



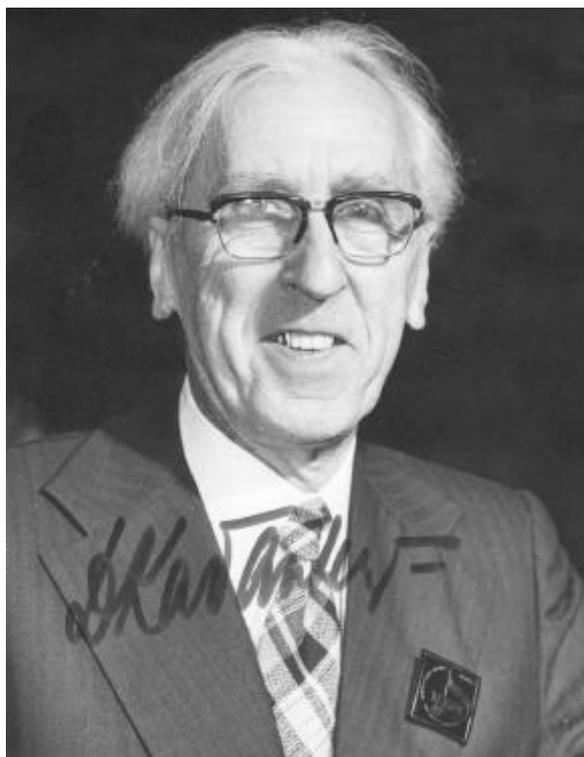
## **DMITRI BORISOVICH KABALEVSKY 1904–1987**

Honorary President of ISME 1972–1987

by

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**Signed photograph of Kabalevsky at the XIth  
International ISME Conference, Perth 1974.**

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*Abstract*

This article provides a biographical sketch of the Russian composer and educator D. B. Kabalevsky, a discussion of his philosophy of music and education, and an overview of his music for children. Kabalevsky's philosophy of education and music encompassed a wide range of ideas that were developed over his life-time. Central to his philosophy is the belief that music and the arts should be accessible to all children and, in turn, to all people.

*Key words*

children, Kabalevsky, music education, philosophy, Russia

## Introduction

The year 2003 marks the 50th anniversary of the establishment of the International Society for Music Education (ISME), and 2004 the centenary of the birth of Dmitri Borisovich Kabalevsky. Following the death of Zoltán Kodály, Kabalevsky was appointed Honorary President of ISME in 1972 and held this position until his death in 1987.

As a composer Kabalevsky was closely associated with Khachaturian, Khrennikov, Shostakovich and Prokofiev. As a music educator his contribution stands alongside Orff, Kodály, Suzuki and Jaques-Dalcroze. Kabalevsky has left a rich legacy of compositions and writings. During his time as Honorary President of ISME his tireless advocacy of music and music education went beyond his native Russia and the USSR through to the international platform where he was committed to global issues in music education. This true commitment to music education endured until his death, and his writings and compositions continue to inspire and motivate educators, performers, teachers and students.

This article will provide a biographical sketch of Kabalevsky's life, a discussion of his philosophy of music and education, and an overview of his music for children. It is written by an 'outside observer' of Kabalevsky. I do not have the insights others might provide elsewhere as a colleague, family member, personal friend or student. Over the last decade I have been immersed in his writings and music. The exploration of the music and its relationship to his writings has been a rewarding and illuminating journey. I am most grateful to the composer's daughter, Mariya Kabalevskaya, for her generosity during a number of my visits to Moscow, when she gave me unrestricted access to her father's study and all of his publications.

## Biographical sketch

Kabalevsky's life spanned a period of immense change in the course of Russian history. He was born in St. Petersburg on 30 December 1904 during the reign of Tsar Nicholas II and died on 14 February 1987 – the same year that Mikhail S. Gorbachov made his announcements on *perestroika* and *glasnost*.

Kabalevsky's family moved to Moscow in 1918 when he was 14 years old. From this time Moscow became the centre of the young man's working environment and remained so for the rest of his life. He initially studied piano at the Skryabin Musical Institute and subsequently went on to the Moscow Conservatoire where he pursued piano studies with A. B. Gol'denveyzer,<sup>1</sup> and composition with G. L. Katuar<sup>2</sup> and N. Y. Myaskovsky.<sup>3</sup> In 1929 he graduated from Myaskovsky's composition class and in 1930 from Gol'denveyzer's piano

class. In 1932 Kabalevsky was appointed Assistant Professor of Composition at the Moscow Conservatoire.

The 1930s and 1940s were Kabalevsky's most productive years as a composer. This period saw the completion of three symphonies, three piano sonatas, the operas *Colas Breugnon* Op. 24 and *Sem'ya Tarasa* (Taras's Family) Op. 47, as well as numerous songs and various piano works. In 1940, at the age of 36, Kabalevsky was admitted as a member of the Communist Party of the Soviet Union. This was of great importance to him: he was acknowledged as a trusted and worthy person who could enjoy the benefits and influence of party membership.

Kabalevsky was associated with all of the important actions and events in Soviet music, particularly from the 1940s. This included the denunciations following the 1948 Central Committee's Decree on Music, and the rescinding of this decree in 1956.

From the 1950s there was a marked decline in Kabalevsky's creative output as a composer. This coincided with his burgeoning administrative and political activities. Krebs (1970) suggested that:

He does not have time to compose ... Kabalevsky perennially leads, hither and yon, delegations ... He addresses mass workers ... writes articles for the domestic and foreign newspapers and journals, he appears on television panels where he argues his view in articulate Russian, French, or English, he both receives and presents awards on festive and solemn occasions. He does not have time to compose. (p. 255)

Dimentman (1988) offered an alternative view to Krebs when he suggested that it was Kabalevsky's involvement, commitment and promotion of mass music education that was 'a goal to which he sacrificed, more than once, his plans for music-writing' (pp. 41–42).

From the early 1960s a great deal of his energies were devoted to a major revision of the music syllabus of the schools of the Russian Federation. It was during this time that he wrote the book *A Story of three whales and many other things* (1970b) which complemented a series of recorded public broadcasts entitled *What music says* (1965). Both the book and the recordings became important corner-stones in the revision of the last music syllabus of Soviet Russia. These provided the models and practical examples for teachers to use in their classrooms; they were not based solely on singing or music notation, but instead had listening as the basis for music education.

In 1960, along with V. Vinogradov, Kabalevsky represented the Union of Soviet Composers at the ratification of this organization, as a fully-fledged member of the UNESCO International Music Council. In 1961 he was elected a member of the Council of Directors of ISME. This then led to the Union of Soviet Composers becoming a member of ISME in 1964. During this decade Kabalevsky made a number of important addresses at ISME conferences around the world. At Tokyo in 1963 his address at the General Session presented his views on the composer–educator–teacher relationship. This was followed in 1966 by his presentation at the ISME Conference at Interlochen, Michigan, entitled 'Mutual Enrichment of Children'. Both addresses were clear statements to the international audience of his educational beliefs.

Kabalevsky was the Organizer of the 1970 ISME Conference in Moscow. The theme was 'The Role of Music in the Lives of Children and Youth'. Dimentman (1988) said that this was 'a conference of which Kabalevsky was the heart and soul' (p. 42). Kabalevsky (1970a, p. 7; 1974, p. 29), in his keynote address 'Ideological Principles of Music Education in the Soviet Union', stated that 'Music as a profession, should of course be taught only to children with a high degree of musical talent ... but a general musical education must be made available to absolutely all children.' The important phrase here is that music education

must be 'made available to absolutely all children'. This is an issue that he pursued both in his homeland and in the international arena, and one which still faces every music educator today.

In 1972 he was honoured by being appointed the Honorary President of ISME at the society's Xth conference in Tunisia, succeeding Zoltán Kodály. In a letter to Frank Callaway (12 August 1972) Kabalevsky wrote:

I know you were the initiator [sic] of my election as Honorary President and I do appreciate it very highly as a prove [sic] of your cordial attitude to me and a recognition of great achievements of my country in the field of music education.

He gained considerable respect from many different quarters through his position as Honorary President of this society with his attempts to bridge the divide between West and East (particularly in Europe), as well as between 'developed' and 'third-world' countries. He held the position of Honorary President of ISME until his death in 1987. His successor as Honorary President, Sir Frank Callaway (1987b), wrote of Kabalevsky that his 'enthusiasm for the work of ISME quickly had its effects on the Society and, through his participation in many subsequent Conferences, he was to become one of the best known and respected figures in music education internationally' (p. 45).

Kabalevsky led the Soviet delegation to Perth, Australia, for the XIth ISME Conference in 1974. It was at this Conference that his *ISME Fanfares* had its world premiere. (The work is dedicated 'To my dear friend Frank Callaway who gave me the idea to compose this piece.') The *ISME Fanfares* have been performed at ISME Conferences since 1974 by young performers of the host country. In Perth, Kabalevsky addressed the question of the availability and access to music in ordinary schools; he also gave a paper entitled 'The Scientific Revolution and the Aims of ISME' (see Appendix A). It was in Perth that Kabalevsky (1976c) stated that ISME should be concerned with

the music education of all children, living in all countries, in all continents of the world, irrespective of their race, social, religious and other differences; and we should constantly think of ways of dealing with this gigantic task, of widening and mastering methods, and of accelerating the movement towards a distant but clear aim. (p. 32)

In 1973, the year prior to the Perth conference, he established the Laboratory of Musical Education at the Scientific-Research Institute of Schools of the Ministry of Education of the Russian Federation. Merkuriev (1984, p. 41) commented that it was at this Laboratory that, with a group of his staff-members and teacher-practitioners, Kabalevsky started the development and experimental testing of the new programme of music for ordinary schools. The programme contained texts, recordings and detailed outlines for every lesson. The implications for this programme were indeed great in that the members of the Laboratory were 'called upon to carry out a thorough reform of music education at the general education school'. Kabalevsky (1988) states that:

The new syllabus, which was worked out under my direction in the laboratory of the School Research Institute of the Ministry of Education of the RSFSR, was accepted by the Board of the Ministry, and approved as a model for all schools throughout the country by the Board of the Ministry of Education of the USSR, by the Presidium of the Academy of Pedagogical Sciences of the USSR, and the Union of Soviet Composers. (p. 17)

It was in Perth in 1974 that Kabalevsky (1976a) outlined a retrospective of his own philosophy of education and discussed his life's work with children:

... 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. (p. 123)

Dimentman (1988) stated that in 'the last fifteen years of his life Kabalevsky combined his work at Moscow Conservatoire with teaching music at an ordinary general education school and then quit his Conservatoire job in favour of the school' (p. 42). It is important to note that at 70 years of age he went into schools to demonstrate the content and teaching of the new Russian music syllabus for the general schools. He wanted to demonstrate to the teachers that the music syllabus – which was based on the theories, beliefs and ideas he had been developing throughout his life – could be implemented.

Unable to attend the XVIIth International ISME Conference in Innsbruck, Austria, in 1986 owing to ill health, Kabalevsky (1986b) sent a message to the Conference:

I am deeply sorry that a sudden illness has unexpectedly destroyed all my plans and deprived me of the possibility of being with you today and taking part in discussing the problems so significant for all of us. (p. 11)

The message conveyed his continued concern about issues relating to music education.

In February 1987 M. S. Gorbachov invited leaders from around the world in the fields of science and the arts for an international forum entitled 'For a Non-Nuclear World, For the Survival of Humanity'. Kabalevsky (1986a) elaborated on the intention of the conference in a letter of invitation to Callaway, when he wrote that the forum would be 'advocating nuclear weapons disarmament and the preservation of life and civilization'. Clearly he was still highly involved in the matters that were of concern to him throughout his life. He attended this conference in Moscow, but suffered a heart attack and died on the first day, 14 February 1987. The funeral service was held in the Main Hall of the Moscow Conservatoire on 18 February 1987. Sir Frank Callaway, who was in Moscow for the Conference, delivered one of the eulogies. Callaway (1987a) spoke of 'the great and good man Dmitri Kabalevsky' as 'the esteemed inspirer and friend':

Dmitri Kabalevsky was a unique personality in international music and music education for he was a distinguished composer, teacher and educator simultaneously, whose greatest happiness was to write music for children ... Dmitri Kabalevsky believed and demonstrated that music cultivates the artistic tastes and the creative imagination of children, as well as their love of life, of people, of nature, of motherland, and fosters their interest in, and friendship towards, peoples of all nations.

While the friendship of the person Dmitri Kabalevsky will be greatly missed by musicians and music educators elsewhere, his influence and example as well as his many fine compositions will form a permanent enrichment of the lives of future generations of children and their teachers and of music lovers generally.

Kabalevsky is buried in the Novodevichy Cemetery in Moscow. The marble and bronze monument was erected by his family and the music teachers of Moscow.

## **Philosophy of music and education**

Kabalevsky's views on politics, education and music were interrelated. As a composer, educator and politician he sustained a successful career in all three fields. For him these separate aspects of his life were related and came together in his belief in the all-encompassing ideology of the Soviet Union. He was involved in politics at a number of levels throughout

his life, his most obvious contribution being with the Union of Soviet Composers and later as a member of the Supreme Soviet of the USSR.

Kabalevsky's philosophy of music and education was firmly based on the ideological principles of his time. He was a man who developed musically and politically during the early years of the Great Socialist Revolution. He was of the generation that grew up with the Revolution. Throughout his life he carried the ideas of the socialist revolution through to all aspects of his life. He believed in and championed the system that nurtured, supported and rewarded him. His work was particularly influenced by the writings of V. I. Lenin,<sup>4</sup> N. K. Krupskaya,<sup>5</sup> A. V. Lunacharsky,<sup>6</sup> B. V. Asafiev<sup>7</sup> and V. A. Sukhomlinsky.<sup>8</sup>

Kabalevsky's philosophy of education and music encompassed a wide range of ideas that were developed over his life-time. Central to his philosophy is the belief that music and the arts should be accessible to all children and, in turn, to all people. Children, he believed, should be given the opportunity to experience the arts as fully as possible. In his compositions and writings for children, he continually stressed access and equity. His music for children was written so that it could be played and understood by them: the technical and musical capabilities of the young performer were always at the forefront of his composition and teaching. In his teaching he provided a framework whereby children and young people could access the great works of the repertoire. This is emphasized by Dimentman (1988) in his summation of Kabalevsky's contribution as the *universal music educator*:

It was in Kabalevsky's nature not only to know many things, but also to be able to do them himself. Not only to compose music, but also to teach young composers; not only to write excellent music for children but also to explain to other composers how to achieve real success in this field; not only to tell children about music in an accessible and interesting way, but also to teach others to do so. (p. 41)

The significant aspect of Kabalevsky's philosophy of education and music is what he described as the 'three whales': to facilitate, encourage and support learning and understanding. Much of his work can be viewed through the three interrelated genres he championed in his writings throughout his life – the song, the dance and the march – whose significance was likened to the three whales in mythology that supported the earth. The three genres were variously described as the foundations on which music was built, as well as the bridges which children cross to enter the wider world of music. He argued that the song, the dance and the march were understandable genres that children, through their own experience, could relate to. It was through this experience that children could be introduced to the larger forms of music as well as the works of a large spectrum of composers. When discussing the 'three whales', he was always careful not to conclude without saying that an understanding of music does not stop with the three whales: they are merely the starting point for a study of music.

Kabalevsky's compositions for children and his writings shared a common philosophy. In many of his addresses and interviews he repeated such comments as recorded, for example, in *Music and education: A composer writes about musical education* (1988):

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. (p. 120)

In the epilogue to this book, Kabalevsky (1988) extended the much-quoted Gorki<sup>9</sup> statement by saying:

Maxim Gorki was right when he said that the way to write for children was as for adults, only better. 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, original emphasis)

In a number of his writings he took care to emphasize that 'when I speak of music I always have in mind the great art of music and not music simplified specifically for children' (p. 123). Kabalevsky (1988) stated that his main aim as a composer and educator was

to arouse in children the clear understanding and feeling that music (like all art) is not merely an entertainment, that can be taken or ignored at will, but an important part of life itself, of the whole of life and of the life of every individual. (p. 21)

These beliefs were expressed at the Tokyo conference of ISME in 1963. At this conference Kabalevsky (1988) spoke on the role of a composer of music for children:

We composers, together with ... the music teachers, shall be exerting every effort to ensure that our music helps children towards a full and harmonious development, so as to bring them to love and understand music ... And, above all, we should do everything possible to ensure that our art helps children to become true men, good and intelligent. (p. 122)

Kabalevsky (1988) articulated his belief on the interaction and relationship between the composer and children, when he stated 'I am profoundly convinced that any composer must not only transmit to children a part of his talent, of his art and his experience, but must also give them a part of his heart.' He continued by stating that 'The composer ... will become richer in contact with children. Children are the source of creative youth.... They are the inexhaustible source of energy and creative inspiration' (p. 122).

For Kabalevsky the work of the composer is inextricably linked with that of the teacher and educator. He considered that it was the responsibility of the teacher to assist the children 'to see the world' and to nurture their education by 'developing not only their artistic tastes and their creative imagination, but also their love of life, mankind, of nature and their country' (p. 120). He further argued that 'an *interest* in music, a *fascination* and a *love* for it are essential if music is to yield up all the beauty that it is capable of giving to children, for it to be able to fulfil its educational and cognitive role' (p. 58).

His insistence on the importance of basing a system of music education on what he saw as the inherent nature of music is perhaps best expressed in the following statement:

In my many years of teaching music to school children of various ages, I have attempted to arrive at a concept of teaching arising from and relying on the music itself, a concept that would naturally and organically relate music as an art to music as a school subject, and that would just as naturally relate school music lessons to real life. I have attempted to find the sort of principles, methods and approaches that could help to attract the children, interest them in music, and bring this beautiful art, with its immeasurable potential for spiritual enrichment, close to them. (p. 21)

Kabalevsky (1970a) had provided another insight a few years earlier when he commented that the importance of music as a school subject 'is not so much the study of music for its own sake as it is for the effect it has on the whole mental and spiritual world of children, above all on their morals' (p. 9). Kabalevsky (1988) used as the epigraph for his general school music programme 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). This phrase was another of the corner-stones of his educational and musical philosophy. The views applied as much to his educational as to his musical output. In whatever he wrote he was concerned with the total education of the individual.

As a footnote to this discussion on Kabalevsky's philosophy of education and music, it is important to note that he considered the influence of art on the individual at various times throughout his life. In the larger context of the role and influence of art, Kabalevsky (1976b) suggested that the composer must have a clear idea of what he is creating, how he is creating and, most important, why he is creating. He went on to say that:

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. (p. 26)

## Music for children

Kabalevsky (1976a) opened his address on 'Music in General Schools' with the statement that

Children have always held a great place in my musical life. For me, there can be neither music nor life without children. I have composed and written books for them, talked about music and taught at music schools, conducted children's choirs and orchestras ...' (p. 123)

Kabalevsky's total compositional output of 253 published works includes large-scale compositions (principally the operas, cantatas, symphonies and concertos) as well as sets of songs and piano pieces. Approximately half of these works were either written for children or use the resources of children. The categories of these compositions are the same as those of the large-scale works, with the exception of the symphonies. Of these works the highlights include the three 'youth' concertos (Opp. 48, 49 and 50) and the incidental music to *Komedianti (Comedians)* Op. 25. The majority of the works for children fall into two main groups: the songs (80 works) and the works for solo piano (20).

Kabalevsky assembled the *Piano Music for Children and Young People* from his total published output for piano. The 12 volumes of music span a period of 45 years, from 1927 to 1972. The collection was published in Moscow by Sovetsky Kompozitor between 1971 and 1987 under the composer's supervision. The works in the collection include some of his most popular piano works for young performers: *Two Sonatinas* Op. 13 (1930, 1933), *From Pioneer Life* Op. 14 (1931), *Thirty Children's Pieces* Op. 27 (1937), *Twenty-Four Easy Pieces* Op. 39 (1943), *Preludes and Fugues* Op. 61 (1958–1959), *Spring Games and Dances* Op. 81 (1964), and *Thirty-Five Easy Pieces* Op. 89 (1972). The piano music for children provides a rich treasury of insights into the thinking, workings and applications of Kabalevsky. It should be stressed that the works for children were not written in isolation from his other compositions: punctuated through his compositional life are the larger instrumental, choral and orchestral works.

Abraham (1946/1970) asserts that one of Kabalevsky's initial incentives in writing music for children was that he 'was struck by the almost complete lack in Russia at that period of suitable material: very easy pieces that would help children to conquer technical difficulties and at the same time begin to form their taste' (p. 70). His vast repository within the *Piano Music for Children and Young People* brings together works that span some introductory utterances for the beginner through to minor concert works.

## Advocacy

Kabalevsky was not only a composer and educator: he was also a strong and influential advocate for music and music education. Through his positions of influence he was able to champion the cause of music education as possibly no other Russian composer has been able to do. His writings demonstrate that he was an articulate thinker and writer. He argued consistently for the place of music as both a professional study and an integral component of 'mass education'.

He was constantly searching and encouraging others to provide for the music education of children and young people. His world was to do with music and music education, and so much of his time was devoted to sharing knowledge and experiences of music and education. It was in Perth that Kabalevsky (1976c) stated that ISME should be concerned with

the music education of all children, living in all countries, in all continents of the world, irrespective of their race, social, religious and other differences; and we should constantly think of ways of dealing with this gigantic task, of widening and mastering methods, and of accelerating the movement towards a distant but clear aim. (p. 32)

This lofty aim is as relevant today as it was thirty years ago.

### Notes

1. Aleksandr Borisovich Gol'denveyzer (1875–1961): pianist, pedagogue and composer.
2. Georgy L'vovich Katuar [Catoire], (1861–1926): theorist, pianist and composer.
3. Nikolay Yakovlevich Myaskovsky (1881–1950): composer and pedagogue.
4. Vladimir Ilich Lenin (1870–1924): Russian revolutionary leader and theorist, who led the first government of Soviet Russia.
5. Nadezhda Konstantinovna Krupskaya (1869–1939): Russian revolutionary, writer, educator and Secretary of the Bolshevik Faction of the Social Democratic Party; wife and advisor to V. I. Lenin.
6. Anatoli Vasilyevich Lunacharsky (1875–1933): Russian revolutionary, dramatist and critic. He was Lenin's ally in the overthrow of the Kerensky government and held the important position of Commissar of Education from 1917 to 1929.
7. Boris Asafiev (1884–1949): composer and musicologist. He wrote the first Russian book on Stravinsky.
8. Vasily Aleksandrovich Sukhomlinsky (1918–1970): a school teacher and principal whose views on holistic education were embraced by Soviet educators.
9. Maxim Gorky (1868–1936): Russian writer, who was involved with the revolutionary period of Russia. He was the major spokesman for culture under Joseph Stalin and formulated the central principles of Socialist Realism.

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## Abstracts

### **Dmitri Borisovich Kabalevsky**

L'article présente une courte biographie du compositeur russe Kabalevsky, discute sa philosophie de l'éducation musicale et donne une vue d'ensemble de ses compositions pour enfants. La philosophie d'éducation musicale développée par Kabalevsky pendant sa vie contient des idées diverses. L'idée que chaque être humain aurait accès à la musique est l'idée centrale de sa philosophie.

### **Dmitri Borisovich Kabalevsky**

Der Artikel liefert eine biographische Skizze des russischen Komponisten Kabalevsky, diskutiert seine Philosophie der Musikerziehung und gibt einen Überblick über seine Musik für Kinder. Kabalevskys Vorstellungen zur Musikerziehung, die er im Laufe seiner Lebens entwickelte, bieten eine große Spannweite. Entscheidend ist dabei seine Überzeugung, dass Musik und die Künste allen Kindern und schließlich allen Menschen zugänglich sein sollte.

### **Dmitri Borisovich Kabalevsky**

Este artículo aporta un bosquejo biográfico del compositor y educador ruso D. B. Kabalevsky, un debate sobre su propia filosofía de la música y la educación, y un panorama general acerca de su música para niños. La filosofía de Kabalevsky sobre la educación y la música abarcó un amplio rango de ideas que fueron desarrolladas a lo largo de su vida. Lo importante de su filosofía es la creencia de que la música y las artes deben estar al alcance de todos los niños, y a su vez de todas las personas.

## Appendix A

### The scientific revolution and the aims of ISME

#### *Dmitri Kabalevsky*

I am going to speak of the development of my work as a composer and its relationship with music education. During the last few years for various reasons it has been acceptable to speak of a Scientific Revolution. It has become a sign of good manners. It has even become fashionable. This fashion has not by-passed music.

*Firstly:* to explain this influence of the Scientific Revolution, those people who speak or write about music try to attach scientific character to their own words and writing by using terminology untypical of music (and art in general).

Symphonies by Beethoven and Shostakovich are full of sapidity, full of life, aren't they? No, you are wrong; they carry 'rich information'. Is music by Chopin and Tchaikowsky understandable, accessible for the broad masses of listeners? No, God help us; it's 'communicable'. Is it necessary to create the best conditions for children to study music? Well, why use such out-of-date words? They should be given 'optimal conditions'. I think that examples of this kind can be given by any of you in any number. It is a paradox that very often all this kind of terminology serves only as a screen for disguising the absence of real ideas, to say nothing of new ones. Take off these terminological peelings and very often you find nothing, except the banal truth, full of scientific helplessness.

*Secondly:* the statement is often heard that in the epoch of Scientific Revolution music should not be like music in the sense that it has been known to mankind; that all the roots connecting contemporary music with folk and classical music should be cut off.

They say that melody has already lived its time, that the principal part must be taken by rhythm, that dynamics are essential in music, that the reflective episodes in music today are anachronisms like descriptive parts in literature and lyrical landscapes in films. Impetuosity of movement, the quick change of frames, nervous rhythm, loud resonance, intellectual constructivism – such are the important characteristic features of music nowadays according to the widespread opinion in amateur and even professional musical circles. And, as often happens, it has become extreme – clumsy currents of the so-called avantgarde with its deathlike, heartless, rationally constructed opuses and sickly, excited 'pop music', unbearably loud because of the powerful apparatus. In some circles, especially amongst youth, such music is regarded as the real reflection of the age of Scientific Revolution.

Finally, and *thirdly:* they say that in the age of Scientific Revolution, art completely disappears from human life, that emotions are not necessary when the mind is progressing. At best, music is seen as a 'hobby', and mainly as light entertainment. It may seem strange that such a view is expressed sometimes by people who pretend to be educated, cultured and intelligent. But it is worth saying that against such strange nihilistic statements (at any rate in our country), the eminent scientists, people of science and technology, cosmonauts, protest with determination. They protest because the greater the part which technology plays in life, the greater is the need for spiritual food for emotions and feelings – and thus art will grow.

One should answer the question: how does the influence of the Scientific Revolution manifest itself in music? The fact that the influence does exist should not be ignored. As music is a part of life, it cannot therefore be separated from processes taking place in life, particularly such a fundamental one as a Scientific Revolution.

The changes in terminology, in the character of music, even in its social function in

society, have been taking place constantly during the whole history of musical art. Therefore these changes should not be regarded as typical only of the age of Scientific Revolution.

The most characteristic, really revolutionary result of the Scientific Revolution is the invention of the powerful technical means of mass music transmission such as film, radio, recording, television, and so on. These great inventions have considerably changed the whole system of communication between people and music. Any music, played at any point on earth, can be heard at the same moment at any point on our planet, and even in space. Having been recorded on tape, or record, any musical composition in any interpretation can be preserved for ages and reproduced at any place at any time.

Practically, music became accessible to the whole of mankind in the very strict and just meaning of this word. This is the real miracle and the greatest benefit brought by the Scientific Revolution, considerably changing the character of contemporary music culture and the perspectives of its further progress. (About the negative aspects of this miracle – and, alas, they do exist, even in the most wonderful miracles – I shall not speak now. It is a special subject in itself.)

What conclusions should be drawn for us – teachers, propagandists, musicians, composers, performers, music critics?

First of all we should realize and appreciate the really massive scale of our task. All people in the world have access to music, therefore all people in the world should be prepared for listening to music; all people in the world should develop good taste for music and experience the good influence music has on their spiritual world – their ideas and their ethics. Of course, this mainly concerns the world's children.

These words may seem a Utopia for some people today, unbelievable, fantastic, but in fact they would have been much more unbelievable with regard to music recording in the epoch of Bach or even at the time of Chopin or Moussorgsky. And what a fantasy it would have seemed to Wagner and Mozart that the words of their operas performed in the theatres of Vienna and Bayreuth could be heard in the north of Russia or in the south of Australia.

It is difficult to foresee how many years will pass before our task is completed. Our generation cannot solve this problem. Presumably the new generation of children cannot do it either. Perhaps the generation of our grandchildren ...? Let us recall Zoltán Kodály speaking at the great event when the House of Culture in the village of Dunapataj was opened. He touched upon obligatory musical education for Hungarian children and called it the 'hundred year plan'; and those people who appreciated these ironic words were called 'stupid people' by him.

Well, perhaps a hundred years. But how can a hundred years be compared with the thousands of years by which we measure the history of world culture?

One should not fear any period when we speak of such a powerful means of education of feeling and of the human heart as art. One must not forget that a task realized and proclaimed is a task half fulfilled.

As our organization is called the International Society for Music Education, nobody could think that we speak of the music education of a few selected children. We speak of the music education of all children, living in all countries, in all continents of the world, irrespective of their race, social, religious and other differences; and we should constantly think of ways of dealing with this gigantic task, of widening and mastering these methods, and of accelerating the movement towards a distant but clear aim.

One of the most difficult problems is that of the different levels of musical development of various people and the different groups of people in the contemporary world. (I am not speaking of differences in national cultures – this important problem has already been discussed at our conferences many times.)

The peculiarity about ISME activities is that we deal with an 'elite', who reach the peaks of musical culture, and with those who essentially have no contact with music at all. I am sure that, firstly, we should not think about the 'elite', otherwise we shall stray hopelessly from the historical task of mass music education which faces us.

In this connection let me make two suggestions concerning the further activity of ISME. I do hope that these suggestions correspond with the spirit of our organization and will be supported by the participants of the Conference and be approved by the musicians of the countries represented here.

In the first place, I believe that one of the conferences of ISME in the near future should be devoted to the question of whether all of us do our best to ensure that music education of children be universal in the sense that I am speaking now. We need the widest and at the same time most concrete exchange of experience – what is done, and how, in different countries towards the solution of this great task that should unite all professional musicians nowadays.

One of the most important aspects facing us now is the analysis of the pedagogical concepts, principles and methods on which mass music education and education in general is based, at general schools in particular. This subject is of great interest and concern for me now. Based on my long musical and teaching experience, progressing with the pedagogical principles on which I constructed my talks on music with children, and also later on the series of records, *What does music speak of?* and my book *About three whales and many other things*, I worked out a new programme on music for the general school.

The aim facing me in this programme can briefly be formulated as follows: to set up the natural communication between music as an art and music as a school subject, and to make school music lessons naturally relate to life. Further, except for the task put forward in the traditional programme, the accent should be on 'what and how the teacher of music should teach his own pupils'. I propose the first problem of music lessons at school should be 'with what and how can the teacher of music carry his pupils with him'.

In the most recent school year this programme was introduced as an experiment in twenty-five schools of the USSR – in cities, in the country and workers' settlements. The teachers varied from the experienced with fifteen to twenty years' service, to students of teacher training colleges. I myself took lessons in the first form of a school in Moscow.

Now is not the time to speak in detail about this programme, about its principal differences in comparison with the traditional programme, about the lessons given in accordance with this programme and the results of these studies. But I must mention the most important points: the experiment showed that first-form children are capable of far deeper understanding of music than is usually thought. Here are some examples from my own experience. By the middle of the first year my seven-year-old pupils not only listened with attention and pleasure to such pieces as *Merry Sad* by Beethoven, but could also seriously reflect on this music and analyse its structure and image contents. In the last term they sang the songs that were in the traditional programme for the third class, and the year was ended by an emotionally fascinating and intelligent listening to the symphonic fairy tale by Prokofiev, *Peter and the Wolf*, which is in the programme for the fourth form.

The children's ability to assimilate music not only emotionally but analytically, is progressing surprisingly. Having listened in the middle of the year to two marches unknown to them before (from *Nutcracker* by Tchaikovsky and *Carmen* by Bizet) they said, without hesitation and almost unanimously, that the first march was from ballet, and the second one from opera. (One pupil said: 'The first march needs to be danced, the second to be sung.') Let me remind you that all of them were about seven years old and had only forty-five minutes a week.

I made such a deviation in my personal teaching experience not only because I am fascinated by the work, but also to emphasize the importance of the methods of mass music education as a means of widening, deepening and accelerating this process at maximum speed.

To return to the problem of the language we use in our lectures and talks, and in articles, text books and books; this question is of great importance and requires special attention.

We should learn to speak of the great art of music without vulgarization and primitivism, and we should speak in understandable yet fascinating language. This is difficult; very difficult! But who would say it was easy to be an educator? It means that one should study, because to speak in an obtuse and incomprehensible language to a mass audience (with first-form children, workers or students) is to turn people away from music – even those who intuitively reach out towards it. Thus the music educator becomes his own enemy, undermining the cause which he wishes to serve all his life.

Under conditions of mass music education, words on music (printed or spoken) play a great role. These are not needed for retelling the contents of music or analysing its structure in detail. This is, to my mind, the worst use of words in the music education of the masses. The importance of clever and fascinating words lies in the fact that they can tune any audience in on an 'emotional wave', like we tune in to the radio or television.

Based on the great experiences of my Soviet colleagues and my own experience, I am now writing a book entitled *How to tell the children about music*. The principal thought in this book is that no one (particularly a school child) is incapable of assimilating the most serious and most complicated music, including symphonies and operas. The important thing is that the music should be good and well-performed both to attract listeners to the concert halls and so that one may speak seriously of music, with respect and a firm belief in its spiritual strength. How to speak of music with children – taking the stand of mass music education – is one of the principal questions to my mind, that should be discussed at one of the ISME conferences in the near future.

*Brief summary.* The great importance of the Scientific Revolution lies in the fact that music has become practically accessible to everybody; to every man on earth. Therefore our efforts should be directed towards making real musical culture the property of everybody, every man on earth.

One can firmly state that success in real mass music education and real mass expansion of music culture will be the first evidence of the fulfilment of the highest and most noble function of ISME in the development of the spiritual culture of mankind during the century of Scientific Revolution.

F. Callaway (Ed.) (1976). *Challenges in music education* (pp. 30–34). Perth: University of Western Australia.