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Members of CAUSM travelled to Quebec City in late May for their three-day Annual Conference held under the aegis of the Learned Societies of Canada. Most of the papers and discussions centered on various aspects of the conference theme, 'Music in Higher Education in Canada'. A sizeable proportion were concerned mainly with matters of academic housekeeping: faculty teaching loads, student/teacher ratios, course configurations and the like. Statistical data comparing universities across the country compiled by Brian Ellard of Moncton and Malcolm Brown of Calgary served as a useful focus for discussion. One housekeeping matter, the status of the performer-instructor in academic life, displayed some marks of a smouldering, if not a burning issue. Professor Abe Kniaz of Laval raised a series of questions to which no real answers emerged, but their number and intensity left no doubt about the mounting frustration with which many performance instructors endure an often ambiguous position on the university faculty.

The problems discussed in the meetings on curriculum were not of the kind susceptible to *once-for-all solution*, but the participants dealt faithfully with the perennial concerns of co-ordinating courses in history with those in theory and composition, of guiding students through the rigours of a demanding core programme without discouraging creativity, of producing musicians capable of using the mind... In these sessions the sharing of experience played an important role. David Keane of Kingston, for example, presented a valuable discussion of an approach to first-year theory involving history, composition and performance which has operated successfully at Queen's with annual refinement since 1971. A thoughtful paper by Istvan Anhalt of Queen's analysed data on the teaching of composition at 26 Canadian universities. In terms of a general emphasis on solid preparation in traditional techniques combined with a diversified approach to teaching he judged the situation good. He reminded delegates, however, that teaching is only a preparation, an aid to channel the flow of music from the depths of the young composer's psyche. He urged them to ensure that students be exposed to growth-provoking experience in disciplines far beyond the bounds of music, that they be encouraged constantly to work with a strong sense of honesty towards their own ideas, but disciplined always by the highest possible critical standards.

Several speakers recognised as a problem for the university the shrinking vocational horizons, in an economy no longer rapidly expanding, of graduates in music and musicology. They urged delegates both to accept responsibility for assisting students to formulate goals which are realistic and to tackle seriously the problem of broadening the scope of professional opportunity. Canada's need for orchestral players, for example, is not being served by allowing students who will surely be frustrated in their desire to become solo performers to persist in a near-neurotic attachment to the solo repertoire. They need to be de-hypnotised, Helmut Blume of McGill stressed, and directed to ensemble work where the rewards, both personal and social, are worthwhile and still relatively certain. Similarly students of musicology need to be weaned from the now-obsolete expectation of academic appointment at the conclusion of postgraduate work and challenged, instead, with the scarcity in Canada of first-rate musical scholars in journalism, radio, television and librarianship.

Among the handful of papers on topics outside the main theme of the conference, that of John Shepherd of Manchester Polytechnic appeared to offer the most wide-ranging implications. In a critique of the theories of Langer and Meyer, he attacked the notion that music is an informationally closed mode of symbolism. Using structural methodology, Shepherd argued convincingly that it is, in fact, an open mode, singularly fitted to demonstrate the dynamic structuring of social life. His cross-culturally grounded theory of the relationship between music and society outlined at the CAUSM meeting will shortly be published in book form. It deserves critical attention.

In general the ratio of criticism to information in the papers presented at the 1976 CAUSM Conference was rather less than one might expect at a gathering of academics. Nevertheless they contributed significantly to the inventory of an emerging Canadian experience of Music in the University. Participation was well worthwhile.