

Music education: Thoughts, reflections and considerations in 'Uniting voices'

Jacinth Oliver Memorial Address, 2017

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Abstract

The paper, presented as the Jacinth Oliver Memorial Address at the ASME national conference in 2017 explores a range of issues in music, education and music education. Past addresses are explored in the framework of a series of preludes.

Key words: Music, education, music education, Kabalevsky, music for children.

I acknowledge the Wurundjeri people of the Kulin Nations as the traditional owners of the land on which we meet. I respectfully recognise Elders both past and present.

In acknowledging Elders I am reminded of my elders, my parents, my teachers and the people who have so impacted on my thinking and practice. I'll return to this later in the paper.

I'm deeply honoured to be presenting this address. Since 1990 ASME has remembered and honoured the contribution of Jacinth Oliver with this address at the national conference. ASME in its directions and guidance for national conferences has provided the following background on this incredible music educator. From this I have italicised some key words I'd like to explore with you.

Jacinth was a vital and energetic *music educator* who contributed greatly to ASME in the short time she was involved both at the ACT Chapter and National Executive. She did all the groundwork for setting up the ASME Constitution and Incorporation. Around 1988, the first moves towards mapping a *national curriculum* were under way and there was much talk about the '*core curriculum*' with every indication that music would be left out on the fringes as an optional extra. Jacinth held a strong *belief* that the only way music educators would

be heard was for them to become *politically active* and she urged the *ASME executive* to adopt a *strong advocacy agenda*. She enrolled in a *PhD* at ANU and began studies in government *policy processes* which were cut short by her untimely death. Jacinth developed networks through her work with *professional associations* such as the Australian Curriculum Association. She was a member of an Australian delegation of *arts educators* who toured USA and visited various schools and centres promoting arts education. (ASME, 2017, p. 23)

This paper is structured and presented as a set of preludes – 24 preludes. With this I want to reference an essay by the German philosopher Walter Benjamin entitled "Unpacking my library" (Benjamin, 2005), and I will be drawing on my ongoing work on the educational philosophy of the Russian composer Dmitri Kabalevsky. In doing so, I hope that my thoughts and reflections will honour the memory of Jacinth Oliver.

Prelude 1

I'm approaching the prelude from the perspective of the keyboard prelude – it was the subject of

This paper is developed from the presentation delivered in July 2017.

my Master of Creative Arts (Forrest, 1986) many decades ago – this is the first reference from my unpacked bookcase. The sets of 24 preludes of Chopin, Kabalevsky and Shostakovich (among others) proceed through each of the keys in a variety of moods and genres – some are long and elaborate, some extremely short and intense, often they appear to be totally unrelated to their neighbours.

I consider that the prelude is the chameleon in music – it adapts to its surroundings. In the most part, preludes are like small mosaics that can either stand alone as a single unit, or can be brought together into an integrated and complete picture comprising these small pieces. For me, this is part of what an education is about: we want structure and progression but in the process we are putting together any number of small pieces that form some sense of a whole that eventually informs meaning and understanding.

My 24 preludes are not quite the never ending series of introductions, but a series of interrelated comments on music and education. I have been grappling for some time about a possible direction for this paper. While I thought earlier about the prelude I was left with the packed bookcase of literature that has been so much a part of my life as a teacher. Walter Benjamin's 1931 essay "Unpacking my library" was a late addition and it has assisted me in the association of thoughts and memories. After all, we all have libraries: there's the library at the end of our first degree, or the packed bookcase at the end of a PhD. Interestingly, for me each library has tended to morph into the next to come together and inform and direct my thinking in other areas.

My work on Dmitri Kabalevsky has been with me for the last few decades. Initially my doctoral research (Forrest, 1996) was an exploration of the relationship between the beliefs he articulated in his many writings on music and education and what he actually produced in his compositions, particularly his music for children. Now I'm looking beyond the music for children at what he actually accomplished and enabled through his influence.

Prelude 2

I'd like to take a little time over some of the early Jacinth Oliver addresses at ASME national conferences. The past presenters of this address have ranged from philosophers, politicians, academics and educators. Many of the presenters have been advocates for music and education. It is important to record and acknowledge these addresses from Kerry J. Kennedy (1990), David Aspin (1991), Olive McMahon (1993), Doreen Bridges AM (1995), Helen Stowasser (1997), Mary Kalantzis (1999), Martin Comte OAM (2001), Claire Martin (2003), Graham Bartle (2005), John Williamson (2007), Margaret Barrett (2009), John Curro AM, MBE (2011), Robyn Archer AO (2013), and Richard Gill AO (2015). I encourage you to revisit the texts of these addresses as they capture those moments in time over the last 25 years. They make a contribution to the ASME bookcase. I'd like to make reference to a couple of the earlier papers.

In 1990 in the inaugural Jacinth Oliver address Professor Kerry Kennedy delivered his heartfelt tribute to his colleague and friend and gave a beautifully succinct summation of the state of the arts and arts education policy in his paper: "Education and the Arts: Policy and Practice". He said:

A note of caution about relying too much on getting the policy settings right. Policy, in my view, is a notoriously fickle business. It is highly politicised and quite dependent on personalities. My experience over the past five years has been that policy development is an irrational process often simply a knee jerk reaction to solve a political problem or simply a personal predilection of the incumbent Minister. (Kennedy, 1990, p. 85)

Doreen Bridges expressed in her paper "Teachers as thinkers: Facing issues and contradictions":

I have some fears for the future of music education in this country if we as teachers are not prepared to examine critically the status quo, think deeply about the assumptions that many of us make, discuss controversial issues widely, and be prepared to speak out, using every possible forum. Our profession needs to be a thinking profession rather than one subservient to worn-out traditions or the latest fad.

Music teachers, I believe, have one of the most difficult of all jobs in education as the discipline of music is so varied and many-sided and requires us to make so many choices. Sometimes we work too broadly and in our enthusiasm require too much of students studying other subjects in addition to music. (1995, p. 8)

In Adelaide, Martin Comte's "Giving children a voice" presented 10 Commandments that are definitely worth a revisit:

1. You shall not have strange gods before me.
Translation: Let's stop thinking that the answers to the problems besetting music education today will be found in outdated and outmoded methodologies. Fix your sights on the music.
2. You shall not take the name of the Lord God in vain.
Translation: Music educators must stop arguing as if a child's success in life depends principally on Music. It doesn't! But it would be a less fulfilling life if music were not there.
3. Remember to keep holy the Lord's Day.
Translation: Let's not forget that we also need to recharge our own batteries! We owe it to ourselves and our students to indulge ourselves in music. We should go to concerts and other performance and exhibitions more frequently! And should practise our art more.
4. Honour your mother and father.
Translation: Don't forget where our discipline comes from and how it fits into the bigger picture.
5. You shall not kill.
Translation: Don't kill kids learning and enjoyment of music just so that you can push our own obsessional wheelbarrow regardless of the result. (Comte, 2005, pp. 18-19)

I'll leave it there before we get into adultery, stealing, and doing things to your neighbour. There is a lot to consider in his "translations".

These papers have reminded me of the expansive terrain we have covered in this last quarter century – which corresponds to my time as a university academic, and which was preceded by a decade of teaching music in schools. We have traversed landscapes and sometimes even gone around and around in seemingly never ending cycles. I'm aware that curriculum is literally a circuit but it sure does not mean going in circles.

Prelude 3

While my focus is firmly on music, I am also interested in the collective nature of the Arts.

Dennis Sporre (1994) described the Arts as:

Processes, products, and experiences that communicate aspects of the human condition in a variety of means, many of which are nonverbal.

Processes are the creative thoughts, materials, and techniques artists combine to create products: the artworks. Experiences are the human interactions and responses that occur when people encounter the vision of the artist in the artwork. (p. 16)

I place that relationship alongside Roger Sessions in *The Musical Experience of Composer, Performer, Listener* of 1950, where he explored the notion of the three as collaborators in a total musical experience, to which each makes a contribution. This was later picked up by Benjamin Britten in his 1964 speech *On receiving the first Aspen Award* where he talked of the "indivisible link" between the composer, the performer and the audience. Kabalevsky, a decade later, took another step when he added the teacher to the trio. I'll return to this a little later.

Prelude 4

At this point I'd like to take the opportunity to spend a few moments on Dmitri Kabalevsky. Many of you would possibly have played some of his piano music. What is generally not so known in the West is that he was responsible for the last music syllabus of the Russian Federation of the Soviet Union in the 1970s. Post *glasnost* and *perestroika* many of his ideas are still present in current curricula in Russia. Kabalevsky's views on politics, education, and music were inter-connected. And as a composer, educator and politician he sustained a successful career in all three fields. If nothing else, this serves to remind us that no music curriculum is created in a political vacuum.

As a composer Kabalevsky is closely associated with his Soviet contemporaries Prokofiev, Shostakovich, Khachaturian and Khrennikov. As a music educator his contribution stands alongside Kodály, Orff, Dalcroze and Suzuki. Kabalevsky's

philosophy of education and music encompassed a wide range of thoughts and ideas that were developed over the duration of his life. In many ways Kabalevsky's writings were determined by his place and time, and the political and social structures in which he lived and worked. But so too were the approaches and methodologies of Dalcroze, Kodály and Orff. From a present day perspective however, it is clear that Kabalevsky's ideas have a universal application.

Prelude 5

Central to his philosophy was the belief that music and the arts should be accessible to all children and in turn to all people. Something not far from any of us. And who among us would disagree with this? Children, he believed, should be given the opportunity to experience the arts as fully as possible. Through this experience – and the whole educational experience – the individual should develop such, that she or he can make a full and worthwhile contribution to society.

In his work Kabalevsky wanted to enable young children to access the world of music. To this end he introduced children initially to the song, the dance, and the march – he called these his three whales. These he argued “are bridges upon which it is easy to enter into other spheres of music... to go into the whole rich musical world” (2009, p. 113). He added:

Limiting your acquaintance with music to the song, the dance and the march, is like peeping into a beautiful garden through the gate without stepping inside to explore and enjoy it and to understand why so many people wish to get into this garden and why they talk about it with such delight. (2009, p. 113)

Prelude 6

I've spent a lot of time investigating music for children. The area is such a contested place. The record companies have a defined view of what it is (and why you should buy their products). In many of his addresses and interviews Kabalevsky was fond of saying that “When somebody asked

the writer Maxim Gorki, ‘How should books for children be written?’ he replied, ‘The same as for adults, only better!’ This reply can equally well be applied to music for children” (1988, p. 120). Kabalevsky (1988) extended this statement by saying: “In my opinion, however, it should be added that in order to write well for children one also needs to be able to write for adults” (p. 148). Interestingly, these comments were published 14 years after Kabalevsky was an honoured guest at the 1974 International Society for Music Education conference in Perth.

Prelude 7

In a number of his writings he took great care to emphasise that “when I speak of music I always have in mind the great art of music and not music simplified specifically for children” (Kabalevsky, 1976, p. 123). He was clearly talking about music crafted and developed with a specific educational or music intent, and not music that has been extracted and simplified from other sources.

Prelude 8

While on writing for children, an interlude I have taken in my work over the years on music for children has been Prokofiev's *Peter and the Wolf*. I have only one recollection of hearing the work as a school student. I was not overly impressed at the age of 12 but now I find this such a fascinating work. It has to be the one piece of 20th century music that most people on the street know and recall. I've been particularly fascinated with the notion of people being able to quote their particular version or recording. Part of my quest has been to find celebrity recordings. Some of the narrators on recordings I've found include: Richard Hale, Basil Rathbone, Sterling Holloway, Eleanor Roosevelt, Alec Guinness, Arthur Godfrey, Peter Ustinov, Boris Karloff, Michael Flanders, José Ferrer, Leonard Bernstein, Garry Moore, Captain Kangaroo, Beatrice Lillie, Sean Connery, Lorne Greene, Richard Attenborough, Ralph Richardson, Richard Baker, George Raft, Mia Farrow, Will Geer, Hermione Gingold, Cyril Ritchard, David Bowie,

Carol Channing, Tom Seaver, William F. Buckley, Jr., Dudley Moore & Terry Wogan, Itzhak Perlman, Paul Hogan, Lina Prokofiev, John Gielgud, Peter Ustinov, Jonathan Winters, Christopher Lee, Oleg and Gabriel Prokofiev, Sting, Patrick Stewart, Melissa Joan Hart, Ben Kingsley, Dame Edna Everage, Anthony Dowell, David Attenborough, Sharon Stone, Mikhail Gorbachev, Bill Clinton, Sophia Loren, Antonio Banderas, Bramwell Tovey, Joanna Lumley, and Alice Cooper.

I'm waiting for Sammie J or Eddie Perfect to release a version to add to my library. It is amazing that so many people from diverse backgrounds and fields have recorded this work. Happily, it has usually been for a particular cause or benefit.

Prelude 9

Kabalevsky placed great emphasis on the role and responsibility of the teacher and the preparation and education of teachers. This responsibility was borne out of the view that "we mustn't forget that our pupils follow us where we lead them" (Kabalevsky, 1979, p. 19). Pursuing this view he suggested that "educating children and young people also means educating the educators! And, above all, educating oneself!" (Kabalevsky, 1988, p. 133). I ask you to consider the extent to which teachers at all levels are engaged in a continuous process of self-education today.

Prelude 10

It is salutary to note that at 70 years of age Kabalevsky returned to school to demonstrate his syllabus. He said:

When I decided it was time to sum up my work in this field, I discovered that it was not the summing up, but the beginning of a new stage. I realized that all I had done was merely a preparation for going into general schools not merely as a composer or a lecturer, but as an ordinary teacher of music. (Kabalevsky, 1976, p. 123)

Two other teachers of note for me are encapsulated in the next two preludes.

Prelude 11

The first teacher is Nadia Boulanger who

influenced so much of what is important in 20th century composition, music and pedagogy. She had such a major impact on thinking and practice. Some of her students included Daniel Barenboim, Aaron Copland, Philip Glass, Quincy Jones, Ástor Piazzolla, Virgil Thomson, and our own Peggy Glanville-Hicks. Quincy Jones made the statement that Nadia Boulanger "had a singular way of encouraging and eliciting a student's own voice – even if they were not yet aware of what that voice might be".

Prelude 12

My second teacher is an unnamed classroom teacher depicted in a cartoon in a 1993 article by Robert Cutietta (1993) entitled "The Musical Elements: Who Said They're Right?" The image depicts a classroom performance with a young dancer (dancing a daisy), her class mates (with their wildly divergent ideas and thoughts) and the teacher (simply standing and observing). Here's a teacher who is concerned with processes, products and experiences. The dancer has been working through a process to present her performance. The teacher is the only one in the room without a thought bubble. It is significant that she has enabled her dancer to dance a daisy, while the children in the class are viewing a different work. This teacher is clearly an enabler, allowing a range of interpretations and insights among her students.

Prelude 13

An important influence on my thinking and practice as a teacher has been R. Murray Schafer, the Canadian composer, writer, music educator and environmentalist, and his writings including such titles as *Ear cleaning* (1967), *The Rhinoceros in the Classroom* (1975), and *The Thinking Ear* (1986). In the 1970s he said "Above my desk I have written some maxims for educators, to keep myself in line." Some of these include:

1. The first practical step in any educational reform is to take it.

2. In education, failures are more important than successes. There is nothing so dismal as a success story.
3. Teach on the verge of peril.
4. There are no more teachers. There is just a community of learners.
5. Do not design a philosophy of education for others. Design one for yourself. A few others may wish to share it with you.
6. For the 5-year old, art is life and life is art. For the 6-year old, life is life and art is art. The first school-year is a watershed in the child's history: a trauma.
8. A class should be an hour of a thousand discoveries. (Schafer, 1975)

Prelude 14

I'd like to direct the next prelude into the land of STEM and STEAM. I love using the notion that J. S. Bach was not only an amazing composer and teacher but he was also a scientific investigator. His first cycle of the *Well-Tempered Klavier* was written to demonstrate the possibilities of relatively modern methods of tuning (or tempering) across the range of keys. Essentially, he was trying to demonstrate that if musicians accepted this new approach to tuning, it would open up new possibilities for composition and performance. The second set (following the same procedures) further explored the possibilities of the first experiment.

Prelude 15

On a parallel front, in 1987 Mikhail Gorbachov convened an international forum of business, science and the arts entitled "For a non-Nuclear world, for the survival of humanity". Kabalevsky issued the invitations to a wide range of artists including a number of Australians including Sir Frank Callaway. This was one illustration of how Kabalevsky saw the need for the arts to work alongside the sciences and business. Another earlier example is represented in a photo of Shostakovich, Kabalevsky, and Gagarin, the first man in space.

We must remember that artists have been working alongside mathematicians, engineers and

scientists throughout history. The development of our art form and the instruments that are so much part of it, have been technological developments.

It has been interesting to see that some of the first order disciplines in our *Australian Curriculum* are having issues with recruitment. Maybe they need to look at the arts and participation. What are we doing that is so attractive that the sciences are not? What a rhetorical question?

Prelude 16

On 28 June 2017 the Australia Council released the results of its third survey on participation and attitudes towards the arts.

The survey confirms the significant and increasing value the arts has on the lives of Australians.

The data shows 98% of Australians engage with the arts and with much greater breadth and frequency than they realise. The report shows that Australians can have a narrow view of what is included in 'the arts', often excluding activities such as listening to music, reading and attending festivals.

More Australians now believe the arts reflect Australia's cultural diversity and that they help shape Australia's identity. 60% of Australians recognise the positive impact the arts have on their wellbeing and happiness as an individual and as a community.

Two thirds of Australians believe that the arts inform their understanding of other people and cultures and foster connections. (Australia Council for the Arts, 2017)

Other findings include 75% of Australians believe the arts is an important component of education. We are clearly doing something right. So how do we celebrate this data and take some credit for it? To put it differently: how can we use this data to advocate for our cause – for music education? It was questions like this that underpinned Jacinth Oliver's admonition for advocacy. Jacinth issues us with a 'Call to arms' – not merely in the passive sense of self-congratulations on such positive data – but to take the next step to advocate forcefully for music and the arts, and directions in which we want this to go.

The next prelude takes me to Australian music.

Prelude 17

An ongoing issue for me has been the place of Australian music in the curriculum. I need to take a step back and question the place of Australian Music on our national broadcaster. From here we need to go to some definitions. In the classic (and not popular realm) Australian music – at a basic level – is music composed by Australians. Maybe there is a little wriggle room with regard to quasi mandated requirements. Our ABC considers Australian Music more broadly as music performed by Australians. This means that a broadcast of a Beethoven symphony performed by the Melbourne Symphony Orchestra goes to the quota of Australian music. Surely we have a problem.

In a related field our national broadcaster has a wonderful marketing program that has extended over the last decade or so involving the classic 100 countdown. Across the genres, styles and themes so few Australian works actually register. I wonder why. It's definitely not all to do with what we are teaching in our classrooms but a much deeper agenda that needs to be addressed.

I am fascinated as to what Australian music you are championing in your classrooms and music programs. This is a theme I have been working on for a number of years. Where in our policies or curriculum guidelines is the directive towards accessing and using Australian music in its many manifestations – and I'm not just talking about art music? Let's celebrate our music, composers and performers in our global context in our schools and in our national broadcaster.

Prelude 18

Even in our limited allocations for teaching music how do we allow our students time to think, to consider, to reflect, to have space with their music and their experience of music? This came home to me when I was observing a group of undergraduate students both looking, and engaging with visual art over long periods of time on an Art Study Tour. Are we doing this adequately in the classroom? But to take it further, how are

we preparing our student to have the time with their/our art form outside the classroom? My plea is that we give ourselves time to engage with our art form. We are involved in an art form that is determined by time, but how often do we actually sit and take it in as the primary concern?

I recently had the enlightening opportunity to have what appeared to be a moment in the beautiful Cappella degli Scrovegni (Scrovegni Chapel) in Padua, Italy to see the Giotto frescos. It had been 20 years since I had last seen them. I'm not quite sure what happened in my allotted 30 minutes but I left feeling I needed a few more days.

On a similar note, over the last few years I have been writing the program notes for our wonderful Melbourne Chamber Orchestra. This is a group that has been around for a few decades. The task of writing the notes means actually taking the time with recordings of the works. These are the times we must cherish. I must say that we all need to reconsider what it is to go to a concert or a recital. Yes we sure need to be in the physical location to experience a performance.

This is the same way that I said to a recent doctoral candidate who asked the question –how much do I need to read for my PhD? Immediately a piece of string came to mind. However I came back with, your candidature is about 1000 days and I would expect you add one reading (a chapter or an article) to your list each day through your candidature. If only we could all add daily a paper, an article, a chapter or a new piece of music to our bookcase as we progress through our professional life.

Prelude 19

When I commenced my PhD I was inspired by a line at the end of one of the dictionary entries on Kabalevsky – it said Kabalevsky's music for children is important. That started me thinking "why". That why has pursued me over the last few decades. It is the why that is central to any research or investigation we undertake.

When I started teaching my school students would sometimes ask Why am I doing this and why

it is important? A reasonable request. Now it has slightly turned around as I ask my research students the same question. Why is what you are doing important?

Prelude 20

I've had the privilege over the last ten years of so to be asking questions of people as to why they have done a doctorate. My role is now focused on Higher Degree Research in the School of Art at RMIT University. I am fascinated and intrigued with why people put themselves through this ordeal - not by fire but by knowledge. While I appreciate there are any number of people who commence and do not complete there are those who successfully get to the end and have a story to tell (see Forrest, 2003, 2010, 2012, 2017; Forrest & Grierson, 2010; Forrest, Díaz-Gómez, & Cabedo-Mas, 2017).

Prelude 21

Moving to another prelude, I turn to our ASME elders. I can't help but think of some of our ASME Honorary Life members: Frank Callaway, Olive McMahon, Barbara Mettam, Doreen Bridges, Joan Livermore, Warren Bourne and Martin Comte. This leads me to think over my time in ASME.

My early days of ASME followed the 1984 conference in Sydney. As a much younger teacher I joined the NSW Chapter Council and was surrounded by the indomitable Doreen Bridges, Barbara Metham and Deanna Hoerman. This was a serious introduction to music education and ASME. To have the influence of these music education elders was momentous. They went on to become great friends and colleagues.

Over my twenty plus years on the ASME National Executive I have had the opportunity to work with some incredible people who have served on the National Executive and the National Council. These colleagues have offered their time and effort to our organisation. They have enabled us to reach this 50th anniversary year. It is more than an interesting reflection to question why the hell do we do it? Surely it is all to do with the issue of what we value

in our lives and how we can contribute to the lives of others through our shared commitment to music education.

As ASME Publications Editor I have been in the privileged position of reading hundreds of submissions. Some have been incredible while others were in need of work. It has been wonderful to see the way writers have been able to work through the processes of revision and development to emerge with a published article. It has also been incredible reading work at different phases of people's lives. We are all at different phases of our academic life and we all look for reviews, support and guidance.

These articles added enormously to my bookcase. It's enlightening to identify the references that are checked as you review a paper. In addition, the papers add to our understanding of our discipline. One of my great treats is to read a higher degree research thesis. Believe me this is the greatest professional development or professional learning for me. To be able to read of a candidate's thinking and deliberation (with all the necessary references and support) is such an education and privilege. We all continue to learn (and hopefully develop) where ever we are.

Much of this writing and research has the potential to contribute to a diverse mosaic of advocacy. What often saddens me is that the possibility for advocacy that is inherent in this music research is not followed through. There's a sense in which the advocacy is the unwritten fugue belonging to the prelude.

Prelude 22

In concluding, let me share with you some of Kabalevsky's thoughts that I believe are important for us today in our advocacy for music education.

Art is a large, very important and beautiful part of life, and not a pretext for thoughtless entertainment and experimentation. Art does not merely participate in the life of man. Art shapes the man, his heart and mind, his feelings and convictions – the whole of his spiritual world. More than that art influences the development of society. (Kabalevsky, 1977, p. 26)

Music is not simply an art! Music teaches mutual understanding, inculcates humanitarian ideas and helps mankind to safeguard peace. (Kabalevsky, 1988, p. 137)

And in returning to the initial definition of the arts, Kabalevsky (1988) used as the epigraph for his general school music program a phrase by the Soviet educator Vasili Sukhomlinsky: "Music education does not mean educating a musician – it means first of all educating a human being" (p. 19).

And so I return to Jacinth Oliver and her call for advocacy. She knew that advocacy of itself is not a complete panacea for the issues we confront in music education. Nor even is it the manner in which we advocate that is our major issue. The issue, as I see it, is that we advocate for music education for all that is sequential and has the learner and not the teacher at the centre of the experience. The issue also is that we advocate for music in its diversity. The danger is that people will advocate for music education through a narrow lens.

But we must avoid advocacy that is based on narrow and sometime sectarian approaches that result in a divided and fractious music education community. For this only opens the door for even our most basic beliefs to be attacked and watered down. Political parties are a constant reminder of the perils of not being united.

Prelude 23

In conclusion, I'd like to return to some well-honed words from my bookcase:

There are three main purposes in music education:

1. Creation of music, invention, improvisation.
2. Communication of music through performance, composition, and expressive experiences of self and others.
3. Appreciation and understanding of music through knowledge of styles, ability to analyse the elements of music and music making, and recognizing and understanding the cultural contexts from which various styles of music emerge.

These three purposes are totally interactive. Together they promote the musical development

of self as an Identity in relation to others and to the 'world' that is being experienced. (Oliver, 1988, p. 18)

This was written by Jacinth Oliver in 1988 for UNESCO. Have we moved very far?

Prelude 24

And so I have arrived at my 24th prelude. Thank you to ASME and to you for giving me the opportunity to share some thinking at this stage of my life. When I accepted the invitation I did not think I'd also be hosting the conference. It has allowed me to go my bookcases and thumb through the works of some old and dear friends.

It has been my great privilege to share this time with you this morning. We particularly remember Jacinth Oliver and all of those other shoulders on which we stand or aspire to stand.

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