



THE ACQUISITION AND IMPROVEMENT OF MUSICAL BACKGROUND IN INDIVIDUALS IN MUSIC EDUCATION ENVIRONMENTS

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ABSTRACT

Music education received in a good environment has various advantages to offer the individual. In particular, the music education environment, programme and method of application affect the outcome of this education. To reach a good level and to ensure that this level and to ensure that this level steadily increases, in the music education environment, are factors which make music education more meaningful. In preparing a music education environment, being ready to receive this education, motivation and encouragement are matters of primary importance. Later, it is possible to attain the true aims of this education, by following a programme designed to produce the best results. It is possible to say that basic music education is necessary for everyone. After the family environment, this education can be carried out in the pre-school period. After basic music education, it is important that the individual gain access to a good music education environment. To acquire correct and appropriate patterns of behaviour and attitudes in connection with music reflects a good music education. The individuals who develop their ability, character and social aspects and acquire a good musical background may wish to take this education further. In order to do this, they may aim to reach a music education environment which will ensure a quicker and more effective development. Individuals who increase their musical knowledge, appreciation of music and enjoyment of music, may consider specialising in one branch of music or choosing music as a profession, or may wish to remain as a highly educated amateur musician. The realisation of these aims depends upon the innate ability of the person and the development of the existing accumulated knowledge. To realize the targeted aims in music education is in collaboration with the well planning and processing of education in any environment. In the event that the music education is realized in a planned and systematic way, the targeted goals are achieved, and thus, the individuals involved may increase their musical capacity faster. In this research, mostly descriptive research methods and techniques will be used, but historical research methods and techniques will be used as well when it is necessary.

Keywords: Music, education, music education, individual, environment, background.

Introduction

Individuals who gain to a good music education environment will, by means of this education, acquire a certain background, accumulated knowledge and skills. If quality education and continuity are provided, it is possible to build on the existing fund of musical knowledge.

The quality of the music education and the facilities in the music education environment have a large bearing on to what extent the education will yield good results. It is essential that the education should begin in a correct, consistent manner and continue well, in order to produce good results. The education which is to be applied in the music education environment must be well and correctly planned, the progress should be carefully monitored and the results must be well evaluated. How can the accumulated musical knowledge acquired by the individual be assessed? How can the education he or she has received be carried on to a higher level? How can the students share with others the things they have learned? In which ways can the musical knowledge which they have acquired be of use to their immediate circle of friends, family and acquaintances and the wider community? All these subjects have to be examined carefully.

Those who progress in their music education more quickly and make more progress than expected are enabled, with the necessary encouragement and support given at each stage of the education, to carry this education on to a higher level. In order to achieve this, the influence of the family and after that the influence of every environment connected with education has a great importance. Those who have special ability in the branch of music in which there are being educated and show, after reaching the music education environment, an obvious talent, must first of all be given the opportunity to display their talents. The opportunity should be given for them, in proportion to



their capacity, to give an individual or group recital or concert. By so doing, it may be possible to observe them better and to decide whether or not it is necessary for them to have a more professional education. Hard-working and keen individuals who produce good results in instrument training may be orientated towards special schools specialising in music. Those educated in such schools may progress to become members of various choirs and orchestras or to make a career as a soloist, and those with creative talent may employ this talent as a composer or arranger. Some of these people may in time make a name for themselves and even succeed in becoming a performer of international stature. Among musicians well-trained in a particular branch, there may be some who aim to become good music teachers and educationalists and who succeed in realising this aim.

In society there are found some individuals who are well enough educated in music to pursue a career in music, but prefer to take an interest in music as an amateur. These people may, by arranging a concert, display their musical capacity to take community and in doing so they may not only retain their own musical standards, but also contribute to the education of other amateurs like themselves. In societies where good amateur musicians are found, music education can be developed and spread more quickly. Whether as a professional or as an amateur, every person involved in music education communicates his or her accumulated knowledge to those around them and makes an important contribution to the artistic and cultural development of society.

Music and Music Education

Music, by its intrinsic nature and in its different dimensions, has an important influence on people's lives. By means of music, human beings form a more balanced, harmonious and productive relationship with themselves and with the community at large. If we consider that music has functions such as to closely influence and change the inner life of a person, to influence societies, to be a tool of education etc., it can easily be seen to be one of the most effective and determining elements in the life of human beings (Uslu, 2009: 15).

The individual interacting with music in the community in which he is placed acquires various musical patterns of behaviour and attitudes. To listen to music, to dance to music, to hum a tune, sing a song, play a musical instrument, create music, to appreciate certain kinds of music, to dislike, criticise or praise certain types of music and so on, are a few examples of these kinds of behaviours (Uçan 1994a: 12). The human being, who first adopts certain musical behaviours and then interacts with others in various ways, is closely involved with music during the course of his or her daily life. In the family environment, in the educational environment, in the environment of listening to music and enjoying themselves, in the work environment and other such environments, they may be seen to use music as a means of doing something. As well as in these previously mentioned environments, it can be said that we live closely involved with music, sometimes planned, sometimes unplanned.

When music is evaluated from the point of view of character-building and establishing harmonious relations with other people, it may be said:

“Music is the most subjective and personal expression of the human being. At the same time it is an unforgettable approach to life. By means of music, it is possible, with the lowest possible need for verbal expression, to create a feeling of solidarity among the members of a group and to create sympathy, social harmony and communication” (Koenig, 1973: 58).

Concerning the importance of music in the life of human beings, according to the Chinese philosopher Confucius:

“ A wise man says that music and ceremony should never be abandoned. A person who has access to music corrects his heart. A pure, well-behaved, believing heart develops of its own accord. The easy development of these things creates joy. Joy creates calm. The human, by means of music, reforms himself. He develops himself by making a ceremony. He becomes serious and respectful, he becomes honourable and well-behaved. If there is no harmony and music in the heart, lies and deception enter it.” (Özerdim, 1945: 53-54).

The uniting and sharing aspect of music means that it creates environments where people come together by means of music or in order to make music. Music brings people together regardless



of religion, belief, language or culture. The people coming together with their musical works and activities can get along together in a pleasant environment, can integrate and share common feelings. This situation can also be interpreted as a means of socialisation:

“ Basically, the children of two foreign countries can understand each other through the game of love or through art and music.” (Sena, 1934: 11).

Music education is basically to teach certain musical patterns of behaviour and attitudes, or to alter or change these behaviours and attitudes. During this process, the individual receiving the education acquires the basis of his musical life and, starting from this foundation, follows a planned and methodical path and in this way various goals are reached. By means of music education, the interaction of the individual and his surroundings, especially his musical surroundings, proceeds in a more balanced, orderly, effective way and becomes more productive (Uçan, 1994a: 14).

Facilitating a certain musical sensitivity, musical taste and musical aesthetic sense, will influence music education positively and even make it easier. The capacity of a person to understand and appreciate music is connected to that person's level of aesthetic feeling. Things which answer the needs and longings of a person are things he understands and uses. And this shows that there is a connection between humans and music (Dinçer, 1988: 445). It seems that the way to strengthen this connection is through education.

To form elements of quality, continuity and development may be made possible by means of a consistent and effective education system. The nations of the world, throughout history, have realised the importance of music as a tool of education and have taken care to use it as such. With the Ancient Greeks, music was one of the cornerstones of education, was accepted as an effective means of educating the taste and the soul, musical culture was supported by the state as an essential part of general culture, music and gymnastics were seen as an important training, even as a means of moral training. The Greek philosophers gave to music a wider meaning within the boundaries of art as a whole. According to Socrates, philosophy is music's highest point of development Socrates, thinking that it was better to learn late than never, took music lessons in his old age. According to Plato, music is an important means of education. Plato, as well as considering gymnastics to be important, considered the development of the soul more important than the development of the body and believed in the power of education would even be effective in moral education and that it would beautify the soul. According to him, music and games were the right of youth and would be the means to make youth honourable (Yönetken, 1952: 1).

It is known that music education has a notable effect on human beings. However, in order to secure development in a short period of time, it is important to gain access to a music education environment at a young age. The general purpose of education and training is to contribute to the physical and spiritual development of a person. Physical education is carried out in various different ways. For the more difficult and complicated spiritual education, the best way that can be recommended is to involve children from an early age in art and music. (Çetin, 1988: 515). When the subject is considered from the point of view of society and the point of view of developing musical taste:

“ Music education and especially musical activities, involve the individual, who is maturing in terms of perception and taste, learns to appreciate, not just one kind of music, but to appreciate a wide spectrum, to evaluate and criticise and to distinguish high quality music from the rest.

Music education should not be confined to singing songs, playing a musical instrument and knowing a little theory. This education, as well as having a social and cultural dimension, is important in order to teach the different patterns of behaviour aimed at in music.” (Çevik, 1989: 83).

Music education has a value in proportion to the extent to which it helps the individual to understand, conceive, evaluate, use and criticise. When the subject is looked at from the point of view of the student:

“ Music education must enable the student to appreciate different kinds of music: the student must be rescued from his or her conditioning to listen to only one type of music; the mind of the student must be opened to the different characteristics of music, foundations, structures and spheres of influence; the student in his or her relationship with music must be taught a higher a level of awareness



and critical ability; he must be taught how to choose a musical instrument, a record or cassette (or compact disk), a book about music or a source a higher a level of awareness and critical ability; he must be taught how to choose a musical instrument, a record or cassette (or compact disk), a book about music or a source and to criticise a musical work or performance and must guided to develop his or her own musical abilities and actively participate in activities.” (Uçan, 1994a: 15).

To discourage people from bad habits and orientate them towards good values, to raise happy individuals in society, socially adept, cheerful and good-tempered, calm people, the potential contribution of music education is great. Also, music education is known to have an important contribution to make to the intelligence, emotions and personal development of individuals.

Music Education of Children and Adolescents in The Family

The family, as the first education environment of children, is of considerable importance. In order for the child to be well educated it is first of all necessary for the mother and father to be raised well. In the family environment, the foundations of the later music education are laid. The foundation of music education, received in the family, determines to a large extent whether a child will be interested in music, enjoy listening to music, learn, and be keen to learn, a musical instrument, sing songs or participate in a musical group or society. For this reason, families should try to create a suitable environment at home, in order for this to happen.

J.J. Rousseau mentions an aunt who sang songs to him while rocking him in his cradle: “I am indebted to this aunt for the enjoyment of an passion for music which developed much later.” (Lavignac, 1939: 14). By so saying, Rousseau stresses just how important the influence of the family is in this matter.

To have an instrument in the home, for one of the adults at home play a musical instrument or to be able to use their voice well, for there to be a positive influence in this direction at home and especially for good quality music to be listened to at home, to go to good quality live concerts from time to time, makes it easier for the child to feel interest in and love of music.

There are some methods that can be used to orientate the child towards music and cause him to be sufficiently affected by music. It is possible that the child who did not show much interest in his early years, will later, especially in adolescence, start to take a close interest in music, to learn a musical instrument, become a member of a choir or even to choose music as a career. This wish may develop later, after entering different environments and social groups. In this case, the families should also try to be helpful. This help could take the form of finding a teacher, buying an instrument, encouraging him and helping him to find a suitable course environment for instrument or voice training and if necessary, making contact with individuals or organisations concerned, and so on. It may help families who are concerned about this subject to contact know and trusted instructors in the neighbourhood.

A society which gives insufficient importance to music education remains insufficient in the business and fulfilled individuals and attaining the distinction of becoming a society formed of such individuals. A society which does not wish to remain without these things, must take steps to provide all the things necessary for the music education of young people (Uçan, 1994b: 86).

On this subject, it should be stressed that the approach of the smallest unit of society, the family, has a strong influence. For the families to appreciate the importance of and need for music education is very important for the children and young people to be well-educated in music and well-developed culturally from this point of view. Families who want their children to receive a good music education should try to provide a suitable environment for them to develop their abilities. Also, the families have a role to play in ensuring that their children become happy and successful individuals interested in the Arts. To give sufficient importance to the education of children, who represent the future of all nations, is a common concern of all societies. All adults share a responsibility to ensure that music education, which plays an important part in the education of children, is accorded due importance and that the right steps are taken carry out this education in the best possible manner.



The Development of Musical Background of Individuals in Schools

Next to education in the family, the pre-school education of children is the best preparation for school education. Pre-school education offers an important opportunity to start music education early.

It should not be forgotten how critical and important the pre-school years are for learning and how rapid learning is during these years, in comparison with other periods of life. Music must be an important part of pre-school education. Here the teacher has an important role to play, whether it be at the planning stage, the application stage or in the method of working.

For this reason, teachers with the necessary background and experience must be employed with this age-group. In the pre-school period, part of lessons may be spent in play-activities of an artistic nature. Musical games, work using rhythm and hands and feet, percussion instruments or activities mixing voice and instruments can help to enhance this education.

The education in schools affects the quality of individuals and of society as a whole, because, by means of school education, people are able to develop themselves and to acquire skills and authority. In short, to provide the service of teaching and being taught:

Schools are institutions which attempt to impart to students certain previously-decided characteristics. The intention is to effect the desired changes in the student or teach certain new patterns of behaviour (Tekin 1977: 2).

In order to ensure continuity in the music education after pre-school period, in order to render it productive, it is necessary to adopt certain patterns of behaviour, attitudes and methods. A large part of the education in schools consists of planned activities; in a certain school term or year the things taught are the pre-conditions or foundations of the things to be taught in the following term or year (Bloom, 1995: 9). In the light of this, it can be seen that all the stages of education must be planned as a whole and carried out systematically. Only in this way can music education reach the desired results and in this way it becomes easier to educate and orientate students. The values learned in school, together with their good and bad aspects, increasingly are seen to be lived out in families and in society generally. Music, understanding of music and musical preference will increasingly flower in society and be lived out by all members of society. From this angle, instruction in music with an educational purpose forms the basis of the musical life and musical future of that society (Sun, 1994: 87).

In the music education in schools, the methods used in the lessons, and outside them, have a large effect in forming the child or youth's musical background. It is well known that music lessons form the basis of the music education in schools. In order for the music lessons to be more successful, the teacher must proceed with the instruction in a correct and consistent manner. A teacher who is popular and whose lessons are enjoyed, will help students, firstly, to feel that music is an important part of life. If there is a well-equipped classroom and a well-qualified teacher, the students will have a better educational facility. The activities within the classroom, in addition to voice and instrument practise outside class, will increase the interest of interested and able students. By doing group-work with these students, good results can be obtained, both from the point of view of the individual and in terms of the development of the music environment. The music teacher taking a special interest in some able pupils and teaching them an instrument in their spare time or, if there are students who already play some instrument well, forming a group with these students, may contribute to the music education as a whole. One way of improving the music education in schools is by forming orchestras from the pupils, school choirs or mixed groups with a combination of voices and instruments. Although school music is usually associated with singing, it is necessary to encourage the children to take part in instrumental music, both in and out of school (Sun, 1969: 216).

There are some additional activities which are known to make music lessons more successful:

"It may be useful to get some students who have learned instruments outside school, in private lessons or in other institutions, to participate in the lesson along with their instruments. However, allowing them to give a recital in the part of the reserved for enjoyment of music, should not be allowed interfere with the flow of the lesson." (Yönetken, 1993: 70).



In order to improve the music education in schools, various countries have searched for new methods. On the subject of music education in schools, there are several special systems that are recognised in the world. The Kodaly and Suzuki systems are two examples of special music education systems. The aim of the Kodaly system, which Hungarian composer Zoltan Kodaly developed, used and was fortunate enough to see the results of in his lifetime is as follows:

“Real art is powerful enough to support the progress and rise of humanity. Education in art must be made more widespread, every individual must receive the benefit of this most important invention of mankind. The primary and middle school programme in Hungary, based on the Kodaly system, devotes equal parts of the school programme to mother tongue, mathematics and music.” (Ali, 1987: 104). The principle of giving music lessons the same weight on the curriculum as the other basic lessons has also been accepted in other countries:

“Kodaly, who saw music education as an indispensable part of the general education of humanity, always took care to educate the educators in a wide spectrum of subjects. For example, in the psychology of music lesson, the future teachers studied subjects such as how, in the continually changing and moving modern society, to keep pace with the innovations and changes which would appear among the children, to feed the creativity of the child and to aim for the highest possible ratio of success.” (Ali, 1987: 105). To adopt these types of innovation and increase them in the field of music, are things which will contribute to creativity generally and the creation of new musical works. The quality of music educators, the standard of the education and educational progress will be directly affected.

Regarding the development of individuals in a music education environment, the viewpoint of the educationalists and their general attitude and behaviour has an important bearing on the results obtained. It is important to educate individuals both in school and outside school. Music educationalists, on account of their own careers, generally see the musical development of the child in terms of individual potential, producing music and consumption. The programmes generally aim to realise the highest potential of the individual. It is worth mentioning the work of the child, both done alone and in the group. When we look at the music programmes in the west, we can see that importance is given to out-of-school activities. These programmes include experience of playing chamber music, orchestra experience, bands, participation in small and large choirs and the habit of listening to concerts. All of these activities are out-of-school activities. In those out-of-school music activities, the child obtains musical experience, particularly group experience. It seems that a child who makes music in a disciplined way in a group will gain, more than group and social success, personal development (Nketia, 1974: 38).

If we observe closely those musical activities outside school, it may be productive to employ such as activities. In particular, it may be a good idea to encourage music programmes in the media which support the education in school and listening to such programmes might be encouraged. At the same time, children may be encouraged to participate as individual or group performers, or as spectators at competitions, celebrations and festivals. Participating in such events, as spectators or competitors leaves a lasting impression on their personalities. To follow closely some music recitals, conferences and seminars will enrich their musical background.

In society there are a considerable number of amateur musicians who have had a good music education and are deeply involved with music. The behaviour and attitude of amateurs may help in the development and spread of music education. Here, it might be useful to mention an interesting viewpoint with regard to amateurs:

“I can divide amateurs into three groups; the first group love music, but these individuals only turn on the music set. They never go to concerts; they prefer the perfection of recordings. The second group think that it is enough to play for their own pleasure and do not feel the need to listen to music of other people. This lack of interest equally applies to members of symphony orchestras, chamber music groups and those who play in music clubs. The third and the best category go to listen to symphonic music, chamber music and even opera. They may play in a quartet or trio or are members of symphony orchestras. They are capable of enjoying all kinds of music. Only, the number of these individuals is small. Our whole aim is to increase the number of these individuals.” (Ameller, 1974:



63). In society generally there are amateur musicians who are sensitive to music and, with their correct actions, reflect the things they have learned from music education in society generally. The existence of such individuals is an important element which helps to raise the quality of music in all countries.

Quality is a concern in every environment where music education is given. It is important that this education leave a lasting impression on people and it is important that it arouse the desire for more education. Those who have benefited from music education influence those around them, which is valuable in terms of increasing the general desire for education. Positive trances remain in the minds of those who have made music in groups, creating good memories to recall later, one of the many results of music education. It must not be forgotten that every positive advance in the field of music education opens the door to other positive developments, therefore contributing to improving the quality of this education.

Appreciation of Music, Enjoyment of Music and Emotional Interaction in Music Education

It is important for the person being educated in a music education environment to be educated from the point of view of music. One of the aims of music education is to ensure that the capacity of the individual to enjoy music increases. The person who enjoys his or her work wants to do this work continuously, is more enthusiastic and wants to do it better.

To have the capacity, while listening to music, to understand and evaluate stands in direct proportion to the quality of the music education received. Music education also plays a definitive role in the amount of pleasure obtained. To reach this level of understanding it is necessary to receive quality education and to be in the habit of listening to music with awareness.

Concerts are, from a music education point of view, very valuable occasions. At concerts, those on the stage and those in the audience are affected to a large extent. While watching a concert or while listening to music with the aid of technology, the effect of music, whether to produce joy or sadness, or alternating joy and melancholy, is known to be characterised by an emotional intensity.

In music education it is important to learn by watching and listening. One of the environments in which this is possible is the live concert. It is known that people watching a live concert, or listening to music with the help of technology, are influenced in different ways and on different levels. It may be that in the creation of these different ways of affecting people emotionally, their psychological state at the time of listening has a role to play. While individuals are listening to music, their interests, sensitivities, expectations and other such elements play a part in their being affected by the music in a particular way. Especially in the case of deriving enjoyment, when a concert is watched collectively in a large audience, whether the listeners enjoy it a lot or a little and so on may be affected are known to have an emotional content.

The concert being watched or the music being played generally affects individuals in the audience to varying degrees. Their level of musical knowledge and musical appreciation, it may be stressed, has a bearing on this. In the development of musical appreciation, some participation, in short to be educated in these matters, is necessary. Human beings feel a need for music in their daily lives for various purposes. To listen, to enjoy themselves, for spiritual satisfaction, most of the time music accompanies these needs. In that case, these elements should also play a part in learning to appreciate music (Günay and Uçan, 1977: 296-297). If that is so, a conscious attempt to learn to appreciate music would seem to be necessary, in order to connect music to the needs of people's daily lives. On the matter of learning to appreciate music by experiencing and experimenting, it seems likely that this ability would develop of its own accord. On the matter of the individual learning to appreciate music, it is known that certain things are effective such as, in order to understand music better, to study various information about music, to be knowledgeable about the instruments, or about techniques of playing instruments, to know the characteristics of the music listened to and to be interested in a particular type of music are a few things that are known to be effective. It is generally thought that those who do not have these characteristics will be insufficient in the matter of understanding and having a clear concept of music and, in comparison with those who have a greater store of accumulated knowledge, will remain amateurs. However, it can be observed that some individuals,



who do not have the characteristics mentioned above, nevertheless, on account of their great interest in music, become a good listener and observer in proportion to their understanding. To know how to listen with attention is a true art. Such an art is it that it must be learned and has a great value. Everyone hears but very few truly listen and even fewer truly understand (Lavignac, 1939: 314).

On the matter of listening it is thought that the level of education, or willingness to be educated, plays an important role. The level of ability to listen, especially at live concerts, has various effects, both on the players and on the audience. The listener and observer is the main motivator, and for this reason it is necessary educate the listener. Education for listening means education for the development of the state of civilization means to appreciate, to be aware and to share the common emotions of humanity. Education for listening to music in education to aim for happiness of humanity in every action. It is education to appreciate beauty on a universal level and those who are educated according to these principles of the common property of humanity, music and the performer, and make them more worthy of respect (Özgüç, 1984: 224).

At the moment of watching a live concert, and afterwards, the performers and the listeners experience an emotional closeness. When the audience applaud the players while they are playing, after a very effective part of the music, they put themselves in the place of the players and feel excited as if they were playing, and are effective, which is the emotional side of instrumental concerts. After the concert, the close dialogue between players and members of the audience may be explained as an important sharing of emotion.

It should not be forgotten that various duties fall to those amateurs who, in spite of not having enough musical knowledge, greatly enjoy watching and who:

“Should always behave well to those who give them so much pleasure, must value them and behave respectfully. They must truly appreciate them as well as be their friends and they must protect and help them.” (Lavignac, 1939: 315).

Individuals in musical environments where such emotional closeness is obviously experienced and felt, may measure their own musical development evaluate and in this way educate and develop themselves.

Conclusion

Individuals, who have the opportunity to acquire musical education, if that make good use of this opportunity, will have the chance to enrich their musical background. Music education, first of all, provides the opportunity for people to develop their personalities helps them to be in good relations with other people and gives them good values such as sharing with others and being willing to participate in activities. Those who after receiving education, become involved in music as amateurs, enjoy what they do, gain fulfilment and by continuing their activities develop their musical behaviours, attitudes and skills. Those who undergo music education with purpose of choosing music as a profession, doing the work they can in their chosen branch, work towards the goal they aim to attain.

Individuals in a music education environment have the opportunity, as a result of this education, to develop themselves and to influence other individuals and society as a whole. Individuals in such an environment, if they become proficient in areas such as vocal or instrumental music and composing, may contribute to the creation of new works and the formation of new vocal and instrumental groups. Those who become expert in their own field may become good members of choirs or soloists or members of orchestras, or even virtuosos, or the conductors of choirs and orchestras. They may eventually become music critics and presenters of music programmes as a result of their musical background and experience. Confident musicians, if they continue their work and studies, may eventually reach the highest level that can achieved. By hard work and finding a good environment in which to progress, they may achieve new musical successes. In music education environments where children, adolescents or adults are found, first of all, high quality and the aim to develop must be the approach adopted. Everyone, both the educator and those being educated, must be



able to benefit from advances and improvements in music education. Performers and educationalists alike must preserve their levels and at the same time take care to continually develop themselves.

Music education, beginning from its first education environment, the family, and continuing in other environments outside school, must be well-planned and carried out. The results obtained from this education must be well-assessed and better education environments must be continually created. In the school music lessons, basic music knowledge must be given to the students in the best way possible. By creating special groups or clubs in schools, a special education environment may be created for able students. Outside school, in private lessons and private courses and in some music centres and societies, quality music education may be provided. The musical capacity of individuals may be increased by founding various choirs and instrumental groups suitable for their age-group and level.

Societies and institutions can organise competitions for individuals and groups, festivals and celebrations and in this way provide motivation for the students. Preparing for such goals will stretch the capacity of teachers and students. In this way more and more careful preparation will be made necessary. An entrance examination for a choir or orchestra encourages individuals to prepare carefully and develop. To give a concert to a large audience, to participate in a live programme on television or to perform on stage are all goals which will encourage the participants to improve their performance. For the work in a music education environment to maintain a high and consistent quality, encouragement, appreciation, prizes and other forms of evaluation and reward have an important role to play. For this reason, the individuals and institutions concerned should take steps to ensure that this matter is given the importance it deserves.

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