance, and various martial arts have been formed throughout the country, inspired by contact with those who teach the philosophies and practices of the traditional cultures from Japan, India, China, Indonesia, and other Asian societies. In public education, especially at the elementary level, special "multicultural" programs and activities have been designed to acquaint students with the arts, customs, and religions of other peoples. Ideas and experiences that once seemed exotic and foreign are becoming an accepted part of western society.

There are a variety of potential explanations for this sociological phenomenon. Anthropologists have suggested that learning about other cultures results in a better understanding of one's own, but current interest in eastern traditions is not simply for the purpose of recognizing contrasting cultural patterns. Americans are discovering modes of consciousness, or ways of knowing, that have been nonexistent or undeveloped in their

own lives. Some aspects of this "alternative" knowledge may have once been present in the religions of early western civilization, before they became institutionalized and began to repress and eventually eliminate mystical elements of thought and practice. These modes of consciousness involve a change in the experience of self, of the world, of time. Some people find they have perceptive abilities that are not validated in western society, or may experience another sense of time that changes long-held assumptions about the nature of past, present, and future. Tart notes that spiritual experiences and altered states of consciousness are, for many, "of extreme importance in creating a philosophy and a style of life." (1978:12)

While these changes and insights may come through cross-cultural contact, what many seek in these experiences is not necessarily to become members of those cultures they study, or reject their own (although some do attempt this), but to find a balance between the fast-paced, goal-oriented, materialist, linear, technologically sophisticated western style of life and the cyclical, integrated, timeless, spiritually developed ways of the East.¹ Ironically, many people

¹The dichotomy described here can be seen as symbolic of the assigned domains of the cerebral hemispheres (see "Brain Hemispheres and Music Learning," p. 33).

in Asian countries admire and wish to achieve the technomaterialism of the West. The differences in these two worlds are reflected in religion, philosophy, art, architecture, and education.

These two opposed modes of consciousness may be further understood by a discussion of the learning processes inherent in each. Ways of teaching and learning are based on deep cultural concepts that are part of an individual's worldview; that is, they are part of the cognitive structure through which the individual perceives and evaluates himself and his experiences. The cognitive structure can be activated only through diverse systems of communication (learning).

The process of learning is a key element in all kinds of cultural development, for it shapes both experience and knowledge, the dynamic and static aspects of learning. Different processes may emphasize one aspect more than the other. In the West, learning is largely considered an inert, abstract experience, in which students are compelled to sit and passively receive quantities of information which they will memorize, repeat, and frequently forget. Critics of western teaching methods have somewhat cynically suggested that true "education is what is left when everything learned in school has been forgotten" (Richmond, 1975:89),

implying that schools rarely teach the knowledge which is essential to life. Learning in school can be restrictive in a psychological as well as a physical sense because dominant learning styles may be incompatible with certain personalities--thus inappropriate teaching styles can create "learning disabilities." This kind of education stresses conformity rather than individual character; students are under pressure to compete and achieve and suffer loss of self-esteem when they do not. Students feel that they must try hard in order not to fail; fear, rather than a need for learning, becomes a strong motivational force.

In contrast, many teachers in eastern traditions--and cultural values in situations without designated teachers--enjoin their students to refrain from effort and concern for achievement. The learning and the process, so often separated in the West, are considered to be the same. Experience is knowledge, and vice versa.

Intellectual understanding . . . does not transform the character and behavior. Experiential understanding is necessary for that . . . Zen maintains that no one is able to thoroughly understand this religious discipline unless he experiences it. The reason is that the experience of enlightenment occurs beyond the limits of intellection, words, and concepts (Owens, 1975:197-8).

Learning is implemented through direct participation and experience. This is true for many levels of knowledge,

from basic survival skills to self-realization. There is no focus on the possibility of failure, but rather on steps along the life path. In place of fear of what might not be, there is the recognition and acknowledgment of what is known in the present. When concrete knowledge is involved, it is the result rather than the object of the learning experience; the process is valued as well as the outcome, and receives more attention.

In communities that have not been overly westernized or affected by foreign economic processes, there are learning situations which involve no "teachers" per se but occur as the fulfillment of the life process. In this universal way of learning, children observe adult activities until they are ready to take part themselves. The learning is a result of being in the situation, and belonging.

The "guru" of the east (the word translates as "teacher" in many Asian languages) is essentially a guide and not a professor. "A mature spiritual guide (guru) sees to it that the disciple does not become emotionally fixated upon him. His main job is to help the disciple to discover the divine guru within the disciple's own unconscious psyche" (Chaudhuri, 1977:254). Ram Dass, an American who entered into the traditions of India, discusses this experience.

I learned from my teacher in India something very profound. I was a professor of education and I had studied techniques of teaching. . . . In all the time he taught me I was never under the impression that he was teaching me anything, because he was teaching me from inside myself. And he was doing that from being a wise man, and then turning off the model that he was teaching me anything (1974:94).

This is a strong contrast to the western pedagogue among whose greatest achievements is having students who emulate him and carry on his work.

West and East have come to symbolize the polar extremes of human thought and culture. Like day and night, a universally recognized dichotomy, aspects of human knowledge and learning have been separated: science and mysticism, linear and cyclical structures, history and timelessness, intellect and intuition. It has become the tradition of the West to be "scientific" and therefore to disregard the "esoteric" spiritual philosophies of the East to focus on a reality of concrete, logical facts. The traditions of the East, on the other hand, have always stressed the concept of balance in the universe, seeing the necessity of both good and evil, intellect and intuition, yin and yang. This idea is repeatedly stated in the book of Taoism, the Tao Te Ching:

Under heaven all can see beauty as beauty
 only because there is ugliness.
 All can know good as good only because there
 is evil.

Therefore having and not having arise together.
 Difficult and easy complement each other.
 Long and short contrast each other;
 High and low rest upon each other;
 Voice and sound harmonize each other;
 Front and back follow one another.

Therefore the sage goes about doing nothing,
 teaching no-talking.
 The ten thousand things rise and fall without
 cease,
 Creating, yet not possessing,
 Working, yet not taking credit.
 Work is done, then forgotten.
 Therefore it lasts forever.

(Lao Tsu, 1972:#2)

There have been those in the West who recognized
 that this duality existed not only in the world of human
 belief but within each human being as well. Although to
 many today this seems a new idea, Roger Bacon wrote his
Opus Maius in 1268.

There are two modes of knowing, argument and
 experience. Argument brings conclusions and
 compels us to concede them, but does not cause
 certainty nor remove doubts in order that the
 mind may remain at rest in truth, unless this
 is provided by experience (quoted in Shah, 1971:
 xxvi).

Ornstein acknowledges that "These two modes are
 complementary . . . and together form the basis of the
 complete human consciousness" (1973:63). Much of his
 work deals with the duality of the cerebral hemispheres

of the human brain, which could be seen as a significant and multi-faceted metaphor for the integration of East and West within each human being.

II. TOWARD AN INTEGRATED CONSCIOUSNESS: LEARNING EXPERIENCES IN MUSIC

Issues in economics, politics, and ecology must be dealt with in consideration of the interrelationship of numerous related systems. Making choices and decisions requires the ability to perceive the systems as part of a larger whole, as a gestalt. Although historically there have been western traditions that valued mystical knowledge, western culture has evolved to half of a philosophical dichotomy.

Neither the rational man of the West nor the intuitive man of the East has been able alone to solve the problems of the world. The West has contributed reason, science, technology, and wealth, but suffered spiritually. The East has contributed intuitive wisdom, the religious life, and spiritual art, but suffered from poverty, disease, and illiteracy. Nations and cultures as well as individual man may be moving in the direction of wholeness. The West is in need especially of training in self-realization (Owens, 1975:1975).

It is both necessary and possible to move toward an integration of these modes of consciousness. Contemporary western culture offers little assistance in this task because mysticism has been eliminated from cultural traditions. Yet an exchange of consciousness is not yet an integration. Learning about the ideas

of the East is approached through the study of the "self." As described by Charles Tart, a major contributor to the field of transpersonal psychology:

Orthodox, Western psychology had dealt very poorly with the spiritual side of man's nature, choosing either to ignore its existence or to label it pathological. Yet much of the agony of our times stems from a spiritual vacuum. Our culture, our psychology, has ruled out man's spiritual nature, but the cost of this attempted suppression is enormous. If we want to find ourselves, our spiritual side, it is imperative for us to look at the psychologies [of cultures] that have dealt with it. . . . what we learn about the spiritual side of ourselves must at least coexist with, and preferably integrate with, our heritage of Western science and culture. So I think our job will be to bridge the spiritual and our Western, scientific side (1975:5).

Cultural patterns of consciousness are manifested in learning and teaching processes. Integration of modes of consciousness can come through experience of these processes in whole, dynamic forms such as appear in nature, and are culturally expressed in art. Of all the arts, music is the most nonobjective expression of forms in culture and therefore offers philosophically an opportunity to respond to a broad range of consciousness.

Music creates a context for learning experiences that encourages and nurtures an integration of consciousness. In Bali the intuitive mode of consciousness is reached through and developed by musical experiences:

The Balinese speak of "the other mind" as a state of being that can be reached through dancing and music. They refer to states in which people become keenly aware of the true nature of their being, of the "other self" within themselves and other human beings, and of their relationship with the world around them. Old age, death, grief, thirst, hunger, and other afflictions of this world are seen as transitory events. There is freedom from the restrictions of actual time and complete absorption in the "Timeless Now of the Divine Spirit," the loss of self in being (Blacking, 1973:51-2).

Music provides a context for these experiences because its form is essentially nonverbal, relational, and exists within its own time frame, creating what Gustav Mahler called "the 'other world'--the world in which things are no longer subject to time and space." Blacking also notes the relationship between time and music:

We often experience greater intensity of living when our normal time values are upset, and appreciate the quality rather than the length of time spent doing something. The virtual time of music may help to generate such experiences (1973: 52).

As a pure art form, music is the expression of the spatial, nonanalytical mode of consciousness, and yet it also contains the precision and logic of complex mathematics, and may be analyzed in intricate theoretical systems. Music may be simultaneously experienced and understood, felt and analyzed, offering a context for both spiritual and intellectual experiences. Music can also be a vehicle for social interaction that defines and

strengthens community associations. Blacking describes this in Venda culture:

Venda music is not an escape from reality; it is an adventure into reality, the reality of the world of the spirit. It is an experience of becoming, in which individual consciousness is nurtured within the collective consciousness of the community and hence becomes the source of richer cultural forms (1973:28).

Musical experiences, although occurring universally, vary with the learning processes and social values of various cultures. Cultural patterns of consciousness are encoded into the learning process and manifested in the learning experience. An integration of modes of consciousness can be implemented through music, which offers a context and a process for holistic, cyclical ways of knowing and learning. Learning music through processes occurring in other cultures can affect the consciousness of the learner and challenge cultural assumptions about musical ability and creative expression.

III. THE INFLUENCE OF CULTURE ON LEARNING AND INNATE MUSICAL ABILITY

As western society has developed, the proportion of people who consider themselves to be musical has diminished. As systems of cognition became more specialized, the nonrational, intuitive aspects of consciousness necessary for general musical expression and creativity were weakened or lost. Yet there are some cultures with less sophisticated learning theories and curricula where the ability to express oneself in music is as widespread as that in language. The ability to hear and distinguish patterns of sound is a requisite for language learning. All normal human beings having this ability then also have the basis for the development of musical ability. Anthropologist John Blacking suggests that music, like language, may be a species-specific trait of human beings.

Essential physiological and cognitive processes that generate musical composition and performance may even be genetically inherited, and therefore present in almost every human being. An understanding of these processes . . . may show that people are more remarkable and capable creatures than most societies allow them to be (1973:7).

The dominant mode of consciousness in western culture has suppressed a basic level of musical ability in favor of highly developed technical achievement. While western

culture may have become more developed in a technological sense, the result has been an imbalance in consciousness that affects musicality and spirituality in society.

. . . if all members of an African society are able to perform and listen intelligently to their own indigenous music, and if this unwritten music, when analyzed in its social and cultural context, can be shown to have a similar range of effects on people and to be based on intellectual and musical processes that are found in the so-called "art" music of Europe, we must ask why apparently general musical abilities should be restricted to a chosen few in societies supposed to be culturally more advanced . . . Must the majority be made unmusical so that a few may become more "musical"? (Blacking, 1973:4)

This cross-cultural consideration of the development of musical ability shows the significance of cultural context in shaping experiences of music.

Cultural values and learning processes affect the development of intuitive modes of feeling and awareness. This can be illustrated by an examination of these values and processes in the context of music. Since music is in the domain of that mode of consciousness less emphasized by western culture and thought, understanding its social context and related learning processes might give some insight to the way in which intuitive modes of consciousness are stifled in the West.

There are cultures in the world in which music plays a very different role than in classical western traditions. Since some of these cultures express an

acceptance of intuitive modes of consciousness,¹ the context and teaching processes for music may reveal how experiences in that mode of consciousness are created in music learning.

Cultural values and educational processes are related to the development of aspects of human consciousness. In music this can be manifested by the degree to which members of a culture experience and express a sense of musical ability and feeling.

The learning and playing of music occurs in situations that are both social and educational, and so both contexts must be considered in understanding the relationship between music and modes of consciousness. Blacking, in describing music in the culture of the Venda, and implications for music in all human society, considers these areas. Of the social context of music he says:

The Venda also share the experience of music making, and without this experience there would be very little music. The production of the patterns of sound which the Venda call music depends, first, on the continuity of the social groups who perform it and, second, on the way members of those groups relate to each other (1973:32).

An emphasis on the quality of social relationships in

¹In the West, this is found in jazz, where improvisation is developed within a large form. This is not, however, part of the dominant style of music training.

music-making is not as prevalent in western society, as will be illustrated later. (An exception may be the playing of chamber music, which involves intimate relationships but is an experience available to relatively few.)

The intuitive mode of consciousness is manifested in musical experiences by what is called "feeling." This elusive element of experience is subject to various attitudes which themselves have a profound effect on the quality of an individual's musical development and self-esteem. The development of feeling--and the consciousness necessary to create it--is communicated through social context, discussed above, and the processes by which music is taught. In two accounts of teaching styles, John Blacking illustrates how, in western culture, educational processes stifle the experience of feeling in music, while in Venda culture the educational process is designed to encourage both feeling in music and positive self-regard.

. . . I was sometimes told that I played without feeling . . . [which] seemed as if an assault was being made on my integrity as a person, rather than on my technical ability. In fact, my "unfeeling" performance was the result of inadequate, hit-or-miss techniques of teaching in a society whose educational theory was founded on a confused doctrine relating success to a combination of superior inheritance, hard work, and moral integrity (1973:109).

The Venda attitude toward playing well is essentially technical and not ego-deflating. When the rhythm of an alto drum in domba is not quite right, the player may be told to move in such a way that her beat is part of a total body movement; she plays with feeling precisely because she is shown how to experience the physical feeling of moving with her instrument and in harmony with the other drummers and dancers. There is no suggestion that she is an insensitive or inadequate person. What is commonplace of Venda musical instruction seems to be a rarity of "my" society (1973:109-110).

An examination of music in educational and social contexts will reveal some of the ways in which consciousness is culturally transmitted and reinforced. The processes of communication used in teaching music are indicative of the thought processes and modes of consciousness that are dominant in a particular culture. In western culture the dominance of a rational, linear mode of consciousness has serious implications for inhibiting creative, nonstressful, widely accessible musical experiences, which may be seen as a metaphor for the integration of intuitive, holistic consciousness in human experience.

Musical experiences in Balinese society occur in a supportive context of social and religious values communicated through patterns of daily life and community interaction. Most learning takes place in a "real life," participatory manner; knowledge is an integral part of experience and is therefore acquired through an experiential,

holistic mode of consciousness. This learning process is found not only in the context of music and other arts but in aspects of acculturation as well. This might indicate that this mode of consciousness plays a dominant role in Balinese life and thought.

An understanding of both the place of music in Balinese society, and the processes through which learning is implemented and encouraged, may be used to suggest a model for musical experiences and teaching styles that may bring to Westerners an opportunity for integrating diverse modes of consciousness through experience of their innate, intuitive musical ability. This integration can take place in the context of western culture, using the forms and aesthetics of western tradition. This will result in an experiential integration of consciousness within each individual that would not be possible in a mere exchange of foreign material. The ability to perceive experience holistically, using intuitive modes of thought, is present in every individual; through the learning and communication processes of cultures where this aspect of consciousness is developed and valued, the wholeness of each person may be discovered.

Music can provide a context for this discovery. It can "make people more aware of feelings that they have

experienced, by reinforcing, narrowing or expanding their consciousness in a variety of ways" (Blacking, p. 108). And it is in the process of learning that these feelings are created and perceived.

The following sections of this paper will present the cultural and educational contexts of music in two settings: the U.S. and Bali, Indonesia. An understanding of music-making in these two diverse cultures may illustrate that both cultural values and modes of consciousness are revealed, reinforced, and possibly influenced by the way in which the arts, especially music, are valued and taught.

IV. THE CULTURAL CONTEXT OF MUSIC IN THE U.S.

Music has social importance in contemporary western culture. Traditionally, most Americans have participated in campfire sing-alongs, traditional birthday and other holiday songs or church hymns; most people have an acceptable level of ability in these situations. Yet the idea and acknowledgement that a person is musical, musically talented, or capable of musical expression is often reserved for those who take part in formal performance situations. What results is a culturally narrowed concept of human musicality and creative ability; many people who are actually musically capable will not see themselves as such, and others who might want to explore their musical skills could be easily discouraged by cultural standards of musicality that take years to achieve. Blacking sees western social structure as interfering with recognition of human musicality, suggesting that since

... technological development brings about a degree of social exclusion, being a passive audience is the price that some must pay for membership in a superior society whose superiority is sustained by the exceptional ability of a chosen few. The technical level of what is defined as musicality is therefore raised, and some people must be branded as unmusical.

It is on such assumptions that musical ability is fostered or anesthetized in many modern industrial societies. These assumptions are diametrically opposed to the Venda idea that all normal human beings are capable of musical performance (1973:34, emphasis mine).

There have been periods in western history when the "simple truths" of nontechnological societies were admired, just as the philosophical systems of the East are the subject of interest today. Rousseau was part of another age that criticized the "pernicious web of western civilization" (Sachs, 1962:217) and longed for the blissful paradise of being in touch with nature, both human and geological. Curt Sachs' last book, The Wellsprings of Music, described in part the changing role of music in human culture, comparing modern society with the paradise that Rousseau saw in other cultures and longed for in his own:

We have lost our paradise; and with it, we have lost music as an unseverable part of life itself. Rarely do we realize our loss and its magnitude. We are too hopelessly blinded and deafened by our assumed progress towards enormous symphony orchestras, giant concert halls, ticket offices, managers, and publicity, and we take for granted that there must be dilettantes and professionals, insatiable fans as well as indifferent and outright unmusical persons, music lovers and music haters--and we do not see that this is not progress but simply change in aims and values (1962:218).

Much of music in western society has become a commodity that people listen to but do not hear. Daily life

is inundated with sound from unnamed sources, played by people who have no identity for the listener. In elevators, restaurants, shopping centers, offices, and factories, and other places where Americans go about the increasingly alienated job of being producers and consumers, music without value, meaning, or social function (besides the possible dubious one of subliminal manipulation) is constantly being played. Prepackaged music programs, such as Muzak, are specifically designed to be innocuous and unstimulating. The popular music industry flourishes as thousands of consumers pay for music and do not create their own.

The modern availability and ubiquity of music of all kinds has undoubtedly had important effects on the role of amateur performance, on the nature of the listening experience, on musicianship, and even on musical scholarship. Technology would seem to have impersonalized and generalized musical response, placing more emphasis on mass reactions (Lippman, 1972:784).

Most musical experiences are "consumed" rather than created and almost always depend on financial outlay. From records to stereo equipment to concert tickets, money must be spent. In families where these "luxuries" are unaffordable, musical exposure is limited to what is used on television--mostly soundtracks for commercials and shows. The budget also determines the availability of music education--parents ask, "Can we afford music

lessons and instruments for our children?" rather than "What kind of stimulation and encouragement might our children need and enjoy that could be provided by music?" The cost of music education also limits it to a cultural extra for the children of relatively affluent parents, who consider it for their offspring but not for themselves. Musical activities, equipment, and training have become another isolated component in a specialized, industrialized society that can measure the value of almost anything in dollars. Music is not thought of as something within, and therefore available to, every person but is seen as a cultural "extra" available to those who can afford it.

There have been attempts in public education to give most children some musical experience. Beginning with singing classes in 1838, music became an increasingly accepted part of the curriculum. By the turn of the century, school songbooks were available in most classrooms, and sessions were led by either the classroom teacher or a music specialist. During the twentieth century the field of music education expanded to include bands and choruses, training programs in colleges, and various curricula and methods for teaching music (Rosevear 1972:555).

Music education, along with many other aspects of western culture, gradually became increasingly diversified and specialized. In many schools it became an activity that was scheduled for a certain amount of time each week and taught only by music specialists. Taking music out of the domain of the general curriculum was fine as long as the public and the schools were affluent and secure, but first an emphasis on the sciences and then economic cutbacks had drastic effect on public music education.

. . . music must compete with "academic" subjects for a place in the curriculum. Recent emphasis on science and technology has been a matter of serious concern to teachers in all areas of the arts (Rosevear, 1972:556).

Since Americans often seem to think of the arts as "nonessential recreation" (Hood, 1971:15), they find it is easy to rationalize saving money by eliminating music programs in the schools. Activities such as music and art, which develop and depend on the creative, intuitive mode of consciousness, are considered less important than the analytic, academic knowledge represented by subjects such as history and mathematics. Developing children's musicality and creativeness is not considered as important as developing reading and analytical writing skills. The program cuts and revised curricula of schools all over the country support this position. Even in those

schools where some music instruction remains, students know that it is not considered important by society.

V. THE EDUCATIONAL CONTEXT OF MUSIC IN THE U.S.

Poor music instruction, lack of it, or an emphasis on performance and competition all contribute to blocking basic musicality and creative expression in school-age students. Their innate ability to play and enjoy music is either not developed or is stifled by a society whose values do not seem to include musical creativity and expression for its own sake. An elite group of talented people is highly paid to express this ability to thousands who merely observe.

Some methods and philosophies of music education have taken into account the innate musical ability that can be enjoyed by all children. Two most currently popular in this country are the ideas and materials of Carl Orff and Zoltan Kodaly, both European composers with a deep interest in children and music learning. Also established are methods which originated in Japan: Suzuki and Yamaha schools.

These programs for learning and exploring music are used far too seldom in American education for them to have an effect on major cultural values about music. Children participating in these activities do not see

validation of music in the adult world. Are Orff instruments heard on the radio? Do parents and other adults gather together to sing and create new songs? Children may certainly enjoy and benefit from music designed especially for them, but it is also clear to them that music-making is not part of adult life and not necessary to a healthy community. Although music can offer an opportunity for experiences of creative, intuitive learning, the systems of music education used in most schools--when music programs do occur--interfere with this development by stressing "talent" and performance.

Many schoolchildren's musical experiences consist of group singing to a teacher's instrumental accompaniment. Such situations are often more product- than process-oriented, focusing on how well the children can perform. When the emphasis is on performance, even more students are left out while the teacher gives more attention to the "talented few." Children who cannot sing in tune " . . . may be asked to stay quiet while the others sing; these children may suffer humiliation in addition to their lacking an important mode of self-expression and enjoyment" (Roberts and Davies 1975:228). Music can be enjoyed by everyone, but when a school is concerned with performances and awards, "the intrinsic values of music that could be afforded to all children"

is sometimes ignored (Miller, 1977:42). It is ironic that music education in the American public schools began when, in 1837, Lowell Mason taught in the Boston schools in an attempt to break down the doctrine of the talented few and bring musical expression within the reach of every student.

Educational situations in which only performance is valued will often discourage people from attempting to explore their musical skills; educational methods with implicit values of conformity and competition may have the same effect. Students often find that their musical failures attract more attention than their successful attempts. Many children have been labeled tone deaf when their voices did not blend well with the class. Some children are told they cannot keep a beat because they falter as they search for a rhythm or, just as possible, attempt to create a rhythm of their own. Children learning music must measure up to a predetermined level of achievement that is based not on the quality of their experience but on the measurable manifestation of it.

Similarly, music is usually performed in a setting calling for a passive audience and a few performers, who are considered "talented." The performers often represent the unfilled capabilities of the audience, as evidenced by frequent reactions such as "I wish I could

play an instrument," or "It must be nice to be artistic," or "I used to sing in school, but I don't do it anymore." This last comment is indicative of another cultural belief: only those who perform publicly have musical ability; the performance proves the person's worth. The product of years of training--a professional level of performance--is the proof of value; little emphasis is given to the process itself, the participation in music-making.

Music education need not be linear and goal-oriented as it is often structured in the West. It can also be a process of discovering the nonverbal senses, of learning to hear patterns of sound and rhythm, of learning to express one's inner nature through artistic expression. This is exemplified in other cultures, such as the Venda, where music occurs as an integral aspect of social and physical activities. John Blacking compared this to the context of music training in his own culture:

When I watched young Venda developing their bodies, their friendships, and their sensitivity in communal dancing, I could not help regretting the hundreds of afternoons I had wasted on the rugby field and in boxing rings. But then I was brought up not to cooperate but to compete. Even music was offered more as a competitive than a shared experience (1973:44).

VI. THE HEMISPHERES OF THE BRAIN AND MUSIC LEARNING

Another way in which the educational process may influence the learning of music is suggested by current research on the two hemispheres of the brain. Many studies have indicated that the left and right halves of the brain may specialize in perceiving and processing stimuli and information in different ways, thereby manifesting contrasting thought processes or "modes of consciousness" (Ornstein, 1977). The two modes are referred to as "left-brain" and "right-brain" as a way of identifying the side of the brain in which they seem to be based.

It is important to note that the left side of the brain controls the right side of the body, while the right side of the brain controls the left side of the body. Cultural metaphors of right and left refer to side of the body and not the brain. Jerome Bruner describes a few of them:

Since childhood, I have been enchanted by the fact and symbolism of the right hand and the left--the one the doer, the other the dreamer. The right is order and lawfulness, le droit. Its beauties are those of geometry and taut implication. Reaching for knowledge with the right hand is science. Yet to say only that much of science is to overlook one of its

excitements, for the great hypotheses of science are gifts carried in the left (1962: 2).

The intellectual skills associated with writing, for example, are associated with the left hemisphere of the brain. The left hemisphere is considered the domain of analytical, linear, detailed, logical thinking and is responsible for language and verbalization. The right hemisphere operates in a more holistic manner, processing information in terms of a relational gestalt. This mode of thinking is spatial rather than linear, intuitive rather than rational, and is able to integrate diverse stimuli simultaneously. "Most significantly, the right hemisphere, which society has traditionally labeled 'minor,' is responsible for music, music behavior, and music processing of stimulus input" (Regelski, 1977:32).

This does not mean that only the right hemisphere is involved in music. The two modes are used complementarily (Ornstein, 1977), both as a result of different kinds of stimuli and various degrees of technical training. Fincher describes a possible distinction between the two modes:

. . . recent research indicates that the normal right hemisphere responds to melody holistically, as a gestalt, while the left, if that of someone musically sophisticated, dissects its passages in a manner analogous to the feature-detecting capacity of the left-hemisphere visual fields (1976:70).

This describes an alternation, or choice between, the two modes, but music may be one of few activities that offers an opportunity for simultaneous use of the two modes. Musicians listening to an orchestra will be able to distinguish different instruments due to their training or experience and they may as well "be able to 'hear' those instruments both as separate voices and together as parts of a whole" (Garrett, 1976:241).

The two halves of the brain are connected, and they cooperate in many functions. Ornstein (1977) suggested that a complete human consciousness would involve the polarity and integration of the two modes represented by each hemisphere. In our society, difficulties arise in this regard, for Americans tend to value logical, abstract, verbalized thinking as the only proof of intelligence or learning. This might tend to "over-develop left-hemisphere thinking to the detriment of the 'whole' person . . . [and] minimize [or] even atrophy the peculiar nature of consciousness that is distinctly the result of right-hemisphere thinking" (Regelski, p. 32).

The result of this emphasis is that only half of the child is educated, the rational or logical half. This has serious implications for music education, for it ignores the perceptive and learning skills that are most important to music learning and creative expression,

namely the intuitive, holistic, relational mode of the right hemisphere. Many of the difficulties people have in music learning may be because the style of learning most important to musical perception is largely ignored by traditional educational methods and approaches. "Society, through its functionaries in public schools, has even expected music and art classes to manifest the same qualities as other subject fields. . . . Such 'rational' formulations as tests, grades, information for its own sake, music reading as a self-sufficient goal, competition, and so on are emphasized to the detriment of the feeling or aesthetic elements of music" (Regelski, p. 34).

Music educators who put too much emphasis on words, music reading, test scores, and other abstract concepts that are usually manifested verbally or linguistically may seriously interfere with music learning by bypassing the nonverbal, internalizing processes of the right hemisphere. Not only will some students' musical development be blocked, but those students who have difficulty learning or performing left-brain tasks will be denied what might be an opportunity for a successful learning experience.

It is important for music educators to remember that the most basic ability to music is an internal and not an external one: the ability to hear and distinguish

patterns of sound. This happens at a nonverbal level which is in the domain of the right-brain mode of consciousness.

There are indications that some individuals who have difficulty with traditional left-brain learning may have undeveloped potential in their capacity for right-brained learning. (In cases where there has been an injury to the left hemisphere, it has been possible for individuals to function with only the right hemisphere.) Students who are bored with textbooks and tests, or frightened by competition with peers, often show a strong tendency or ability for creative, artistic activities. The child who has a learning or behavior "problem" can often be reached through activities that fall in the right-brain mode, of which music is an excellent example.

The arts can be used in classroom and community to develop the potential of the right brain. Research shows that everyone has this potential to some degree (Garrett, p. 243). It is possible to rectify the lopsided emphasis on the left brain thinking and learning through use of the arts and increased awareness of the importance of using both modes of consciousness and perception. Such a shift in education will work toward developing the "whole" individual, and may help those with learning problems in traditional situations to release their

abilities for creative expression and positive learning experiences.

VII. CULTURAL CONTEXT OF MUSIC IN BALI

An examination of Balinese society affords a unique opportunity for seeing the performing arts integrated into the everyday lifestyle of a culture.¹ In Bali, an Indonesian island, the arts are an accepted and necessary element in all major life rituals. The meaning of the arts is further emphasized and developed in the way they are taught--passed on within a community group all sharing a purpose.

The Hindu religion practiced by most of the two million Balinese is maintained and observed with frequent and lavish temple festivals for a variety of occasions. Every one of these festivals must include performances of music, theatre and dance, for the arts are part of the means to placate and honor the gods. The responsibility for providing music and dance, as well as food, temple decorations, and payment for the priests, belongs to the banjar, a neighborhood organization in which every family is represented. The banjar is actually the neighborhood itself, a grouping of homes and community

¹Most of the information on Bali is from observations made by the author during a fieldtrip in 1977.

meeting areas that includes various temples to the ancestors and the village. The banjar is a subgroup of a village and is perhaps the group most influential on daily life.

Every married male is expected to honor his membership in the banjar, or to look for another place to live. Being part of a banjar entails certain privileges and obligations. In any personal or family emergency, such as illness, hospitalization, destruction of a home by fire, or at a time that requires elaborate preparations, such as weddings, cremations, or tooth filings, a family can expect that other members of the banjar will assist them. Banjar members will stay up hours before a feast to prepare necessary foods, and the tas banjar (the banjar treasury, to which every family contributes) will pay for medical operations, or building materials for a new house. In return for this community assistance, each family (represented by the male head of the household) is expected to assist other banjar members in similar situations, contribute money and offerings for temple festivals, see that a certain share of work in the communally owned rice fields is accomplished, play or assist in the gamelan orchestra and dance troupes that provide performances for temple festivals or tourists, and pay dues to the banjar fund. The money in this

fund is used for repairs to the community temple, new dance costumes or instruments, assistance to the banjar members and, if there is any left over, a big party for everyone, or perhaps a small gift of cash.

There is a strong feeling of cooperation and group identity in the banjar. Many Balinese feel that the banjar system makes life in Bali more attractive than anywhere else, and they are very proud of their communities. One musician, who had just had an operation, explained, "If you [in America] get sick and go to the hospital, you just lie there alone. My whole banjar comes to see me: they pay for the hospital, they take care of my house and family while I am sick, they do everything. But you are all alone, no one will help you." In many Asian countries one finds people envious of the American lifestyle; Bali is one of the few places whose inhabitants feel they have something better than the Americans.

The social structure of the community is reflected in the musical group and in the structure of the music itself. Each individual has some responsibility in connection with providing music for the temple festivals and ceremonies, whether it be to play an instrument, keep instruments in good repair, arrange for moving instruments from one place to another, or teach dancers

or other musicians. The role of every person is seen as important and equally essential to successful performances. Certainly good musicians are recognized and appreciated, but no one is made to feel insignificant or untalented if he does not play a demanding part.

The structure of the music itself reinforces this social equality, for it is composed of several layers of varying complexity all focused around a certain melodic line. All parts are considered important, from the gong that is struck once every few moments at the end of large phrases to the two drums that play complex interlocking patterns that direct the entire ensemble. The concept of cooperation is seen in the splitting of one part into two, so that by two people working together, the one part may be played more smoothly and much faster than would be possible with a single player. There is even an instance where two parts have been rearranged so that three people can realize them, giving more fullness and fluidity to that melodic elaboration.²

Music is important in Bali because it is a vital

2. . . performances by combinations of 2 or 3 players of rhythms that can in fact be played by one are not musical gimmicks; they express concepts of individuality in community, and of social, temporal, and spatial balance, which are found in other features of Venda culture and other types of Venda music." (Blacking, 1973:30)

element in religious and community life. It occurs within the context of everyday experiences and is considered essential to a properly functioning society, as are all of the other arts. In contrast to the performance of music in contemporary American society, where one must have talent and a level of virtuosity acquired through intense practice and competition (and achieved by relatively few), the context in which music is treated in Bali allows more people to participate, encourages a positive attitude toward participating and expressing oneself in music, and allows people of different levels of musical ability to work together providing music for the community. Some aspects of the group experience might even be expanded beyond a musical setting; in the field of mental health positive group experiences are considered an essential part of human growth and development.

VIII. THE EDUCATIONAL CONTEXT OF MUSIC IN BALI

Children in Bali receive little formal music training. Since music is frequently present--most groups rehearse three or four times a week, and nightly sessions are not uncommon--there is ample opportunity for children to watch music being made in both rehearsal and performance. The observers mingle freely with the players--a boy will sit on his father's or uncle's lap while the music is being played, perhaps even resting his hand on that of the musician as he plays. During a dance rehearsal, girls will sit right next to the instruments while they watch the dance instructor--they are in such close contact that they are able to take in the music and its relationship to the dance simultaneously. In a procession, a man may hold a gong in one hand and the hand of a child in another. Except for formal performances for tourists--Westerners with a certain concept of the separation between audience and performer--there are no limits set on children's activities during music-making. They may come or go, ask questions or just watch, touch the instruments or perhaps even play one of the simpler parts. Children are never banished from rehearsal or

performance, and, in turn, they never are disruptive or rude in the way that young children in the West may often be. One of the results of this kind of repeated, non-focused contact with music is that children are allowed to learn by assimilation, an organic process in which the child's own interest and curiosity motivate him or her to watch or question elements of the musical event.

Every male member of the banjar plays or is associated with the gamelan club that is responsible for providing music at community functions. (The gamelan is the set of instruments comprising the Balinese orchestra, and includes bronze gongs, metallophones of one or two-and-a-half octaves, pairs of tuned, double-headed drums, vertical bamboo flutes, an assortment of small percussion instruments, and, in some ensembles, a stringed instrument or xylophones. The gamelan is owned by the banjar and kept in a special building near the bale banjar, or central meetingplace. The members of the gamelan club maintain, repair, move, and play the instruments. Most musicians tend to be men, while one finds male and female dancers with equal regularity.) Because the instruments are community-owned, the members of the community have access to them. If a group of children want to play "gamelan rehearsal" no one will stop them--they are free to use the instruments as they please. If a musician

wishes to practice, or a dance teacher to have some accompaniment for a lesson, the instruments are available to them without restriction.

A child will begin to play an instrument of the gamelan either at the suggestion of an elder or of his own choice. A well-known musician, present head of the music conservatory in Bali, said that he learned completely on his own--he would practice alone on each instrument until he had mastered it and was asked to join the gamelan club at a very young age. Another artist--a dancer now living and teaching in California--explained that he had grown up watching his grandfather and other family members dance. One day someone suggested that he try, and he found that he was ready to become a dancer.

Another important element of the music learning process in Bali is that children are expected to play, and in turn can expect that they will be accepted by the group. There is no fear of group rejection due to lack of talent, because the criteria for acceptance is membership in the community. This, presumably, would relieve the Balinese child from fears of not being talented or "good enough" to be in a music group. Although good artists are admired, individual attempts at learning, by child or adult, are valued more than the result of

study.

Once a child has shown interest in music or dance or painting, it is possible for him or her to receive instruction. Girls may start intensive dance training as young as seven or eight, and every painter's studio has a few young boys working under a master. But there is less competition than is found among artists in the West. Margaret Mead once told a wonderful story about a Balinese painter whose work became popular with wealthy tourists: he offered to put his signature on other artists' works so that they, too, could partake of the lucrative tourist market. This was very nice for all his friends, said Dr. Mead, but posed certain problems to the museum trying to put together an exhibition of his works!

Social attitudes toward the arts play an important role in the learning process, as does the frequent presence of music in the environment. Not only is music treated as important and enjoyable, but development of musical ability is seen as part of becoming a worthwhile member of the community. With this kind of support for artistic expression, it is no wonder that Bali seems to have more artists per capita than many other places in the world (Hood, 1971:15).

. . . knowledge of and often direct involvement in the arts . . . is typical of most of Indonesia's peoples. In Bali it is the most

concentrated. The arts rank at the very top of the scale of values and are considered essential to the Balinese way of life (Hood, 1971:16).

Music and other creative arts are so much a part of Balinese life that the Balinese say, "We have no art-- we do everything as well as we can."

A few selected photographs, taken by the author, are presented to further illustrate elements of music learning and the role of children in Balinese culture.

1. This is one of a series taken of a group of boys playing together on a gamelan. The instruments were in an open pavilion inside a temple courtyard. The boys drifted in and began to play a few instruments together. As they began to notice the author, they grouped themselves closer together and began posing for the camera. In the sense of showing their free and loosely structured playing, this picture is not the best. Note, however, the pose taken by the boy standing near the center of the picture: with outstretched arms and fingers he is striking a stance that is common to many Balinese dances. This might be an indication of the interrelatedness of the arts, since the boys who come to play with instruments know basic dance movements as well.
2. Again, a group of children playing together as in the gamelan club, except in this case the instruments

are an assortment of empty cans struck with either hand or stick. The rhythmic patterns did bear some resemblance to those heard in gamelan music. The children were completely unsupervised, playing in the middle of a large open area. Boys seemed to do most of the playing, and the girls generally watched, sometimes moving close enough to join in on a can, and sometimes moving off to stand with a friend near a tree.

- 2a. This boy is from the group just described. He is holding and playing the can in a manner identical to that for one style of drum playing, as illustrated in the copy of a photograph from Colin McPhee's Music in Bali. His open hand duplicates a commonly used stroke, and the tilt of his head is imitative of a young drummer with a musical flair.
3. This picture does not deal specifically with music but is an important comment on the role of children in the community and the way their learning process is regarded. Many of the rituals in Bali are for the purpose of honoring and respecting one's ancestors. This occurs in village, caste, and family groups. This photograph was taken during a ceremony at a family's home, and the young girl has taken the role of priest, who blesses each person and annoints him

or her with holy water at the time a prayer is offered. This girl kept this role for the entire ceremony, blessing and sprinkling each member of her family. The significance of this goes beyond the illustration that children learn by imitation. What is important here is that her imitation is taken seriously, is valued and accepted in a ritual held sacred to that family. In the West, children are often deemed cute or clever when they closely imitate the actions of their elders. The Balinese children seem to be taken seriously at early steps in the learning process.









IX. ELEMENTS OF THE LEARNING PROCESS:
BALI VERSUS THE U.S.

Contrasting aspects of the learning processes in the U.S. and in Bali can be derived from the descriptions of the cultural and educational contexts of music. A comparison of different areas of music and music learning will reveal the conceptual basis of each process and clarify their opposition.

Bali

U.S.

1. Teaching and Learning

A. Emphasis on process--all attempts at learning and participation are accepted.

A. Emphasis on product--evaluation based on errors made.

B. Holistic--entire pieces are learned, techniques and musical detail refined while playing.

B. Linear--pieces learned progressively in sections; later put together to form entire composition; technique learned separately through frequent repetition of difficult details, which are later fit into whole piece (analytical).

C. No pressure to learn.

C. Pressure to compete with peers.

D. Open-ended structure--open participation, few individual lessons, immediate group membership.

D. Closed structure--instruction from teacher, with eventual goal of joining group.

Bali

E. Oral tradition--everything memorized (informalized).

F. Emphasis on the fact of participation.

G. Learning primarily by rote or by assimilation (result of participation).

2. Group Process

A. Different levels of individual ability and progress are easily accommodated (supportive).

B. All interested individuals are accepted by the group.

C. Any contribution is valued by the other group members.

3. Music

A. Cyclical--open-ended structure.

U.S.

E. Written tradition--classical and formal tradition written (intellectualized); some folk traditions oral.

F. Emphasis on talent or ability that is shown during participation.

G. Learning primarily by instruction and private practice; memorization of notation occurs, but little rote learning in formal training (except in music programs for young children).

A. Individual is frequently compared to other members of the group. Those who excel are more highly regarded (competitive).

B. One must often "prove" himself to be accepted. Membership in most performing groups is by audition.

C. Many fear criticism from peers, frequently resulting in low self-esteem.

A. Linear--melodic line moving toward a climax (a generalization, perhaps, but applicable to much of the classical tradition).

Bali

B. Presented in whole form.

C. Actual music is played in most cases, and usually entire pieces.

D. Maintained by oral tradition (folk and classical).

4. Feeling

A. Intuitive--all music learned by heart so it can be played "with feeling."

B. Expression of feeling attributed to everyone; a basis for each player's development.

5. Environment

A. All instruments freely accessible.

B. Musical material--songs, pieces--occur often in daily life.

U.S.

B. Learned in parts or sections.

C. Exercises, often played to develop technique, are not considered music per se but as preparation for playing actual music.

D. Classical traditions preserved in notation. Musical training focuses on analysis and use of notation. Some folk traditions survive orally, but most are notated in songbooks or other sources.

A. Intellectual--focus on analysis and technique as basis for understanding music.

B. Feeling considered an aspect of interpretation expressed by masters or exceptional artists; it is a goal to work toward.

A. Instruments expensive, difficult to obtain.

B. Music in daily life is prepackaged by media. Songbooks and scores must be purchased.

Bali

- C. Rehearsals held in public meeting hall in neighborhood; observation and participation encouraged/common.
- D. Most performances held in community-owned buildings: temples, meeting halls. No fee charged (except special tourist performances).
- E. Learning and teaching can occur any time or place.
- F. Music is frequently included in the activities of the community.
- G. Instruments are treated with love and respect and often regarded as sacred or possessing spiritual power.

U.S.

- C. Rehearsals generally closed to observers and limited to actual performers.
- D. Performances held in commercial establishments; attendance based on payment.
- E. Learning and teaching occur at a specified time and place, often with a restricted schedule.
- F. Most music events are separated from general community functions. (A possible exception is congregational singing in churches. This, however, falls within the boundaries of religious practice, which is separated from sociopolitical aspects of the community in contemporary western culture.)
- G. Instruments are cared for, not only because they are enjoyed but because they are expensive. Older or famous name instruments, financially out of reach of most people, are sometimes considered to have special qualities of sound.

BaliU.S.6. Community Context

- | | |
|---|---|
| <ul style="list-style-type: none">A. Arts considered essential to properly functioning society.B. Rehearsals held in public.C. Instruments communally owned.D. Instruments, musicians, dancers and other artists found in every neighborhood.E. All music an integral part of religion. | <ul style="list-style-type: none">A. Arts not considered essential to society, largely commercialized and treated as isolated product of an elite few.B. Performances held in public but rarely are rehearsals open.C. Instruments owned by individuals or institutions.D. Urban centers have organized groups of artists. In other areas, music is left to the church or public education.E. Separation between religious and secular music. |
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X. A MODEL FOR ALTERNATIVE LEARNING EXPERIENCES IN MUSIC

Elements of the learning process as found in Bali can be used to create an alternative model for music education in the West. While the social context changes, the essence of the learning process can exist independently of culture. This model can offer experiences of learning and music that are not usually created or valued in the dominant system of education. These experiences are built on concepts that can shape a teacher's choice of music, interaction with students, and criteria for evaluating an educational program.

The essential concepts of this model have been drawn from the description of the learning process in Bali. They are not meant to necessarily replace traditional western practices but when integrated with them may provide both teacher and student with an expanded scope of feeling and understanding in music.

The concepts in the model have been grouped into six categories: (1) teaching and learning, which deals with aspects of each individual's experience and how the teacher creates them; (2) group process, which explains how the nature of group interaction affects learning;

(3) music, which describes musical structure as appropriate for this model as well as ways to present and create musical material; (4) feeling, which describes how the intuitive mode of consciousness can be developed through music learning; (5) environment, which covers instruments and facilities for music education, with guidelines for use and accessibility; and (6) community context, which suggests ways for making music-making experiences available to social systems beyond the school-room, possibly meeting our culture's need for experiences that nurture expressiveness and spiritual growth.

Each category will be discussed in three ways: (A) a description or definition; (B) possible effect on the learner; and (C) how the concept may be realized or applied in the teaching situation. The model provides both a philosophical and practical perspective as it can exist both in the thought of the teacher and the experience of the learner.

Following the discussion of the model, two sample lesson plans will be presented to further clarify how this learning process may be implemented and integrated with education in the West.

1. Teaching and Learning

A. The role of the teacher is a crucial element of the learning process, for the teacher's attitudes

and actions strongly affect and shape the learner's experience. It is he (or she) who presents information, evaluates and encourages, and influences the student's view of both the music and the self.

This model is concerned with the state of mind of the student and the nature of his or her experience. This does not exclude the idea of musical excellence or quality but takes the position that the process of learning is a vital area which has a strong influence on the product of learning. In teaching, one may be guided by philosophical concepts that form an underlying basis for interaction with students and the structuring of the learning process.

In setting the stage for this approach to alternative music learning, the teacher must begin with the assumption that every student is musically capable. Students should be expected to succeed before any instruction actually begins. Once the learning experience is under way, all efforts at participation and expression must be accepted by the teacher as valid, regardless of quality or correctness.

Information should be presented in a way

that takes into account both right brain (intuitive, cyclical, contextual) and left brain (analytical, linear, detailed) modes of consciousness and perception. As much as possible, individuals should be allowed to set their own learning pace, without the pressure of competing with others.

The interaction between teacher and student is a major determinant of the quality of the learning experience. The cultural emphasis on the teacher as an authority figure or ultimate judge can be reduced when the teacher makes a conscious effort to do this. By emphasizing learning through direct and ongoing participation in music-making, the teacher encourages the student to develop a relationship with the music and the instruments themselves. Students can then take more responsibility for their own learning, using the music itself as the source of information to correct problems and guide the process. Students can also be encouraged to teach each other, furthering internalization of knowledge and feelings of accomplishment.

Consistent, positive feedback is an important part of building self-confidence in the

student and an essential basis of the alternative learning experiences that can be generated from this model. This kind of feedback occurs most easily and effectively when the teacher focuses on the student's process before evaluating the product, recognizing that only through a successful learning experience (the process) will the student perceive, understand, internalize and enjoy performing music (the product) with confidence and competence.

- B. Both educational and psychological aspects of the student's experience are shaped and influenced by the actions and attitudes of the teacher. In most situations, the teacher's approval and recognition is sought by students, and the opinions of the teacher are taken seriously by both student and parents. Students will be encouraged to acknowledge their own musical and creative ability when the teacher begins with the assumption that such ability exists. This helps to avoid the learning blocks that are based on the student's concept of his limitations as defined by the teacher.

When the teaching process takes into account both right and left brain modes of consciousness,

there is an increase in the number of students who will be reached and the scope of development within each individual.

When the learning process is planned to allow learning at an individually determined pace, students are freed from the anxiety of keeping up with the group (or of being afraid that they will not be able to do so). When the student receives validation in terms of his own capabilities, the resulting feelings of confidence will help raise self-esteem and willingness to learn.

Direct and continuous participation in the music helps the student develop a relationship between himself and the music and lessens the tendency to see the teacher as the only source of information. Attempting to answer his own questions by first listening carefully to the music, and then asking for the teacher's assistance, develops self-directed and self-sufficient learning, both qualities necessary for independent thinking and study.

- C. In interacting with the student during or in regard to the music, a teacher's attention to the following points will enhance and support

the student's experience:

- (1) Point out basic strengths that can be expanded, rather than weaknesses.
- (2) Treat mistakes as steps toward learning, not obstacles, and encourage the student to accept and understand them.
- (3) Allow sufficient time for observation before interrupting or talking to a student who is having difficulty. This allows time for the student to correct him/herself, or for the teacher to perceive where the difficulty arises.
- (4) Build on success rather than failure by always giving a compliment before a criticism. If something is wrong, something else is usually right. Pointing out the latter first will help the student feel capable, which is the state in which he can best hear and benefit from further instruction.

Of all the concepts considered in this section, consistent and positive validation has perhaps the greatest effect on the student's emotional and mental state. When faced with the task of learning, many students will focus

on their failures, seeing the point at which they falter and not the success they had in getting to that point. The teacher's validation of the process, and of what has been accomplished, will guide the student away from self-criticism and toward confidence. When the barriers to learning are no longer the focus of attention, they interfere less with the learning process. When the student's level of competence and accomplishment receives the teacher's attention and validation, the student himself will be more interested in his success than in his failure. This is in contrast to the dominant mode of evaluation in western education which focuses on "error"--how many answers were "wrong," where did the student make a mistake or get lost? With this emphasis, students can often become obsessed or overly concerned with their limitations and show very little awareness or appreciation of their accomplishments.

- (5) Treat instruction as "offering (additional) information" rather than "correcting mistakes." The measure of a teacher's effectiveness is the student's successful comprehension of the material; a teacher's

job is to continue to offer information, in various forms as needed, until each student has reached a level of competence and self-confidence. (Never blame a student for a mistake; it is only a result of his experience to that point.)

- (6) Encourage students to turn to the music itself for answers when possible. Suggest that they listen carefully to whatever part seems difficult, noting what comes before and what follows, and then ask if they heard anything new that explains the problem. It is likely that a moment of calm attention to the music will help the student solve his own problem. If not, the teacher might suggest what the student should listen for specifically. If the problem remains undiscovered, the teacher may gently point it out.
- (7) Always attempt to build a positive self-image in the student. The most serious barriers to learning are fear and insecurity--but a supportive, compassionate teacher can help a student acknowledge and develop his abilities. The beauty of the music and the instruments, the joy of learning and

playing, and the certainty that everyone is capable of creating, participating, and expressing himself through music are the foundations of a teaching style that creates alternative experiences of learning, music, and consciousness.

2. Group Process

- A. Making music in a group is a social as well as an individual learning process. Group members should be encouraged to know and feel comfortable with one another and to be supportive rather than competitive.

As the group leader, the teacher ensures that all who are interested are able to participate. People with a wide range of ability and background can work together successfully if the prevailing mood is one of group cooperation.

The teacher should take responsibility for setting the mood of the group in a way that facilitates group cohesiveness and task accomplishment.

- B. Relieving students from the pressure of competition is an important concept in this approach. Students can learn to regard themselves and their peers as sharing a learning experience,

rather than competing with each other for recognition from the teacher. Individual interests and problems can be given adequate attention in a supportive social setting; because the entire group benefits from each person's progress, there is more patience shown to those who require attention or additional information.

A varied group membership will also contribute to a more open social environment. Students will learn to communicate and interact with each other as they share music-learning, which can develop social and group skills that can be used outside the educational setting.

When students learn to value progress and success on a group level, rather than strictly in terms of individual achievement, the effect goes beyond the educational situation. This aspect of the learning process contributes to a student's overall psycho-social development, particularly in the areas of interpersonal skills and self-esteem--the elements of an integrated sense of "social self."

- C. In creating a positive, supportive group for learning, the teacher must remember that he or

she is both participant and leader in the group process. Time during the first few meetings should be used to allow group members to become familiar with one another. This will encourage students to feel more comfortable with the teacher, thereby finding it easier to ask questions, advice, etc. Students can be given time to discuss not only their names but what they are interested in, what they like about music, etc.

Competition within the group can be inhibited by the attitudes and actions of the teacher. Refraining from making comparisons between students, and emphasizing instead the progress of the group as a whole, will transfer attention from an individual to a group level. Cooperation is supported when the teacher asks and encourages students to teach and assist each other. This breaks down the stereotype of the teacher as the sole holder and giver of knowledge and the group as the receptor. When students teach each other, they will acknowledge their own abilities, both musical and personal, and contribute to a supportive sense of group identity.

When a class or project is beginning, the teacher should make an effort to include all who are interested. Having students teach each other will help accomplish this, as will planning a diverse range of tasks in the project or lesson. For example, a drum that keeps the beat may be more readily played than a melodically elaborate recorder melody; combining them will allow people with different levels of ability or experience to play together.

3. Music

- A. The music itself can affect the learning process. The sound of the music can suggest or create certain moods, while the structure of the music can influence both perception and learning. A different sense of time can be created by music, stimulating intuitive and nonlinear aspects of individual consciousness.

Music with a cyclical structure, or music that can be played in repeating cycles, is particularly appropriate for those areas of human development with which this model is concerned. Patterns, phrases, melodies and rhythms that are repeated create an open-ended process for both learning and performing, a process which

relaxes the linear attention on goal attainment and supports experiences of feeling and intuitive perception, as well as providing a basis for altered states of consciousness.

All music, whether cyclical or linear, should be presented in whole form rather than in parts. After this introduction, separate sections may be defined and worked on, but they will be understood in the context of the whole piece of music.

Selections should be drawn from the general repertoire of the culture and not limited to literature developed specifically for children. Using music that is appropriate beyond the educational setting will increase the relevance of musical experiences to areas of students' lives beyond the school.

Music from other cultures, both western and nonwestern, will add another dimension to the educational program, offering experiences that can expand students' concept of music and the social context or meaning of the arts.

- B. Cyclical music increases learning possibilities for the student. As the music progresses, another chance to hear and understand is

immediately available, which reduces the fears of not having enough time to learn, becoming lost, or not hearing all the notes. The cycles also allow the student to take more responsibility for his own learning--at each repetition he must decide what to listen for, what problem to deal with. In a sense, the music itself becomes the teacher and the learner forms his own questions. (Contrast this to constant requests for repetition of information.) This minimizes the authoritarian role of the teacher and the tendency of students to seek approval.

Cyclical music allows information and technique to be acquired and developed in the process of playing. Concepts are acquired in the context rather than in isolated exercises. Because understanding concepts and information are the result rather than the object of playing music, individual rates of learning are more easily accommodated. In other words, while the entire group plays together, individuals may conceptualize and internalize information at different rates. The focus is thus on the music-making process as a support for individual achievement.

Music that repeats is easily memorized, which

is an important part of feeling. As the student participates in the cyclical sound, memorization occurs naturally, without effort. The repeating cycles form a secure base that stimulates intuitive perception. In contrast to music that is repeated for the sake of memorization, cyclical music by its very nature encourages the student to "know it by heart."

Presenting the whole form of music creates a context for what is learned. For example, a difficult passage, when understood as part of a piece, becomes a step toward a fuller understanding of the music, whereas in isolation it can be treated as an unpleasant task or exercise. If the student can perceive the whole form of the music, then he will understand the meaning and function of the knowledge he acquires during the learning process.

When childhood is left behind, the music and musical ability associated with it is often discarded as well. To give students musical experiences that will be relevant throughout the life cycle, music should be used which is present in adult (general) society and not limited to music designed specifically for children.

While the latter plays an important role in a child's education, it does not contribute to the feeling that music-making is an activity commonly enjoyed by adults. This can happen if children and adults learn music that they can perform and enjoy together.

While people have a more intuitive understanding of the aesthetics of their own culture, learning the music of other cultures may stimulate them to seek a deeper understanding of both music and alternative modes of consciousness. Increasing interest in musical traditions of nonwestern culture, as well as folk and ethnic music in the West, has resulted in widespread availability of recordings and instruments from a variety of sources. The cross-cultural exposure has given rise to new forms of music and musical ensembles, such as the American Gamelan and the Sufi Choir. Basic musical skills, such as keeping a beat, hearing and reproducing pitches, following rhythmic patterns, etc., are required and developed by all music and transfer easily across a diverse range of styles and traditions.

C. In choosing musical material, teachers will find that cyclical structures are found in musical

traditions all over the world. In western music there are rounds, canons, chants that can be used in a cyclical learning process. Songs and pieces with a refrain that is repeated between verses can be used, especially if the verses themselves are improvised. Larger pieces may have sections or phrases that can be learned through repetition. Many of the musical traditions, both art and folk, in other areas of the world contain cyclical pieces: Irish music, especially fiddle and whistle tunes, and dance music; folk songs and dances from Eastern Europe, African music, including children's songs; Native American music and dances; the instrumental music of Indonesia--these are just a few. It is, however, very important to draw music from the child's or student's own cultural tradition; it is the music of his own culture that an individual most deeply feels and understands at an intuitive or aesthetic level.

A musical selection should first be presented in its entire form. The teacher may perform it or a recording may be played. If the selection is short enough, continuous playing may begin after a small explanation. If the

piece is longer, it should be heard in its entirety a number of times before choosing phrases or sections that can then be repeated.

Music should be used which may be found outside the educational setting. Ideally this would be music that adults play, not that which is only listened to. If this is difficult--as it may be in a society where people tend to consume rather than create musical experiences--the teacher can set up situations in which children and adults make music together. It is important to the development of the child's musical ability that he see and participate in musical experiences that include adults besides the teacher.

4. Feeling

A. . Learning music can be an intuitive as well as intellectual experience. Since much of western culture emphasizes the intellectual and linear modes of perception, this model for learning provides an opportunity for development of intuitive, holistic perception. Participation in this model creates a "psychic context" in which music can be learned and perceived by the

intuitive mode of consciousness. This experience is what constitutes "feeling," and is one of the most meaningful and inspiring aspects of not only music but any creative or artistic activity. Feeling is the intuitive understanding of what is beautiful and moving and can be experienced in both perception (e.g., listening to music) and expression (e.g., performing or composing). Feeling is the internal, nonintellectual experience of not only an understanding but a connection, an identification with the sound, the expression, the movement of sound through time that is called music. Feeling is also within the realm of intuitive and spiritual knowledge developed and valued by so many philosophies in the East.

Feeling is an experience the individual has of his own inner nature and perception. Just as each person has thoughts and emotions, each has the capacity for intellectual and intuitive learning. A student is not taught feeling by a teacher but can be helped to increase his awareness of feeling, his ability to express and sense feeling, and his experience of those modes of consciousness of which feeling is a major element.

The student's sense of feeling can be discovered and developed in the context of music and music education, through acknowledgement, by the teacher and other group members, that intuitive learning can take place, and through the learning and playing of music from memory. Strategies for both problem-solving and presentation of material are used by the teacher to facilitate this development.

- B. Developing an awareness of the ability to feel music can deepen the student's sense of self. Discovery of a sense of spirituality, of connection with the universe or a change in one's perception of time, space, and sound may be results of experiences of feeling and intuitive perception that can occur with music.

When the student receives acknowledgement of his intuitive ability, his own use and exploration of that consciousness is encouraged. The memorization of music, especially that which occurs as a natural result of learning by rote or "by ear" stimulates feeling by freeing the student from the analytical, intellectual task of reading, interpreting, and following written notation. Playing from memory allows the student

to pay more attention to the internal aspects of the musical experience.

Many people have experiences of feeling or intuitive learning without understanding or identifying them as such. While becoming conscious of these experiences is not prerequisite to having them, an awareness of feeling can lead to deeper experiences and an integration of intuitive knowledge in everyday life. When a teacher talks about feeling, presenting it as a tool or capacity for perceiving and learning, the student is more likely to explore and consider his own intuitive sensibilities.

- C. Teaching strategies can encourage perception and expression of feeling by stimulating the awareness that these sensibilities exist and suggesting that they are a valuable aspect of both the person and the music-learning process. A teacher can use this viewpoint as a basis for a problem-solving approach by encouraging students to "feel" the music, to trust and act on those feelings, and to express feelings about the music and the learning experience.

The spiritual aspects of music and instruments in many traditions, East and West, can be discussed

and applied to the student's experience. For example, in Java the musicians think of the music as being in the instruments, so that the players are the vehicle through which the music becomes audible. Indonesians also consider some gongs as sacred, possessing power or spirits.

Intuitive perception is developed when the student is relaxed, free from the stress of "trying" to understand or learn quickly. The tension produced when students worry about learning fast enough will interfere with intuitive feeling. Assure the students that there will be enough time and that they will learn the music.

Different ways of perceiving the music-making process can also encourage feeling. For example, a teacher might suggest that the student does not make the music or cause it to occur but that he or she allows it to flow into an audible realm of experience. Thus the student can observe the music being created. Discuss the idea of cosmic harmony, or the "music of the spheres," and ask students to share, if they wish, their experiences of feelings or altered states of consciousness while playing or listening to music.

This area is often best handled on a one-to-one basis. Not only is it highly personal, but individuals may vary in their level of awareness or interest in intuitive aspects of consciousness. Verbalization is not necessary for experiences of feeling or intuitive perception to occur. One might go so far as to suggest that verbalization is irrelevant to feeling and may actually hinder it; therefore, it is not always necessary to demand or encourage the student to talk about feeling.

5. Environment

- A. The environment in which music takes place can play an important part in shaping the nature of musical experience. The way in which instruments and other materials are used is also an important aspect of the environment.

Music can occur in many situations and not be limited to a specific time or place. It is important to expand the functions of music, either by spontaneous use or creative planning. Both schedule and location should be flexible.

The concrete tools of music education should be easily and freely available to all students and, when possible, other members of the community.

They must be removed from the exclusive control of the teacher and be directly accessible to students at all times (whenever they choose) as much as possible.

A wide range of educational materials should be part of the educational environment. Instruments, written music, recordings and audio equipment, books of and about music, and materials with which to make new instruments and notate or record original compositions should be included so as to respond to various interests and needs of students.

Developing an awareness and consciousness about the instruments themselves is important. Students can learn to regard the instruments as tools for musical expression and as carefully made objects that deserve love and respect. A relationship with the instrument itself, rather than just the sound, adds another dimension to the music-making experience.

- B. Expanding the range of situations in which music occurs will, in turn, expand the student's conception of the place of music in his or her life. Having musical experiences at various times and places will help the student realize that musical

ability and expression can be easily and frequently integrated with other activities and not necessarily limited to "music lessons" or "music class."

Assuring unrestricted access to instruments and other materials will allow each individual to take more responsibility for his or her own learning process. If the student does not have to depend on the teacher's permission or suggestions, he or she may become more sensitive and responsive to his or her own creative or musical urges.

A variety of educational materials will make many kinds of musical expression and exploration possible. Having many alternatives allows students to make choices. This helps the student acknowledge his or her own interests and abilities.

- C. Musical activities can be integrated into many areas of education. For example, ballads about historical events or people can be used as a history lesson. There are numerous counting songs that help teach basic mathematical concepts. Song-games provide a basis for physical activity. Music can start or end the day, provide opportunities for sharing of experience, and contribute to a more enjoyable classroom

environment. The ways in which music can be creatively or spontaneously used in education are limited only by the teacher's interest in and willingness to experiment.

Musical activities can also occur in a variety of locations. Experiment with acoustics of different buildings, both in the school and community. Try echoing stairwells, cavernous basements, empty churches. Music can be planned as an outdoor activity as well. Parks, streetcorners, courtyards, trees--many places will provide a new situation in which music, as well as dance or drama, can be enjoyed.

In addition to scheduled or planned activities, students should be able to spontaneously and independently initiate and create music. This is perhaps best accomplished by having a soundproof room or area in which to store and use instruments and other materials. While scheduled group activities may take place in this room, students should also have access to the room at other times. This will encourage them to choose music as a vehicle of expression, as opposed to waiting for the teacher's decisions or instructions.

In allowing unsupervised use of instruments and equipment, especially when dealing with young children, the possibility of breakage or mishandling must be dealt with. Care of instruments and other equipment should be the responsibility and concern of all who use them. Guidelines for careful use should be discussed and agreed upon by everyone and enforced by group consensus. Even when this is successful, however, it may occasionally be necessary for limits to be set with some individuals. Another way to minimize mishap is to choose sturdy materials. Xylophones, drums, plastic recorders, tone bells, autoharps, and percussion instruments can withstand the strain of frequent use by over-energetic students. Sturdy cassette recorders and hardbound books will last through much use.

Instruments that students make themselves are very likely to be treated with great care and respect ("key words" in responsible use of materials) and are therefore a good way to expand available resources. Instrument-making is also a good way to encourage creativity and exploration of individual interests. An enormous range of resources will provide materials

for instruments. Cans, bottles, pipes, wood, string, stones, clay--all these and more can be part of new inventions for musical exploration. Again, the only limit is the individual's own creativity and willingness to experiment.

6. Community Context

- A. The function and meaning of music in the community is an important aspect of music learning. Basic values about music are influenced by the social situations in which it is performed and taught. This area of the model may be the most difficult to implement, because it requires change in cultural patterns. Certain steps can be taken, however, to create an alternative sense of community context.

Musical experiences can be made available to members of the community, with an emphasis on sharing and participation rather than observation. Musical events that take place in the community making use of these concepts can affect the social attitudes about music. Music can be seen as an activity that is part of regular community life, not limited to school or formal social events. That is, the performance of and participation in musical events

can be demystified by altering the role of music in people's daily lives.

- B. Integrating music into the community will make musical ability seem more relevant to the student. Limiting music to a classroom setting may limit musical experience in the student's life, creating the idea that music is done only in school. Changing the context of music requires changing people's assumptions about where, when, and why music can occur.

Presenting music as an activity in which all people--children, parents, and other adults--can participate will help break down cultural patterns of passive audience observation. Children who perform with their parents (instead of for them) may begin to think of music as a way to share and interact with their families, not only to acquire parental approval. In addition, seeing adults enjoy and participate in musical activities will create for the child the desire and expectation to continue to play music in his own adulthood.

For adults, the availability of musical experiences may help them retain a sense of their own creativity and expressiveness--qualities

attributed to children but often lost or put aside due to the demands of contemporary adult lifestyle.

- C. A teacher can create opportunities for community participation in music through special workshops, ongoing activities, community outreach, and by careful planning of performance situations.

Parents can be invited to workshops with their children. When the whole family has knowledge or experience in common, there may be more sharing of music, or spontaneous musical activities away from the school setting. Ongoing activities such as a community chorus will allow people from all areas of the community to have common experiences through music. Outreach programs, which take performance and participation outside the school, will let people know that such musical activities are available. This can be done in a variety of situations, from nursing homes to public parks to other schools.

This model encourages students to show their friends and families what they have learned--the primary motivation behind many nonprofessional concerts. Careful planning of these events can

contribute to an expanded community context for music. The audience can be considered participants as well as observers. Have students share thoughts or feelings about the music as well as perform it, and plan the program to include audience participation, either by having students teach a selection to the audience, or by including on the program music that most people may already know.

LESSON PLAN I

Level: Preschool

Concept: Feeling in music

Objectives: To perceive and express feeling in music through listening, movement, and verbalization.

Materials and Setting: . Several recordings of different kinds of music.

 . Equipment for playback.

 . Large open space for movement.

Optional

 . Costumes and props: scarves, clothing, feathers, etc.

 . Video equipment--camera and playback monitor.

Procedure:

Discussion: Present the idea that music has certain feelings that we perceive when we listen to it. Ask children to relate any experiences they have had of feeling music inside themselves.

Activity: Have children sit quietly or lie down with their eyes closed. Play short selections of different kinds of music while they listen for the feeling. (It

is not necessary to identify the source of the music unless asked.)

Discussion: Discuss feelings or thoughts children had about the music. Talk about ways that feelings inside can be shown on the outside; e.g., movement, talking, painting, etc.

Activity: Play the music again and have children express their feelings on the outside, using movement. Costumes or props may be used to show feeling. Encourage the children to use all the space in the room if they wish. Certain selections may be repeated or played longer if there is an enthusiastic response. (Optional: Record this activity on videotape and play back during evaluation.)

Evaluation: Ask children to talk about their experience. What did they feel? What did they particularly enjoy, dislike, etc.?

Conclusion: Discuss concept of feeling again, validating and repeating comments made by children. Ask how they might react to or think about music in the future. Also discuss what they will remember from this experience (which may let the teacher know of the more intense or meaningful aspects of their experience).

Teaching Strategies: . Hold group discussions seated in a circle on the floor so each person can be seen by

the entire group.

- . Encourage children to speak to their peers, not just the teacher.
- . When responding to statements about feelings and experience, avoid reactions that are judgmental. Appreciate each child's contribution without approving or disapproving.
- . Ask open-ended questions; i.e., questions that do not imply answers. For example, asking "How did you feel during that music?" allows a wider range of response than "Did that music sound scary (or exciting, angry, etc.) to you?"

LESSON PLAN II

Level: 10 years-adult

Concepts: Canon, repeating cycles, intuitive learning (i.e., without notation, during cyclical repetition).

Objective: . Learn song by listening to it being repeated.
 . Memorize song.
 . Feel confident singing.
 . Hold part with group when performing in canon.

Setting: Any place the group can be comfortable (outdoors, indoors, seated, standing).

Materials: One short round, not too difficult melodically, which the teacher must know completely from memory.

Procedure
and
Teaching
Strategies:

Presentation

- . Explain that a round or canon is going to be learned "by heart." Begin with unison singing.
Suggest that students relax and listen to teacher

sing the song, joining in whenever they begin to feel familiar.

- . Sing in a strong voice, in a range that will be comfortable for the group. When people begin to join in, encourage them, perhaps by nodding or smiling.

Questions: Be sure everyone feels comfortable with the material. Ask if there are any problem areas (e.g., second line, last phrase) and repeat those portions with the entire group until the individual who was unsure feels more confident. Encourage people to ask for clarification, stressing that it is natural to have questions and that the entire group will benefit from each person's perspective.

Review: Have entire group sing in unison a few times. Notice if anyone looks uncomfortable or is having any difficulty. Repeat questions procedure for entire group. (This avoids group focus on one person's problem, which could increase his or her discomfort, and gives instead group support to the needs of each individual.)

Play/Perform: Divide group into sections for canon, indicating order and place of entrance.

- . Agree on signal for ending or number of times song will be sung.

- . SING TOGETHER. (Teacher should take part as peer of students, joining one group as a member, not a leader.)

Discussion:

- . Discuss feelings during singing; e.g., reaction to sound, feelings about group, etc.
- . Clarify any musical questions by having another student give example or answer question. E.g., "Who can answer that question?" (This begins to move the base of knowledge away from the teacher and to the students themselves.)

Perform: If the group is interested, the song may be sung again. The teacher should seek suggestions from the group as to organization; e.g., signals for ending, changes in location or tempo, dynamics, etc.

NOTE: This entire process can take place with a student in the teacher's role. Each person can be a source of group experience; this should be encouraged, as it allows students to be in control and feel responsible for their learning experience.

XI. IMPLICATIONS AND LIMITATIONS

Music learning in the intuitive mode will help develop an integrated sense of consciousness and lead to new concepts of the function and meaning of music in an individual's life. This occurs on an individual and social level, as people discover their own innate musical ability and are able to reassess and relearn the spiritual and social significance of western music.

This model used music as the content, yet the learning processes described could have broader application. The model may be used as the philosophical foundation for an educational process, providing concepts and attitudes that structure and shape teaching, learning, and the educational environment. This model may be applied to other areas of education (and human interaction) by variations in the content, but not the process, of teaching and learning which it describes. For example, the guidelines for evaluation of students could be used in any areas, from the arts to the social and physical sciences, to help facilitate students' sense of self-confidence and to allow for intuitive as well as rational or intellectual learning.

The concept of "feeling" described in the model is an element of consciousness as well as an aspect of music-making because it provides the student with an alternative perspective of his own behavior.

The concepts in the model can also be used to design education programs that will not stifle, close off or ignore the intuitive, right-brain mode of consciousness, thus removing or avoiding barriers to learning caused by individual difficulties and/or inability to accommodate or conform to the analytical, left-brain mode of consciousness that is dominant in western culture. Positive, successful learning experiences--an important element of the model--may release blocks to learning by increasing self-esteem and confidence in the student, the lack of which often results in a low level of motivation and consequent poor performance.

The group process in the model requires patterns of social human relationships that are not commonly found in contemporary urban western society. Participation in this model may create changes in social structure that lead to a more cooperative and supportive community structure.

The learning process in Bali both reflects and is influenced by cultural values and patterns of human interaction; emulating this learning process requires creating

and participating in those patterns. Although social change through learning begins on the level of individual experience, as change in the life or awareness of one person affects others associated with him, so change of values and consciousness in an educational system may affect other cultural systems as well.

The most significant implication of this model is for the development of integrated consciousness through a learning process that is based on and can facilitate experiences of intuitive consciousness. Although the model was evolved from the values and learning process of music in a nonwestern culture, the capacity to perceive and learn intuitively is not culture-bound. If we in the West wish experiences of knowledge and consciousness that seem to be more developed by cultures in the East, we must consider how this knowledge is learned as well as what is learned. To examine only what is learned, be it music, poetry, or meditation, without attention to the process of learning, is to continue in the compartmentalized western perception that separates process from product and considers experience and knowledge as separate. This model proposed a framework of concepts and values that are the basis of an educational process which includes attention to intuitive modes of consciousness.

While the model holds potential for affecting development of integrated consciousness through learning, possible limitations should be discussed. Not all students will respond to this learning process, nor will all teachers be able or willing to use it. Implementation of the model requires some awareness of or interest in the mode of consciousness the model is designed to develop--it is not a catalyst for change where a desire for or interest in that change does not already exist.

The effectiveness of the model may be somewhat difficult to evaluate. Experiences of perception and consciousness are internal, highly personalized, and subjective--it would be paradoxical to require students to verbally assess the nature or extent of these experiences; for some people, even a simple description of these experiences is not easily accomplished. Even when the student has these experiences during the learning process, he may not become immediately aware of them, nor may he want to express or discuss his feelings at that time. Human consciousness changes over time, and the impact or meaning of certain experiences may take days, weeks, or even years to become realized.

Application of the model might also be inhibited by difficulties in training teachers in its use. The model requires the capacity to comprehend intuitive

consciousness, which may be suppressed in the average adult; some teachers might therefore have difficulty relating to or having a strong interest in the intent of the model itself.

In summary, this model holds potential for educational experiences based on the intuitive mode of consciousness. Used in the West, the model will have implications for developing integrated consciousness in the individual and offering alternative patterns of social interaction to the community. This goes beyond an "exchange" between East and West: the aspects of each individual that have become symbolized by this cultural dichotomy are developed through learning experiences that affect the varied dimensions of human life and consciousness.

True learning is the art of living in harmony with the essential needs of the growing psyche, with the essential needs of the growing society, and with the growing light of true self-realization. (Chaudhuri, 1975:253)

EPILOGUE

"Nasrudin and the Scholar" A Sufi Teaching Story

The Sufis, who believe that deep intuition is the only real guide to knowledge, use these stories [of Nasrudin] almost like exercises. They ask people to choose a few which especially appeal to them, and to turn them over in the mind, making them their own. Teaching masters of the dervishes say that in this way a breakthrough into higher wisdom can be effected.

(Shah, 1966:Intro.)

Nasrudin sometimes took people for trips in his boat. One day a fussy pedagogue hired him to ferry him across a very wide river.

As soon as they were afloat the scholar asked whether it was going to be rough.

"Don't ask me nothing about it," said Nasrudin.

"Have you never studied grammar?"

"No," said the Mulla.

"In that case, half your life has been wasted."

The Mulla said nothing.

Soon a terrible storm blew up. The Mulla's crazy cockleshell was filling with water.

He leaned over towards his companion.

"Have you ever learnt to swim?"

"No," said the pedant.

"In that case, schoolmaster, all your life is lost, for we are sinking."

(Idries Shah, 1966:18)

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