

The International Music Conference

(Salzburg, Austria, August 6-14, 1957)

By Candida B. Bautista

Site of the Conference

SALZBURG in Austria, which has gained a world-wide reputation as the focal center of the music life of Europe and the birth place of the great Mozart, was recently made the seat of an international music conference. The conference was held from August 6-14, 1957 so as to coincide with the famous music festivals of which Salzburg is known the world over. It was officially known as the Third International Week of School and Youth Music sponsored by the International Society for Music Education (ISME), an organization of selected music teachers and supervisors. A total of 260 delegates representing Austria, Germany, France, Italy, the United Kingdom, Switzerland, Yugoslavia, Greece, Africa, Algeria, Brazil, the Philippines, and the United States, attended the conference for the purpose of improving the teaching of music, enriching its scope and content, and promoting its cultural aspect in all schools.

Philippine Representation

Being a member of the International Society for Music Education, I received an invitation from ISME informing me of the music conference to be held in Salzburg, Austria. I found in that invitation an opportunity to learn new things in music teaching and to exchange opinions along music education with the delegates of other countries. These experiences, I believed would redound to the benefit of music teachers and students in the Division of City Schools of Manila. With the approval of the Superintendent of City Schools and financial help of the Asia Foundation of the Philippines and the City of Manila, I was able to realize my desire — to participate in the conference as well as to make observations in the different places outside of the Philippines. I was the lone delegate from the Philippines.

Conference Activities

The ISME Conference was well planned, as far as the subject matter of music education is concerned. This subject matter was divided into areas, each area being a brief, informal course in itself. The main features of the conference were brief lectures by experienced music professors, sharing of experiences, observations and demonstrations, practice exercises in

choral singing, playing of musical instruments and group ensembles, and visits to places of interest. I had the happy occasion to attend the following areas:

1. Elementary Music Education
2. An Introduction to the Orff Method
3. Choral Work
4. Rhythmic Education and Improvisation
5. Research on the Organization and Methods of Music Education
6. Compilation of Materials Needed in the Field of Music Education

The daily program of activities was as follows:

A.M.	8:30 — 9:30	Community singing and singing of folk songs, either in unison or in parts
	9:30 — 10:30	Lectures and discussion on Elementary Music by competent music professors
	10:30 — 11:00	Recess
	11:00 — 11:30	Continuation of discussion
	11:30 — 12:30	Demonstrations in the use of the Orff instruments
P.M.	3:00 — 4:30	Music teaching in the secondary schools — demonstrations, appreciation lessons, and discussion of methods of teaching
	4:30 — 5:30	Choral singing

During the whole conference, morning and afternoon sessions were held daily at the spacious hall of the Borromaum, a Catholic institution situated on the outskirts of Salzburg. The main activities centered on music teaching in the elementary and secondary schools and viewing various exhibits.

There were different speakers and lecturers in the conference. Among them were Professor Leo Rindrer, supervisor of music in Innsbruck, Austria and one of the initiators of the conference, Dr. Egon Kraus, president of the German Corporation of Music Teachers in Cologne, and secretary general of the International Society for Music Education, Mr. Cesar Bresgen, expert in music improvisation, and Dr. E. Preussner, head of the Mozarteum, a conservatory of music where well-known professors like Dr. Anton Dawidowicz teach during summer.

Lecture Notes

Among the salient points in each lecture were the following:

Dr. Leo Rinderer

1. A program of systematic music teaching in the elementary schools includes effective production and projection of the voice, proper use of the diaphragm, correct breathing, and clear diction.

2. The song is the basis of all music training and therefore students should be provided with plenty of materials. To facilitate learning, the teacher should emphasize the rhythmic pattern of every song being studied, and that all work or theory should never be separated from the song. The learner should be trained to follow the contour of the melody.

3. A sense of rhythm is acquired by means of clapping, running, skipping and dancing while learning a song.

4. Closely integrated activities, such as singing, dancing, rhythmic response, dramatic activities, pageantry, festivals and the like, constitute modes of self-expression which enhance the mental, social, physical, emotional and spiritual development of the child.

5. The modern way of teaching music is by actually singing the songs and playing the instruments. For effective teaching, the teacher should play or sing with the pupils. Such participation helps maintain good discipline, interest, and teamwork.

Dr. Egon Kraus

Training the child in rhythm and gradually exposing him to music should begin at a very early age. Music education cannot be separated from any other training of the child as proven by experiments conducted at the time the children under study started schooling.

Professor Kraus demonstrated the correct handling of the Orff instruments for use in elementary schools and the use of the different sized hammers to produce pleasing sound effects. He gave the delegates opportunities to try them out. The Orff instruments are made up of wood and metal xylophones, flutes and other percussion instruments, like drums of different sizes.

Taking up problems on the teaching of music in the secondary schools, the professor conducted an appreciation lesson with the use of recordings of the great music masters, and chorus work, using the group as a class.

Dr. Cesar Bresgen

The inclination of a people for music depends largely upon the cultural background of the country.

Other Conference Activities

Aside from lectures, demonstrations, discussion, and choral singing, the delegates had two excursions — one to the beautiful lakes of Wolfgang-See, Mond-See, Gosau-See, and Hallstatter-See, and the other to Gross

Glockner, a mountain 3798 meters high. At night the delegates were invited to attend concerts, operas, and plays included in the program of the Festivals. In spite of the limited time at my command, I was able to attend these operas: "Marriage of Figaro" by Mozart, "Fidelio" by Beethoven, "Falstaff" by Verdi, "Cosi Fan Tutte" by Mozart, and "Faust" by Gounod. I also attended "Jadermann," a play, and Mass in G by Mozart, as well as some symphonic concerts.

The morning of the last day of the conference was spent in group singing and summarizing of the accomplishments of the week. These were followed by vigorous discussion on problems confronted by the delegates in the teaching of music in their respective countries, which led incidentally to a three-minute talk by each delegate about trends in music education in his own country. In the afternoon all the delegates met at 'Sternbrau' for a get-together party. All delegates participated in group singing, and each sang native songs. With unusual feeling and pride I sang some of our popular folk songs and played on the piano some favorite *kundimans*; these were highly appreciated by the listeners.

Post-Conference Observation Tours

After the conference in Salzburg, I made observation tours in Munich, Frankfurt, Dusseldorf, Hamburg, Bremen, Zurich, Stockholm, Copenhagen, Amsterdam, Oslo, Bursseles, Paris, London, Rome, Madrid, and Geneva. In each place I observed the life of the people — their habits and characteristics. I came to the conclusion that the way they run their government is very much influenced by their culture and material resources. The Europeans have a very high regard for their cultural accomplishments, and their works of art and letters are well preserved in their museums and art galleries.

I visited as many schools as I could, whenever possible, to observe the teaching of music and to learn the reaction of students to music education. In places where I found it a physical impossibility to visit schools, I joined guided tours and learned much about the place from lecturers and guides. At night, I took every opportunity to listen to small concerts, string ensembles, and chamber music, or to see a wonderful ballet performance. Surely, there was no time to waste. There was always time to learn and enjoy what music can offer to any living soul.

Suggestions

By way of suggestion, there are a few innovations that can be introduced in future music conferences such as the one held in Salzburg, namely:

1. In an international conference attended by delegates speaking different languages, the lectures should not be in German but in a language that is understood by all — that is, English; or if it is not possible to

use English, lectures in German should be translated into English.

2. Delegates should be charged half the price of tickets for operas or concerts, if they cannot be provided with free tickets. Delegates are usually tourists whose funds are limited.

3. To save the delegates from the inconvenience and discomfort of standing in line to buy tickets at the window, tickets should be provided the delegates or reservations made for them.

4. To effect better relationship and understanding, there should be literature or informational material about places where conferences are held. This will help visitors make suitable adjustments in dealing with the residents.

5. People who will attend conferences for a few weeks need not carry much clothing. Just a few to keep them comfortable, clean and presentable will be enough.

Significance

The music conference in Salzburg was not merely an attempt to promote love and appreciation for music among the school population of the world through a heedful analysis of its effect upon human emotion, or the prescription of certain technique, methods, or procedures which are calculated to bring about favorable responses and changes in human behavior. It has done more than what a formal and costly diplomatic representation of a country can do for its people — the establishment and promotion of goodwill and understanding and the unfolding of capabilities and achievements of a people along cultural lines. The assembly of 260 delegates from different countries of the world greeting each other in all cordiality and affection every day for two weeks, singing with all fervor, the songs of their lands, telling about their countrymen's potentialities in music, discussing common problems in music education, sharing opinions and experiences in music teaching, and learning new ideas concerning various aspects of teaching music, is a memorable event in my life as a teacher.