MUSIC EDUCATION IN ARGENTINA

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1. Music Education in Argentina  
1.1 A retrospective view

Man has always expressed himself through music. Music has had various characteristics throughout history, but it has always consisted in sounds of different pitches, different durations and different timbres, which are used as the raw material of the language of music.

Musical Education, defined functionally as a teaching-learning process systematized in a syllabus/curriculum, has a long-standing traditional history in Argentina. (Frega, 1997, CIEM).

Argentina is a federal republic located in the southern part of South America. According to the latest statistics (1991), the population is about 33.425.000. It is a federation of 23 provinces covering 2.791.810 km. Each province has elected authorities – governor and deputy governor, provincial parliament and justice.

There are also national authorities – President and Vice-President, a parliament with representatives of all 23 provinces, and a National Justice Court. All three authorities are independent of each other. The Spanish language has been used since colonial times.

In 1810, during the “Revolución de Mayo” (May Revolution, 25 May 1810), the inhabitants started a process which led them to decide that the territory until then called Virreynato del Río de la Plata colonised in the early XVI century by Spain, would become independent and be known as República Argentina (Argentina Republic). This independence was decreed in 1816.

At this time, natives born from the interaction of European and Indian peoples, traditions and cultures, were already music lovers. As early as 1810, historical documents indicate the existence of the Academy of Instrumental Music organised by Victor de la Prada. In 1817, the Good Taste Society was founded to encourage the organization of all kinds of artistic events in the life of Buenos Aires city.

One of the early, notable Argentinian music educators was Juan Bautista Alberdi (1810-1884) who published two books in 1832. These were *Music soul at everybody’ s level* and *An approach to a new method to learn how to play piano easily*. These were the first books published in Argentina about music instruction and were well known all over the country.

Music teaching in the state schools system began with Training Schools to prepare classroom teachers. They were trained in singing, as music was taught at the primary schools attached to those colleges. (Lepherd, 1995. p.37)

Many private academies of music were started in the second part of the 19th century in different parts of the country. One of those, the Conservatory of Music of Buenos Aires, was founded by Alberto Williams, recognised as the master of Argentinian classical composers. Born in the capital of the country, Williams (1862-1952) started this conservatory in 1893, which is still in existence.

In 1884, the ‘Law 1420’, passed by the National parliament, stated that music would be a mandatory subject in the primary level of instruction all over the country (Chapter I, art. 6). Under this law, music instruction in general education became necessary both in state and private education. This law decreed that singing was to be the form of music instruction of the late 19th century, dance and instruments also being introduced frequently. This General Law of education was applied until 1993 ( see below).

As early as 1910, a music program in primary school consisted of Argentinian singing and dancing. Music supervision was organised at the National Education Council (created in 1881) and song books were also compiled and introduced in primary schools.

In 1937, a new program for schools was prepared by Prof. Athos Palma (1891-1951) who was a most remarkable musician and organiser. The Montserrat Campmany (1901-2000), made an interesting contribution in the field of kindergarten, and Celia Torrá (1889-1962) taught at secondary level, stressing choral activities.

With all this development, it was evident that there was a lack of State institutions for the preparation of musicians and music teachers. The National Conservatory of Music, the main institution in Argentina in this field, was founded in 1924.
More institutions dealing with the training of musicians were also founded in other cities. In some cases, such as Tucumán, Mendoza, Rosario, Santa Fe and La Plata, music was taught in schools of music or conservatories belonging to national state universities. In other towns, little by little, state or municipal conservatories were also established. The purpose was to provide some kind of professional study of music throughout the country. (Lepherd, 1995, p. 38)


1.2 Some interesting issues

1.2.1. There are certain issues and beliefs in the Argentinean system of education which are included in the general approach to music education which it is valuable to stress here:
- Music is a part of natural human behaviour
- Music is a special way of expression
- Music as a language has different meanings
- Music instruction should provide children with as large a scope of expression as possible to facilitate individual self-development
- Music activities should be a good means to experience social interactions
- Creativity should be encouraged
- Music instruction is a good way to promote human understanding (Lepherd, 1995. p.40)

1.2.2. Nowadays new challenges and questions are arising, and with them the need to provide adequate answers to the contemporary problems of musical education. On 14 April 1993, the Federal Educational Law (Law 24.195) was passed at the National parliament, putting forward the agreement of the whole of the national community, through its representatives, to improve education (the former mentioned Law 1.420 was then replaced). Since then, measures have been taken to create a New Educational System. This law, which covers all aspects of Education, reasserts the responsibility of the National and Provincial Governments with regards to education, and proposes a radical change in the system by:
- Improving its quality
- Lengthening compulsory schooling from seven to ten years
- Transforming the levels and stages of the educational system
- Establishing the annual assessment of the system
- Updating the contents to be taught in all fields
- Retraining the teachers through the “Continuous Teacher Training Network”

1.2.3. In November 1994, the Basic Common Contents for Basic General Education were agreed at a Federal level, further jurisdictional projects were to follow. (Fernández Calvo, 1996 p.22)

Starting in 1995, Law No. 24.195 was to be gradually applied in all states, and had to be fully implemented by 2000 (Lepherd, 1995 p. 38), but this has not been achieved at the the time of writing this report.

1.2.4. Concerning music education, the positive aspect of free general education, including compulsory teaching of music and arts which is the practice in almost all state institutions throughout the country, is that it shows to a large number of parents the benefits of arts education; thus, they try to obtain when available and affordable, additional instrumental, vocal, dance or theatre instruction for their children, as they are, generally speaking, aware of the importance of those activities for the full development of children and adolescents.(Lepherd, 1995)
1.3 The Basic Common Contents (Contenidos Básicos Comunes, CBC)

As stated above, since the enactment of the Federal Educational Law (Law 24.195), the Basic Common Contents for each of the Levels and Stages of the National Educational System and each discipline have been designed and agreed at a Federal level.

The Basic Common Contents are:
- A set of meaningful criteria that defines the teaching process all over the country.
- The basis upon which the different jurisdictions should carry out their task when designing their own curriculum.
- The basis upon which schools will outline their institutional project within the framework of each jurisdictional design. (CBC Inicial)

The Basic Common Contents for Basic Level (Kindergarten- 1.3.1- ) and for Basic General Education (from 1st to 9th grade - 1.3.2 -), are divided into chapters named after the fundamental aspects of each discipline.

Each chapter is made up of blocs that establish the organization of the contents according to the internal logic of each discipline, as mentioned above.

Each bloc is identified with a name that refers to a “thematic axis” around which the conceptual, procedural and attitudinal contents are organized.

1.3.1 At the Basic Level, Music is included in the chapter "Body Expression, Fine Arts and Music". Each bloc in this chapter covers: a) a general explanation, b) a thematic axis, c) the aims to be reached at the end of each level.

Kindergarten and Pre-School (4-5 years old)
Introduction: Music
Bloc 1: Languages
Bloc 2: Means of expression and communication
Bloc 3: Procedural Contents
Bloc 4: Attitudinal Contents (CBC Inicial)
(Full contents at Federal level for the Basic Level are transcribed in the Annex of this document.)

1.3.2 At the level of Basic General Education, Music is included in the chapter “Artistic Education”. Each bloc in this chapter contains: a) the explanatory synthesis of the contents to be developed, b) the aims to be reached at the end of General Basic Education, c) the connections of the bloc with the other chapters of the Basic Common Contents for the Basic General Education.

Basic General Education (1st to 9th grade)
Bloc 1 : The Codes of Artistic Languages
Bloc 2 : Procedures and Techniques of Artistic Languages
Bloc 3 : Sensory Information: Perception
Bloc 4 : Artistic Productions, its Regional, National and Universal References
Bloc 5 : Procedures related to the field of Artistic Languages
Bloc 6 : General Attitudes related to the Practice of Artistic Languages (CBC EGB p.257)
(Full contents at Federal Level for the Basic General Education are transcribed in the Annex of this document.)

1.4 An overview of the region

For the sake of a general overview of this part of the world and in order to give additional meaning to the information included in this document, the author would like to quote a few items from ongoing research about Music Education in Latin America which is being run under the author’s leadership.


As at September 1997, an adjusted survey had been sent to 11 countries, seven of which – Argentina, Bolivia, Chile, Colombia, Mexico, Nicaragua and Venezuela- had replied providing information on a given institution. Details about two centres from Ecuador were also reported on during the Symposium.
Most of the institutions mentioned received funds from some state budget, complemented or not by students’ fees. Some Chilean and Venezuelan establishments receive international support. Private institutions are found mainly in Chile. (Frega, 1997. Symposium)

From a comparative analyses of the degrees granted in the region, it was observed that titles by the same name correspond to different educational levels depending on each country. As for the careers, the major tendency is towards piano, guitar and flute, and the lesser for bandoneon (large concertina) and harpsichord.

Information and taxonomy problems were detected. For the future, the work team suggested applying a simplified form focusing on the following items: What institutions exist? What careers are offered? How long do they take? And what degrees are granted? (Frega, 1997. Symposium).

(For reasons of time and space, please refer to the Reference Document in the “Symposium on the Education of the Professional Musician in Latin America”, Salvador Bahia, Brazil, 1997, ISME – IMC – UNESCO.

It is worth mentioning that a further study, larger in scope and coverage, was undertaken in 1998 and 1999 under the umbrella, and with the funding of, UNESCO and full details are available on request to the author or to UNESCO headquarters in Paris.

2. Musics in the Argentine Republic

2.1 A bit of history about the region

Long before the arrival of the Spaniards, our Latin America expressed its culture and its music through the wide range of Indian peoples existing in this vast region then.

Pre-Hispanic music flourished in the large centres of Mayan, Aztec and Inca civilizations, and conveyed, by means of singing and dancing, the thought of pre-Columbian cultures.

The impact of the Spanish and Portuguese among others, conquest deeply transformed the American land and started out a unique cultural process in the history of the region.

Music particularly suffered the influence of three large streams: the Indian one made up of the American natives, the European one with the Spanish and Portuguese contribution, and the black-African one introduced by the conquerors through the peoples brought over as slaves.

Thus, Latin America started out a long road of acceptance and confrontation, of encounter and rejection, intertwining the threads of a complex universe of cultural crossbreeding and musical mixture.

In Argentina, and some details will follow, those details were as well visible according with the different parts of the country and the diversity of ethnic groups along the country.

2.2 Contemporary issues about Music Education for this region: Some thoughts

1) Nowadays, education faces the challenge of preparing the younger generations for all the languages, for all the forms of music, for all the constitutive features of musical language, with a universal outlook.

Mass media are creating the possibility of diversity to disappear through the vast influence of musics from some parts of the world. Education has the duty to avoid this danger.

The aesthetic experience is materialized and made feasible if learned only in an “aesthetic situation”. We are able to perceive the aesthetic in every creation as long as we have experienced this specific kind of perception. (Frega, 2000. ANE No.42 p. 11)

Why is it that the mass media do not show enough models to allow the improvement of those possibilities for the growth of sensitivity, by exercising the critical judgement? Why is there a sort of apathy on the face of the various ways of depriving the children and youths of our schools of the possibility to experience that noble and necessary aesthetic dimension? Is there any people or nation which – throughout history – has not known the aesthetic form of expression? Why is there in many – too many – of the institutions of general education a disregard exists for the value of musical or fine arts, usually granting them secondary and mechanical functions?

There is enough scientific evidence, plus the contributions of the psychology of learning in the field of art, which reveals the importance and validity of the Art as an
educational tool in its specific senses as well as in the sharing of the overall development of the pupils.

2) In her reflection about the “Ethnomusicological Investigation of the XX Century versus the XXI Century”, the Argentinien ethnomusicologist Isabel Aretz recently pointed out: *The new century opens up a question for Latin American citizens in general: should we continue accepting everything that comes to us from abroad, or should we also universalise our own culture, giving value to that which distinguishes us nationally, in fellowship with the other countries of our continent.*

3) Within the framework of the Argentine educational transformation promoted by the Federal Educational Law (Law 24.195), and as a member of the National Academy of Education, the author requested the creation of a Working Team to carry out a research to realize the amount of implementation of these thoughts in the different jurisdictional levels of the Argentine Educational System in change as describe above. (Frega, 2000 ANE No. 46 p.21)

The Working Team has observed – in the official documents and in the text itself of Law 24.195 – explicit recommendations with reference to the need of regional integration and the strengthening of the national identity, substantiated by the profound respect for the diversity of local, provincial and regional idiosyncrasies inside the country. This is giving great relevance to the focus of the paper UNESCO wants each “case study author” to think about.

### 2.3 Folk Musics in this country

In the vast Argentine territory, the cultural roots are linked to the different indigenous groups, holders of a rich musical culture, and who currently inhabit different regions in addition to the changes experienced along the years with external influences, as previously stated.

The Argentine Republic may so be divided into seven geographical-folkloric boundaries, each with an important local musical tradition expressed in their various communities, as follows:

1- Noroeste (northwest)
2- Chaqueño (northeast)
3- Central (central)
4- Cuyano (andean)
5- Mesopotámico (mesopotamic)
6- Pampeano (the pampas)
7- Patagónico (patagonic)
As an example of this kind of musics, the author will now refer to a song of the Northwestern area of Argentina: the “baguala” song express the feeling of our people of that part of Argentina. The deep beating of the “caja” (a kind of small drum) accompanies the voice in its solitary path along the pitches of three sounds, while the words resound in each stanza. Below the printed score is included out of a transcription done by Isabel Aretz from one of her field researches. In the score, are the words in Spanish followed by a translation to English. (Aretz & Lloyd, 1965 p. 258-259).
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142 YO NO CANTO POR CANTAR
I don’t sing just to be heard
(Baguila salteria)

1) Yo no can-tó por can-tar, Ni por te-ner bu-e-na voz.

2) No sé que tie-nen las pe-nas Que no me quie-ren de-jar.

3) Hoy me se-pa-ro de ellas, Ma-fa-na me vuel-vél-can-tar.

Drum

Can-to par-a e-char fuer-a Las pe-nas del co-ra-zón.

3 A proposal based in tradition
3.1 Rationale

The human beings feel and think and both aspects are equally important for its development. Since the earliest times humans beings have tended to solve their practical problems not only by means of investigation and experimentation, but also by giving expression to emotion, to aesthetic sense or feeling. (Frega, 1998. All for Music)

Music is a particular medium of expression, irreplaceable, not interchangeable with any other. It is also a natural medium of human communication. There is no doubt today about the advantages – and necessity – of providing pupils in primary teaching with a complete and integrated educational formation.
The old approaches, merely instructive in the basic techniques of verbal and written communication, have been replaced by a truly formative one which aims to balance and promote the complete development of the subject of education. Within this context, one cannot neglect aesthetic sense as an area of development. The cultivation of sensitivity and the stimulation of the pupil’s creative capacity constitute at least as important an aspect as the development of his or her mathematical ability.

We do not think or suggest that general and compulsory schools should create musicians, but that they should aid in the improvement of all humankind.

Because music is a "natural" medium of communication, general education has the ethical obligation to provide it as a classroom experience for all pupils. Music is a fundamental area in the process of comprehensive education for development.

The key word in this process is “musicality”. When the affirmation of teaching-learning process of music is conducted on the level of general education, it consists primarily of sensitization to music. Consequently, it is fundamental that this process be conducted in balance harmony with the environment from which it emerges, maintaining contact with the music most familiar to students but with a constant search for values in musical performance. Traditions in this matter are evidently of the greatest importance, as the UNESCO reference document for this study states clearly.

In this framework, whatever have been described in parts one and two of this Case Study has to be integrated.

3.2 The elements of the language of music valuable to approach “musics”

Like language, music has its constituent elements. The author presents, in sequences of difficulty, the different learning contents of the four guiding principles of musical language: rhythm, melody, harmony and form.

The next work diagram represents the three-phase axis as the actual vertebral column of the auditory educational process and development of musicality. (Frega, 1998) This proposal is based on updated research in the field of music teaching and learning and is totally suitable for developing fully a musical knowledge, understanding and performance of the musical tradition of almost any of the Latin-American musics.
### MELODIC-HARMONIC  
| other systems | serialization       |
|               | atonal             |
|               | polytonal          |
|               | alterations        |
|               | scale              |
|               | tonality           |
|               | chords             |
|               | modes              |
| Intervals     | natural series     |
| high          | medium             |
| low           | ascending & descending movement |

### RHYTHMIC-METRICAL  
| free time       | polymetry          |
|                 | syncopation        |
|                 | polyrhythmic:      |
|                 | - irregular values |
|                 | - syncopation      |
|                 | counterpoint       |
|                 | sense of the subdivision of measure |
|                 | rhythm of the melody |
|                 | Measure:           |
|                 | - accent           |
|                 | - beat             |
|                 | rhythmic motif     |
|                 | musical idea:      |

### HISTORIC-AESTHETIC  
| aesthetic      | creators           |
|                | periods            |
|                | styles             |
|                | genres             |
|                | developed forms:   |
|                | - sonata           |
|                | - lied             |
|                | - rondo            |
|                | elements forms:    |
|                | - ABA              |
|                | - AB               |
|                | - A                |

### HEARING  
1. Are relations of pitch  
2. Are relations of duration and accentuation  
3. Are structural relations and of expressive significance

The most important notion of Music Education is synonymous of cultivation the auditory senses: therefore, the different contents arranged according to the type of relations they respond to, appear as a result of the constant auditory-intellectual consciousness of their existence; determining their significance and functionally in the world of musical language.

With the inclusion of music as a subject firmly established in the educational process, it now seems apposite to indicate the final educational goal as well as the corresponding objectives which would gradually enable the attainment of the first and that could support a music education based upon local traditions.

It is goal of music in the basic or primary process of general education to contribute towards the full development of pupils, enabling them to have a comprehensive experience within the general spirit of the process but paying specific attention to the particular world of the aesthetic-musical experience. (Frega, 1998)

3.3 About the process
For the attainment of this goal, a gradual process of developing the auditory, rhythmic expressive, creative and interpretative potential ought to take place which could be formulated as the following general learning objectives for music education:

### 3.3.1 Cognitive/conceptual sphere

Knowledge of:
- The importance or form in music.
- The relationship and place of music in historical development.
- The existing relationship between music and other areas of human knowledge.
- The place of music in contemporary society.

The value of local music traditions.

This knowledge will be acquired in learning situations which will emphasise the development of the following:

### 3.3.2 Procedural sphere of abilities, skills and habits

- The ability to listen to music.
- The ability to sing and emit the voice correctly according with styles.
- Skill in playing a musical instrument, even with a simple technique, preferable a traditional one if it exists.
- The habit of working together specially keeping in mind local trends.

With the process completed up to this point and having attained the previous objectives, it would be considered as truly educational if it has produced behavioural changes aimed at the development of the following attitudes:

### 3.3.3 Affective-attitudinal sphere

- Appreciate music as a medium of self-expression.
- Desire progression in musical experience.
- Discriminate in music by freely using personal judgment.
- Value local musics and respect towards similar kind of human expressions by accepting diversity.

These objectives are to emphasize that the most important musical task is the cultivation of sensitivity. This can undoubtedly not be achieved without the development of the senses and interaction with the intelligence. But if we are convinced that this is the essence of our approach, then instruction is only valid:

- as a result of musical sensation in a wealthy and diverse setting and
- when it is adapted to the capacity of the interests and understanding of the pupils.

At this point the author feels it might be worth considering the Declaration of Principles of the ISME (International Society for Music Education) which states such ideas as, for instance:

- That musical education includes not only the education IN music but also the education THROUGH music.
- That all pupils should have the chance of growing in musical knowledge, in skills and in appreciation, so that mental challenges are set forth, their imagination is stimulated, satisfaction and happiness are brought to their lives, and their spirits are exalted.
- That efforts must be doubled in order to have various occasions to actively participate in music, as listeners, interpreters, composers and improvisers

### 3.4 Some ideas about methods: the previous “baguala” example in action

The comments which follow may be taken into account having in mind a “moment” in a compulsory school music education, and as only a suggestion about the fact that “active teaching methods” should be identified to put in action the teaching of music. The author dares to refer the
reader to one of her works (Frega, 1997) where a large scope on comparative teaching strategies is largely described.

Basic, primary and even secondary music education may be organized inside these ideas and the material provided by the argentinian last reform of education may be seen in the Annex.

As already stated in this document human beings have always made music, with voice as the main mean of expression, and song the first form of making music. The voice is always the natural instrument that the human being uses from day to day in all verbal communication, whether pronouncing words, vocalizing, shouting or singing, all on different levels of technical vocal elaboration.

We can presume that song through the ages has been spontaneously accompanied with rhythmical movements, clapping of hands, and dance.

Melody is the individual and spontaneous form of a musical idea; a line that is developed over a period of on going time; a succession of sounds with differences in pitch. The themes of popular songs that we hum or whistle almost unconsciously constitute melody. A melodic design could be the spontaneous and natural vocal finding of a small child who, already from the cradle, has tried and experimented with singing different intervals.

As an example of methodological development of these ideas, the previous “baguala” deserves to show a possible a teaching approach.

The “baguala” as a folk song is used in this document as an example of a possible way to introduce a creative musical work within the following framework of ideas taken from the above included general approach to music education. The situation is fully described starting with these selected objectives

I. **Cognitive sphere**
- A repertoire of traditional children’s songs.
- Elementary knowledge of:
  - Rhythmical elements
  - The qualities of sound: pitch

II. **Sphere of abilities, skills and habits**
- Ability to sing, enunciating words clearly and correctly
- Ability to recognize the quality of musical sounds
- Attentive and orderly habits in individual or collective activities

III. **Affective-volitional sphere**
- Curiosity about the musical phenomenon
- Love for and attraction to music
- Permanent state of appreciation
- Need to express oneself in music

The three-phased axis of the process of musical development through auditory education forms the basis of the task on which we will focus. Every music lesson must have objectives, contents and activities corresponding with the three aspects of the three-phase axis. Why? Because these aspects are a breakdown of the didactic effects of a totality called **music**.

Lessons should contain diverse activities; be rich in material; attempt to be permanent exercises of sensitivity. In this case it is possible to select the following

**Nucleus of content of this example**

a) **The rhythmic-metric aspect**
Differentiate sounds by means of their duration
Reproduce rhythmical motifs
Recognise simple songs from their rhythm

b) **The melodic-harmonic aspect**
Distinguish between high and low
Bodily represent ascending and descending movements
Sing songs, identifying the characteristics of pitch
c) The aesthetic-formal aspect

Identify musical “idea”
Recognise simple songs by their melodic themes
Differentiate themes by their character

Listening constitutes the real key to the process of musical education, at whatever level.
Discriminate, differentiate, identify, understand, know, write, create are all actions closely related to the activity of listening. They depend on and emanate from it, enriching the whole musical way of life.

Some sequence of activities to be used in the design of the learning experiences by using the proposed material: the “Baguala”

- Present the song. Sing it in imitation, beginning with the control of breath exhalation. Try to sing expressively and spontaneously. Correct intonation, articulation and breathing according to phrases.
- Differentiate between high and low. Express through different body movements and by gesturing in space.
- Listen to the sound. Differentiate sounds by their duration. Apply it to the intonation of the “baguala” by prolonging or shortening the notes.
- Sing the melodic line and represent it with a simple graphic.
- Hume in echo with simple motifs and different syllables: lo, li, dum, pa, etc. Produce rhythmic echoes using the different parts of the body. Create rhythmic echoes. Apply when singing the “baguala”. Differentiate the “baguala” from other simple songs (a) from the same tradition; (b) from a different one.
- Present a sequence of three familiar melodic themes. Compare it with the “baguala”.
- Identify other “bagualas” by their melodic and rhythmic themes.
- Propose the pupils to invent and organize their own “baguala”.

This teaching approach looks for finding permanent use, creative or appreciative, of the student’s whole previous knowledge about musical language. This should not be learnt as formulas, verbalisations or theoretical approaches but through activities of aesthetic-auditory sensitisation. As music is a complex language with regard to all the elements used simultaneously, the teacher has a wealth of background knowledge with which to work with the pupils.

Music is a world, a way of living. To follow it, the relationship of pupil-music-teacher must be maintained in the best ambience: well prepared lessons, well selected and developed material by the teacher, a spontaneous, natural and expressive musical flow should be shaped against this background.

The teaching with a focus on the integration of the contents prevents compartments in the focus of learning of ours students. And as music is a means of communication that address the whole human being, the music must reach out to all the expressive potential of the student on each one of these occasions. Music education based upon tradition should keep these ideas constantly in mind and the capacity to make links among a large diversity of musics is a key aspect of this proposal.

Music teaching should say yes to:
- A creative spirit
- Lessons with “enchantment”
- Fantasy
- Practising sensitivity
- Participation of all
- A free ordering of things
- Awakening critical judgement
- Respect for individuality
- Educational truth
- Expressively rich material
- The expressive performance of MUSICS
3.5 Schedule
For basic or Kindergarten level, experience shows in Argentina that several short periods per week are the best way to develop the suitable skills to listen and do music and generate appropriate habits.

At the compulsory basic education, experience and research tend to sustain that the smaller the child the frequent music activity is recommended for the sake of getting to improve diversity of skills, knowledge and habits.

Nevertheless, it should be stress that:
- a) a main point of interest is to have well trained music teachers;
- b) another important issue is to try to get classroom teacher as well involved by interacting projects;
- c) artists on the setting of the school should be invited to give a testimony of actual living for and of musics.

For the end of the free en compulsory system of education it is convenient to focus on elective activities to facilitate selection and experience the more appropriate mean of expression for each one, as a self developing and self motivating target.

3.6 Final consideration for this chapter
A final reflection as regards to the relevance of Musical Education in the process of General Education is based upon the Jacques Delors’ Report prepared by the UNESCO International Commission about Education in the XXI Century, when it states that the four pillars for education are:

Learn to Know
Learn to do
Learn to live together
Learn to be

Beyond any doubt, the field of arts – specially those from traditions of each community - refers to all these pillars and constitutes its own, univocal, irreplaceable way to materialize those principles, to experience them, to put them into action continuously. The “makings” of the different art forms allow for the design of learning situations that aim to the development of the abilities, skills and habits that identify the kind of learnings proposed in the above quoted UNESCO document, when thought in coincidence with the trends and approaches described earlier in this document.

It is necessary today to acknowledge a diversity of viewpoints, cultures and situations and to accept that individuals as well as peoples should have the possibility to choose their own destinies. Arts education with a strong traditional accent may be a good framework for this aim to be attained.

4 Teachers’ training
4.1 Rationale

Ways to teach arts, in this case Music, are being studied and analysed by musicians, psychologists and pedagogues all over the world, and there are several fields of action to allow for the focusing on the perceptive and psychomotor musical learnings of the new generations. Topics related to the identification of talents and aptitudes, as well as those related to vocational counselling and to the preparation for professional life deserve special attention in the light of the growing demands of contemporary musical life.

Qualitative or quantitative research, by means of the application of the suitable techniques to research and study musical learning problems, is the regular task of specialists and scholars. However this knowledge should not be kept outside the music teacher or the artist/ teacher interest and training, and ever more so, there is general awareness of the fact that the music teacher, whichever his field of activity, can and should take advantage of the pool of information accumulated to day.
On the one hand, he/she may gather reliable information from the work done by experts to improve his daily job and, on the other hand, he/she can run small specific and systematic observation of his own classroom reality, in order to consolidate to improve his/her skills as educator.

It may be said here that in order to improve the musical teaching-learning process it is essential to bear in mind the “ways” in which man can “know” this expressive language and the teachers should be aware of this along their formal training.

It is worth quoting here Dr. Eleanor V. Stubley, from McGill University, when she points out: *What constitutes knowledge and how the human being comes to know are complex questions that constitute the foundations of epistemology as a branch of philosophical discourse.*

Epistemology has come to define certain principles which describe “what” can be taught and “when” bearing in mind to “whom”, as well as the “how” to teach; the planning and the organization and evaluation of these processes have as well been explored.

Taking into account that the field of the philosophy of musical education has defined a specific methodology, Dr. Stubley affirms that: *The phenomenological interpretations of constructivism offer an alternative starting point to explore the different senses that music can have as a way of knowing.*

Further on she adds:

*Human beings come to know and understand the world as they actively direct their conscience towards it, and as they reorganize, in the experience of the moment, the acquisitions from the past.*

That is to say: the individual, through different types of musical experiences and activities, he/she acquires knowledge, accumulates it and, when facing new experiences, goes back to that storage, process and incorporates the new knowledge increasing so his/hers musical capital.

According with Dr. Stubley’ thoughts which the author of this case study has deeply experienced along a diversity of music education situations, the proposal here is to respect the following modes of musical knowledge:

- **Listening**, that is, hearing pieces and sonorous stimuli, discerning with respect to them, identifying shapes and organizations, placing styles, framing in historical and, therefore, cultural perspectives.
- **Interpreting**, which means singing, body percussion, playing instruments, dancing.
- **Composing**, which refers to the manipulation of sonorous objects and instruments with an expressive intention, carrying out creative imaginings, and applying these accumulated speculative discourses as far as content and shape, to the contemplation of the work of art in a diversity of situations where the traditional music is a very relevant aspect.

A last quotation to end this topic:

*Gilbert Ryle’s concept of procedural knowledge defines a new orientation for epistemology; here, knowing is not restricted to the verbal and to other symbols, but is also manifested in the doing.* (Frega, 1997)

### 4.2 Contents

This epistemological framework allows us to deduce that the educational system when training new teachers should include these diversified areas of aesthetic-expressive action in order to facilitate the harmonic growth of their development by means of them to experiment this various “ways” of learning. Teachers formed in alive circumstances will provide vital experiences to their own pupils.

As the educational process develops and the expressive techniques of the different arts are acquired, cross curricular projects can be planned around some centre of interest, under the shape of “units of learning” which may trigger creative searches in the framework of a music education aiming to develop respect for diversity and good knowledge of local traditions.

This kind of projects means good planning and team work and the kind of teacher training might as well intend the preparation of “teacher-facilitators”.

The language of art has changed considerably. Artists cultivate diverging thinking by renewing their messages. The cultural world has widened in its horizons, including the art forms of different
parts of the world. The methodological offers are various and they imply an imperative renewal of the didactic resources.

Facing this situation, teacher updating by recycling is a key issue when intending to make a shift in frozen ways of teaching or in changing music materials.

Thought shall be devoted to the required and updated careers for the training of teachers graduated in all disciplines; to facilitating that the artist-teacher finds his educational dimension, without the frustration of his possibilities as man or woman that needs to realize him/herself and remain alive as an artist.

This proposal highlights the need to generate a constant pedagogical-artistic support, starting from artists with vast scopes for their own creative doing, capable of “assisting”, “supporting” and “guiding” the teachers-facilitators.

Educational change has always got room for improvement and it is up to all of us whether or not it will be successfully implemented.
The training of music teachers and the retraining of people already in the field are vital aspects for the success of the kind of improvement that the UNESCO effort is trying to promote.

General Conclusions

An interesting question might be raised at this time in this document:
Is the target of this UNESCO’s proposal a real possibility in the contemporary World?

This author wants to stress the fact that the task is difficult, will take time, might even fail.

But we experts of to day in the field of arts education cannot avoid giving ourselves and our people, our traditions, our communities, the possibility to succeed in such a purpose. And affirm that whichever level of achievement in the difficult and challenging matter of improving human beings quality of life is worth the effort.
The educators as this author will make proposals which might be diverse, even divergent. But a good summary of each individual position, each case study will add a unique and surely valuable point of view on this important, really relevant matter:

the one of keeping alive the wealthyness of the diverse cultures in the contemporary world, by avoiding narrow and parochial closeness or stereotyped global idioms, but promoting the learning of human understanding diversity through making arts education for the sake of a better future for mankind.
6 Bibliography

1 Reference titles


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2 Some classroom music materials


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4.2 Publicación en Revistas u otras sin referato


# A Music Curriculum Based on the Three-Phase Axis

Prepared by Ana Lucía Frega (Ph. D.)

The author wants to acknowledge the valuable help of Marcela García in the preparation of this document

## The Three Phases Axes

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(1) Are relations of pitch
(2) Are relations of duration and accentuation
(3) Are structural relations and of expressive significance

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Paper presented at the UNESCO Regional Meeting of Experts on Arts Education at school level in Latin America and the Caribbean in Brazil in 2001
A MUSIC CURRICULUM BASED ON THE THREE-PHASE AXIS

Primary Level (Seven years of compulsory schooling)

Learning Objectives For Each Nucleus Of Content in the Educational Cycles

The Rhythmic-Metric Aspect
Nucleus of content

First cycle of the primary level

- Reproduce rhythmic motifs.
- Create rhythmic motifs.
- Differentiate sounds by means of their duration.
- Differentiate the intensity of sounds.
- Recognise simple songs/tunes by their rhythm.
- Walk and clap the beat in different times.
- Alternate the hands and feet, keeping different times.
- Perform the beat on an instrument.
- Represent the beat graphically.
- Produce accent by various means.
- Represent accent.
- Clap the rhythm of sequences of words.
- Measure duration in beats.
- Understand the notion of measure.
- Work with simple or compound measures.

Second cycle

- Learn to work with compound quadruple measures.
- Maintain total communication despite perceptible changes.
- Start to master figures.
- Understand relations of equivalence.
- Manage these relations in dictation.
- Create patterns in different measures.
- Recognise binary and ternary subdivisions of measures.
- Read simple and compound measures.
- Master irregular values empirically.
- Create ostinatos.
- Create links between rhythmic motifs.
- Identify upbeats (anacrusis).
- Master syncopation and counterpoint empirically.

Third cycle

- Work with simple and compound measures.
- Consciously master irregular values.
- Identify the rhythmic-metric nature of music by ear.
- Work with syncopation.
- Write syncopated rhythms.
- Work with rhythmic counterpoint.
- Write rhythmic counterpoint.
- Capture the idea of free time.
- Attempt other measures.
- Begin with the “chronological” measurement of musical time.
The Melodic-Harmonic Aspect

**Nucleus of content**

**First cycle of the primary level**

- Distinguish between ascending and descending sounds.
- Distinguish between high and low.
- Listen to silence.
- Bodily represent ascending and descending movements.
- Graphically represent melodic lines.
- Produce the combination of elements by pitch.
- Match sounds of different pitches.
- Spontaneously represent relations of pitch.
- Name natural sounds.
- Intone songs by identifying the known characteristics of pitch.
- Identify melodic steps and leaps.
- Begin to work with staves and notes in a relative form.

**Second cycle**

- Understand the meaning of clef.
- Read in the treble clef.
- Take dictation in the treble clef.
- Work with scales.
- Differentiate major and minor keys by the first third.
- Understand the meaning of “modal”.
- Identify the tonal importance of the tonic by ear.
- Perform transposition empirically.
- Describe the difference between tone and semitone.
- Create with graphics at your command.
- Have a knowledge of chords.
- Identify different tonal organisations that are known in popular or traditional song.
- Identify intervals.
- Use accidentals empirically.

**Third cycle**

- Understand tonality.
- Organise major and minor scales with key signatures of up to two flats or sharps.
- Organise and describe what you know.
- Understand chromatic and diatonic semitones.
- Differentiate between hepta- and pentatonic.
- Improvise melodic motifs in given tonal systems.
- Create melodic ostinatos.
- Write down your own creations.

The Aesthetic-Formal Aspect

**Nucleus of content**

**First cycle of the primary level**

- Differentiate sounds by means of timbre.
- Identify musical “ideas”.
- Recognise simple songs by their melodic themes.
- Perform song sequences in AB form.
- Produce combined elements by means of timbre.
- Differentiate themes by their character.
- Learn to express “dynamically”.
- Begin with the selection of an instrument suitable to accompany a work.
- Know the instruments of the orchestra by sound and sight.

**Second cycle**

- Identify instruments aurally.
- Be informed about composers.
- Investigate their lives.
- Find questions and answers to a theme.
- Create questions and answers.
- Work with forms A – AB – ABA.
- Identify these forms in the works you interpret or listen to.
- Produce dynamics according to form and character.
- Identify different registers in children’s voices.
- Identify different registers in adult voices.
- Master dynamic expressions (loud-soft-gradually growing louder-gradually growing softer).
- Name different tempos.

**Third cycle**

- Understand the expressive value of music.
- Improvise suitable accompaniments to the songs interpreted.
- Know the history of the evolution of instruments.
- Know the history of the evolution of the voice.
- Understand the functional significance of popular, traditional and cultural music.
- Identify the major periods of musical creation.
- Know how to consult dictionaries and musical encyclopaedias.
- Compare different interpretations in search of a better power of expression.
- Know the most common forms in music.
- Know what is happening in the contemporary world of creation.

We have presented the performance and learning objectives in groups, grades according to the different aspects of musical language.

These objectives should be considered as approximated in each cycle, as all pupils have their own dynamic form of development which should be respected first and foremost.

The objectives form a guide to the process in which the teacher should regard the management of sequences and the evaluation of the attainment of the different aspects contained in the cycles, to be of primary importance, trying to guarantee the attainment of the successive “thresholds” which will allow a smooth transition in and between each stage.

**High Level School**

At the end of High School, in a process that might have started in kindergarten if it exists and went through the process that is described above, the graduated will have developed the following competences, by using the aesthetic-expressive idioms of musics to acquire:

**Cognitive Competences**

- Identify the essential elements of well-known artistic languages.
- Describe the proper characteristics of each artistic language.
- Decodify understanding the graphic signs and symbols of art in his historical context.
- Understand the meaning of art.
Understand the rules of artistic language.
Understand the characteristics of his own culture.
Understand the artistic manifestations of other cultures.
Differentiate subjective and objective judgement.

Procedural Competences

- Discriminate sensitively the basic elements of each artistic language.
- Dominate the basic skills of each art.
- Manage some of the techniques needed for his expression in his preferred language.
- Apply his own creativity in the formulation of aesthetic expressions.
- Approach the artistic expressions in groups, interacting helpfully.

Attitudinal Competences

- Express himself individually with the preferred artistic language.
- Perform the own value facing the product of his own creativity.
- Appreciate, applying accurate and critical judgments, the work of his peers.
- Base his aesthetic chooses, making a difference between subjective and objective judgment.
- Integrate himself to his own culture.
- Respect other cultures.
- Integrate himself valuating the expression of universal culture.

When the affirmation of the teaching-learning process of music is conducted on the level of general education, it consists primarily of sensitisation to music. Consequently, it is fundamental that this process be conducted in balanced harmony with the environment from which it emerges, maintaining contact with the music most familiar to students but with a constant search for values in musical performance. This is valid specially for the adolescent stage, which always has an impact on all the areas of the education process, though in different ways.

Here music can be the touchstone because adolescents, who are only exposed to new physiological sensations and not also to new social experiences, tend to recognise only that which suits or serves their new interests. Moreover, as informed educators know these alternatives, they will focus their work –from this point on- towards the formation, even though elementary, of values judgements based on more profound reasons than mere pastime.

In this respect, it should be stressed that the teacher’s circumspect and balanced attitude towards the adolescent who is often confused, impulsive and even explosive, is of incalculable importance. From an ethical-professional point of view, this balanced attitude will rest on two essential pillars:

- a good emotional relationship between teachers and pupils, and
- the professional performance of teachers in their field of expertise, in this case, music.