

"In these English Ayres, I have chiefly aymed to couple my Words and Notes lovingly together, which will be much for him to doe that hath not power over both."

(Thomas Campion, 1613)

Musica Poëtica: "... coupling the words and the notes lovingly together"

- how the use of music in the 'active concert-reading' of whole-person learning can be enhanced by an understanding of how that music was conceived.

This article spreads the net wider than Georgi Lozanov was able to do, partly because he didn't have a musicological background, partly because there is so much more recorded music available today than he had access to when he was developing his approach.

As a musicologist with experience of suggestopedic teaching, I did try to engage Dr. Lozanov in a dialogue about this on several occasions, but it seemed that - then at least - he was not ready to recognise that others might have relevant experiences which could complement his own insights.

1. Background: what's it all about?

In the world of whole-person education, Georgi Lozanov proposes that a teacher reads new material to music in two specific ways; the approach has been most-widely developed in language learning, but is just as valid in the learning of any other subject: and the approaches which use it are known under a variety of names, including Suggestopedia, Accelerated Learning, Integrative Learning, SuperLearning.

When I first came across Suggestopedia, at workshops run in Sweden by Charles Schmidt and by Lonny Gold, I was struck by how the first 'concert-reading' was essentially the same as what renaissance and baroque composers were doing, but in reverse, almost 'viewed through the wrong end of the telescope', and I thought it would make things so much simpler if people understood the connection and could reverse the telescope again. My own work outside of formal Suggestopedia has been with a whole-person approach to musical education under the theme of *Musica Humana*, inspired by the thinking of renaissance composers to show people how - in life as in music - harmony is the resolution of consonance and dissonance, how you need to hold your own voice while interacting with others producing a harmonic whole even though you are 'saying' different things - and experiencing a far greater richness just because you're saying different things. Each person has a number of voices within them, often conflicting, and you need to first recognise that conflict to be able to resolve it to a harmonic whole, an idea which might be familiar to those who have met psychosynthesis. Then when two people meet and interact, if the notes they sing, the music they make, are only pleasant (consonant) the music of life is experienced as pretty boring; so there has to be unpleasantness, dissonance: but it can be experienced in a 'safe' way, each part taking account of the discomfort of the other and helping to resolve it to comfort, 'consonance'.

At each period there have been those who codify the current practice and teach it to others, and there have been those who ignore the 'safe' tenets established by the pedants to create something new, causing alarm and despond among those who long for the established order: but the Monteverdes and the Schoenbergs and the punk-rockers have simply had a wider view of what was acceptable, and sooner or later the theoreticians have caught up the practitioners and learners have

been taught a new philosophy or explanation which serves until they feel the need to burst that bubble and create a new world-view.

2. Rhetorical music = rhetorical speech

Probably most people you meet think they have a clear idea of what 'music' is; but if you explore what it means to them, you might find a great variety of associated ideas and concepts - Mozart, Beethoven, Bach; the Beatles, Abba, House music, Hip-hop; hymn-singing, pub-singing, a choir festival, your mother humming to herself as she does the ironing, an African group of men; an orchestral concert, a street musician, a symphony of sirens on the beach; playing the piano at home, singing in the back of the coach after a school trip. Someone might have heard the music made by the wind caressing the strings of a harp or guitar, sooner or later someone will talk about the music which the waves make on the beach, a compliment might be described as 'music to my ear'. And then someone will say 'but that's not *real* music' ...

In earlier times, for anyone whose education was influenced by the thinking of the ancient Greeks - which is everyone in the western world up to mediaeval times - the concept of '*mousike*' in Greek or '*musica*' in Latin was much wider than 'music' is today, encompassing everything which has to do with culture, the arts and communication: Apollo was a kind of Minister of the Arts and he worked through nine different departments, each the work of one of the Muses - Terpsichore for dance, Erato for love-poems, Polyhymnia for sacred songs and so on. Rhetoric is a communication skill, the art of transporting your listener from one emotional state ('affect') to another, whether your purpose is political and military like Cicero, medicinal like the legendary Pythagoras stopping the youth from burning down the house where his friend was entertaining his lover, or educational like Plato (or Lozanov) choosing the style of music to fit the subject being learnt. Music is the branch of rhetoric which uses sounds, as dance is the branch which uses movement, painting the branch which uses pictures.

"As it is the task of an orator, not only to decorate a speech with beautiful, lovely and lively words and delightful figures, but also to perform well and to move the emotions and in this he sometimes raises his voice, now lowers it, sometimes speaks with a full voice, now softly and gently: in the same way, it is the task of the musician not only to sing, but to sing artistically and beautifully: and so the listener's heart and emotions are moved, and so the song may reach the goal it was made for."

Michael Praetorius (1618, tr. DK)

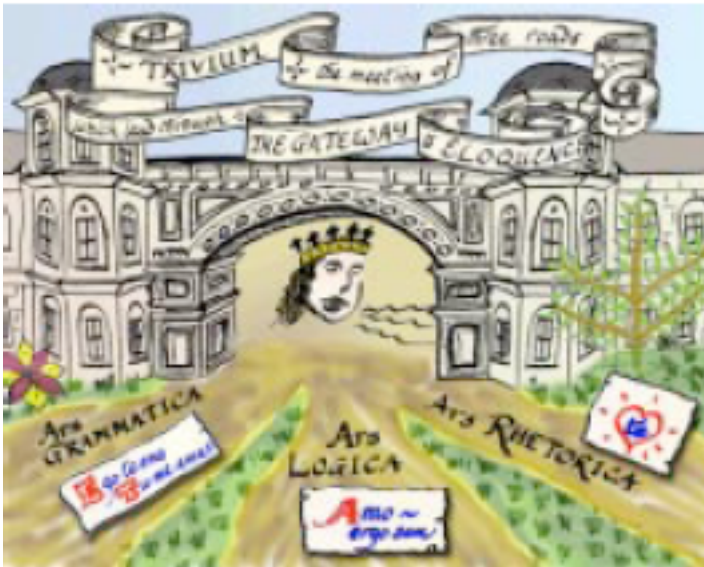
Scientists, musicians and listeners would say that there is much to distinguish speech from song, as they are used today. But for those who lived in ancient times, the only difference between speech and song is that in song you can measure accent and rhythm with greater exactness. To explore what difference it makes to adopt again the older way of thinking, can lead to exciting 'new' (i.e., old, but forgotten) possibilities for making music more natural, more easily approachable, more satisfying and more enjoyable.

As a side note, the Greeks recognised as cold reality the business of being possessed by your muse so that you can't think about eating or sleeping until your project is finished, and gave it name, 'musamania'. In a world where other kinds of selective concentration like dyslexia and DAMP are well in focus, I think it's high time we recognised again the reality and validity of musamania and stopped making people leave what they're doing just to attend to such peripheral and inconsequential matters as eating or sleeping or going to school or going to work ...

3. Rhetoric in Speech: words to move the emotions

Mediaeval education was thought of in two levels, the lower level as the crossing of three ways, *trivium* (from '*tres viæ*', hence 'trivial', of lower importance), the higher a meeting of four ways,

quadrivium. *Trivium* was the Gateway to Eloquence, the art of speaking well: today we might call them 'communication skills' - grammar, rhetoric and logic: *quadrivium* the gateway to wisdom - the mathematical arts of arithmetic, geometry, astronomy, and music. These can also be seen as four branches of mathematics (Gk. *mathematiké*, knowledge, learning), concerned with measuring pure numbers, flat space on earth, the heavens and sounds.



In its turn the concept '*musica*' in Latin was divided into three (a highly brain-friendly number of concepts as so many teachers have found):

- *musica mundana*, celestial harmony, the harmony of the spheres
- *musica humana*, human harmony, both within the person and between people
- *musica instrumentalis*, the music you hear with your ears which is made by an instrument (in the sense of something you use, the voice being considered as instrument).

From around 1400 people started digging up the original Greek and Roman statues and mosaics and vases and manuscripts, and rather suddenly everyone was writing classic Latin instead of the rather more human mediæval variety (what's the difference? - in the middle ages you can meet such gems as '*wapentacum*' for the Danelaw administrative area '*wapentake*', '*lutestringus*' for the punker who can't cope with '*chorda testitudinis*', and instead of the classical '*felix domestica*', we have '*cattus ignis*' for the household or 'fireside' cat ...). This rebirth of the classical experience is what the word 'Renaissance' refers to.

In today's world, many people think of the ability to speak in public, and to do so in such a way as to move an audience, as a rather special skill, given only to a few. But in earlier times every educated person had developed his language- and communication-skills to a mastery of composing both verse and prose; and to performing - both reading poetry aloud and making a speech. Many of the tricks of everyday language were polished as rhetorical techniques - similes, metaphors, repetitions, living descriptions - and their use was firmly established as the basis for life at court, in the church and in academic circles.

'The Roman Empire became great because the Caesars were skilled orators': and for renaissance writers, the model orators were Cicero, the Hitler of the ancient world, active in the power struggle around Julius Caesar, and Quintilianus, a 1st century Martin Luther King, and tutor to the Roman princes. When the Romans later adopted Christianity as the state religion, their language became the international language throughout the spiritual empire of the Roman Church, which, of course,

reached places where the military of the Roman State never did; and the grammatical, poetical and rhetorical doctrine of Latin, for better or worse, became the model for all the western languages.

The pronunciation of Latin in each nation was characterised by its local mother tongue: but the Italian was considered the model to imitate.

"To all skills belong three things: *Natura, Ars sive Doctrina, Exercitatio*" - nature, knowledge and practice. Later authors taught that art - the application of human skill - must replace nature: but to the renaissance creator, art comes into the picture only at the point where nature is no longer adequate.

The emotions which rhetoric was used to arouse were also clearly recognised and even catalogued: some teachers said there were lots of them, Boëthius (c.500) reduced them to four:

- two positive: joy and sorrow
- two negative: hope and fear

NB sorrow is seen as positive, because it leads to catharsis, healing through mourning; hope is seen as negative because it is based on uncertainty - to know is positive...

The emotions show themselves naturally and one notices their various signs, such as skin color, gestures, the voice's melody or accent, rhythm, emphasis, etc.

The closer the performer imitates nature, the more he moves the emotions: a distinction is made between different styles, which are appropriate in different situations: decorum.

To begin with our model, eloquence, one way to consider speech is to distinguish between speech pure and simple, *oratio pura*, and its ornaments, *ornamenta orationis*. These are partly the figures of speech (metaphor, simile, exaggeration etc.), partly such aspects as form, appropriateness (decorum), and elegance: and the performer needs to recognise them, to be able to bring out their effect in performance.

Spoken rhetoric is far from dead, even in the busy modern world: if you listen to a spiritual leader, a leading actor, a persuasive politician - whatever the value of the content... : Ghandi, Lawrence Olivier, Margaret Thatcher... Or, most surprisingly, country singer Dolly Parton, who revealed the model for her stage shows - which come complete with surprise fireworks - as "Make 'em laugh, make 'em cry, scare 'em to death, and go home!"

The fact that it has in later times become normal to consider rhetoric as 'empty', is a result of its misuse and devaluation, rather than any reflection on its intrinsic value: nothing stops us reaping great benefit from using it in a sensible way today.

4. Rhetoric in Music: notes to move the emotions

On the musical side people in the Renaissance found it was no longer to enough to say 'make your melody fits the words' in the old general and unspecified way; instead they started asking exactly what were the sounds which moved stones, which caused the walls of Jericho to fall, which stopped the jealous lover from burning down his friend's house? The idea was firmly established that a skilled rhetorician could sway his audience to any state of mind, so then was born the idea that if music could reflect the text well enough maybe it could have the same effects. This coincided with the efforts of reformers within the Catholic church to replace the existing elaborate muddle which mostly just showed how clever the composer was, with a clearer texture in which the various singers in a polyphonic piece were at least singing more-or-less the same words at the same time: Palestrina's 'Mass for Pope Marcellus' is one example often quoted in music histories. One leading centre for experiment was the noble academy at the court of Count Bardi in Florence known as the Camerata, with composers such as Caccini, Cavalieri and Vincenzo Galilei (father of the astronomer), whose produced the first operas with their new style of *favolare in musica*, 'telling a

story in music' further developed in Venice where Claudio Monteverde was head of music and people like Heinrich Schütz came from Germany to study.

Every educated person had learned the basics of spoken rhetoric before he turned to music and the functions and practice of music corresponded to those of poetry and rhetoric; at the detailed level, the old teachers described the connection in phrasing, emphasis, breathing, length of syllable and note, ways of teaching and so on. Some remnants of this tradition can be traced in modern 'art' singing, where it is sometimes possible to hear the words; but in 'art'-music generally 'expression' has become a standard cliché, such that a composer can mark a piece with nothing more precise than 'con espressione', and a teacher can say 'I can't tell you what you're supposed to express - just play with expression'.

On the other hand, writers from Ganassi in the 16th century to Mattheson in the 18th make it quite clear that the criterion of a good instrumentalist was not only that the listeners recognised what specific emotion was being expressed, but that they even understood the individual words.

At the same time the languages of both speech and music have always been used at a more superficial level, simply to give pleasure to the ear or the mind: consensus and practice have swung like a pendulum between the two extremes - clarity versus simple beauty.

Music was taught in three stages of complexity:

- *contrapunctus simplex* - note-against-note in even rhythm, as in a traditional hymn like 'O God our help in ages past'
- *contrapunctus floridus* - 'flowering counterpoint', with added ornamental notes
- *musica poëtica, musica rhetorica* - adapting the notes to suit a text.

And particularly at this third stage, the ornamenta orationis, the ornaments of speech, have their counterparts in music: and the musical performer had to recognise them to be able to bring out their effect in the musical performance:

- *decorum* is concerned with choice of an appropriate rhythm, key, instrument, tempo, in relation to the basic mood and purpose of the piece: so, for instance, flutes were used for music about shepherds, triple time was associated with happiness etc.
- *elegantia* are the *passaggi* - elaborate runs, variations, trills, usually on a note which expresses a long syllable etc.
- and the *figuræ* are concerned with how a composer departs from the basic practice, and uses 'licence' - freedoms - to express the text.

There was a basic practice which everyone learned first, music in which everything was as expected with no surprises, like the *oratio pura* of speech:

- melody which moved by step, always going to a neighbouring note without jumping
- rhythmic unity, notes of the same length
- a basic 'white-note' scale
- consonant harmony, together with a very few dissonances conventionally handled - suspensions and passing notes
- rests and pauses only at the end of a phrase, before starting again

And then there was music in which the master took *licentiæ*, artistic licence:

- unexpected leaps in the melody
- rhythmic variation, notes of different lengths
- occasionally altered notes, sharps and flats
- unexpected dissonance
- rests within a phrase, e.g. *sospirium*, a sigh

An example from a modern master which demonstrates all of this is Henry Mancini's music to the 'Pink Panther'.

Most remarked on of the musical 'figures of speech' was hypotyposis, the bringing to life of a story, which might use all the unexpected features at once - a sigh, sudden quick notes, a chromatic alteration, an uncomfortable leap, a dissonance handled irregularly - the mark of a Monteverde, a Schütz or a Matthew Locke...

So a practice was built up for phrase lengths, melody, harmony, form and so on, all dependent on 'text thinking': and this practice is used even when you later compose without a text - a violin sonata is essentially the same thing as a solo madrigal, though without a text and with a larger range which reflects the physical capabilities of the instrument rather than of the voice.

Since this rhetorical tradition largely died out during the 19th century, the implications of all this have often not been clear in modern performances of music created in older times: but when they are understood, the performer

- considers the basic mood of a piece
- phrases, emphasises, breathes as you do when you speak in public
- traces the rhetorical figures in the written music - i.e. everything which is not usual - and exaggerates them as an actor or any other orator does.

When looking at the musical notes, the performer notices first which are the basic consonant harmonies; and then where there are dissonances he emphasises these a little, so that the following consonance will be all the sweeter; where there are *passaggi* - groups of running notes, often four or eight, to link the main harmony notes - he makes these a little softer and a little shorter, so that the listener is clear about which is the main note, corresponding to the syllable in the text.

Remembering that the basic style of melody is moving by step, any leaps he sees will be slightly more articulated, in a hierarchy so that the greater the leap, the more a special point is made of it; similarly with any occasionally-altered note, flattened or sharpened - in a hierarchy depending how far from the basic scale they are. And again the same with any unusual rhythms. All these features will have been put there for a special effect by the composer, to reflect a feature of the text - whether it is an actual text written in near the notes, a text imagined by the composer, or the resonance of all the clichés floating around in the composer's consciousness as he wrote an instrumental piece...

This can mean adopting the maxim that things must be ten times as large as life on stage, if they're to appear life-size when they reach the listener: or it can mean adopting the harpsichord and organ player's technique, of articulating by the use of silence - a note which comes after a longer pause has greater effect, even if it is no louder: you don't need to shout out your great surprise, you can just keep silent a moment longer than anyone expects - - - and then whisper it ...

Everything is done with decorum - appropriate to time and place, to company and situation.

As Vincenzo Galilei put it,

'go to the theatre... observe, when one quiet gentleman speaks with another, in what manner he speaks, how loudly, with what gestures, and how quickly or slowly... notice how the angry or excited man speaks, the married woman, the girl, the child, the lover speaking to his mistress ... examine them with care... to select the form which is fitting for the expression...'

The question of 'how far to go' is one of personal judgement, of course: even among those who recognise the rhetorical basis of early music in their modern performances, there are the two extremes of 'reservata' and 'concitata' - the 'cool' and the 'excitable', and advocates of each find the other's taste questionable.

And this dichotomy is part of the historical tradition too. To Monteverde's generation, around 1600, the artist must be possessed of a genuine passion at the moment of creation, and the performer must recreate it in the moment of performance; but 'serious' musicians poked fun at the comedians who took the dramatic element so far as to point upwards when they said heaven, and growl in their throats enough to frighten a child when they pronounced 'hell'. To Quantz, in the mid 18th century, the kind of expression aimed at was a polite public representation of something which once had been private and genuine - 'Can you imagine anything so disgusting as a display of real emotion?!': while for his colleague at the same court, CPE Bach, in theory at least it was still the expression of genuine feelings which was the goal.

An emotional experience is the model for natural speech; natural speech is the model for rhetorical speech; rhetorical speech is the model for singing; and rhetorical singing is in its turn the model for playing: the whole way of singing, including the pronunciation of vowels and consonants, is applied when you play a part which has a text - or when you imitate another part which has. Remember, the listeners expect to be able to understand the words which the player pronounces.

Without a text, whether singing or playing, the performer applies the same habits which were built when using a text - consideration to the basic mood, the formation of the syllables, phrasing, pausing, accent, breathing, the performance of rhetorical figures.

"All very interesting", I hear you say, "but how can I use all this?!"

It is quite simply that is part of this same process: whereas the renaissance or baroque musician was starting with an existing complete text and wedding the music to it, the performer of the active concert-reading in suggestopedia starts with an existing complete piece of music and weds the text to it: and the more you understand a piece of music that you think of using, the more closely you can wed your text to it, 'coupling the notes and the syllables lovingly together', the more effective your presentation of spoken material to it.

The renaissance musician learned the text by heart, the suggestopedic teacher learns their piece of music by heart: with your mp3-player you can sing its melodies to yourself as you wash up or jog round the block or have a bath. You can dance to it, on your own or with supportive like-minded colleagues; you can paint or draw it - just let the pen, pencil or brush, or your hands or fingers, travel over the surface - it might be paper, a white-board, a sand tray, a pavement, a beach, whatever.

To begin with you'll perhaps be aware of the superficial rhythm of the melody, the fastest elements often make themselves most strongly felt: and you can place your superficial syllables, as if you would recite a crisp and incisive 'and so we're off!' to the beginning of Beethoven's 5th symphony, or a gentle 'just - en - joy' to the slow movement of Mozart's *Kleine Nacht Musik* (in practice of course you will let the music establish itself in the mind of the listener before you start to contribute the text).

But then you may notice that there's another rhythm, deeper down like the swell of the sea under the surface waves, with the one biggie in every seven, perhaps the regular division of the music into groups of regular beats - if you read music you may see that these correspond to a bar of the music, or a regular group of bars; so you can make sure your phrases agree with those, leaving space so the music and words can come to a pause together rather than rushing on over the break: since it's the sounds of the words which are the major point in the active reading, it's not of the first importance that the meaning follows the musical phrasing here, though with a bit of practice you can get that to fit too - and indeed there are people who can be completely blocked if they don't fit: I was one when I first heard Charles Schmidt's presentation.

Eventually you might notice the even deeper-level rhythm of when major phrases or sections begin, like the monthly cycle dictated by the moon or the even longer ones dictated by the seasons. And

when you feel those, you can make sure that you present the text so that major phrases and sections coincide with the music - that's the advanced course and involves some pretty sophisticated double-planned master-juggling ...

One major factor in all this is that the text which a composer used was often a poem, with its syllables in a regular auditive pattern - as its most basic you might recognise a pattern strong-weak or weak-strong (the old Greek names for these don't really help us as long as we recognise them), like

i THOUGHT i SAW a PUssy CAT
a -CREEPIng UP on ME

where you can simply place a strong syllable on every strong beat in the music, the places where it's natural to tap your foot or clap your hand if it's that kind of music. But normally you'll be presenting prose texts, of course: so how does that fit? In music, the composer often wrote long freely flowing melodies like a Palestrina motet or Allegri's Misere or Mozart's Requiem: but the chances of your finding something that naturally fits your text like that are pretty remote. Instead you can let yourself be influenced by the older kind of poetry, the kind that was native to Anglo-Saxon England before the Conquest and indeed was still used longer after Chaucer introduced the Italian way of counting the total number of syllables in every line: this approach counts only the strong syllables in every line, and there are usually four of them, like

PEter PIper PIcked a PEck ...

Actually it makes more sense to think of four beats in each line, because sometimes the fourth strong syllable is missing, though you still observe the beat where it would have been: in

aROUnd the RAgged ROcks
the RAgged RAscal RAn

there are only six strong syllables, but you say it with eight beats:

aROUnd the RAgged ROcks [HUSH!]
the RAgged RAscal RAn [HUSH!].

One line may even have twice as many syllables as another:

DIP DIP DIP
MY Little SHIP
SAILing ON the WAtEr
LIKE a CUP and SAUcer

You will perhaps have noticed by the way that in this style the rhyme may be at the beginning of the word instead of at the end as in the Italian style: and why not?! - whatever is there to make a point, you bring it out in your delivery.

If you're working with a Latin language like French or Italian or classical Latin you might have learnt that the poetry of your language is measured in long and short syllables and not weak and strong like English or German or mediaeval Latin; if that way of analysing things makes sense to you and you actually think like that, that's fine, you can place a long syllable on an accented note of music, or on a long note of music, and both will normally work fine: that's the same freedom the composers took when they set texts to music.

The application of this to a prose text is that you have a very organic way of coupling it lovingly to the music if you deliver your prose as if it were mediaeval poetry, but emphasising the strong syllables - or the long syllables - and filling in with spaces to make it fit. When you first try this, you might find it helps to write it out on a big sheet, perhaps of flip-chart paper, with lots of space

between the rows, and put a bit coloured bubble round each strong or long syllable, and a small bubble in a different colour round the weak or short syllables, or groups of syllables.

As a quicker and simpler method once you get the hang of it, you can just mark an accent above the strong/long syllables, and in time you'll see and hear these groupings without needing to mark them at all; but hopefully in the meantime you might have noticed that the analysis into two strengths or lengths is woefully inadequate, and that you're working with at least three values: your bubbles might have become compound ones showing one major syllable, a couple of medium strong ones and a little bevy of weak ones -



Not the easiest thing in the world to explain in writing: by the time you read this I hope there will be some animated and sounding examples at www.new-renaissance.net/activeconcert

Choice of repertoire

In his work Dr. Lozanov only talks about music from the Viennese classicists like Mozart and Haydn for the active concert-reading and high baroque works for the relaxed concert-reading; this reflects the results of his experiments of course, but his experiments were limited by the range of music and musical knowledge which he had access to in his culture and time, communist Bulgaria.

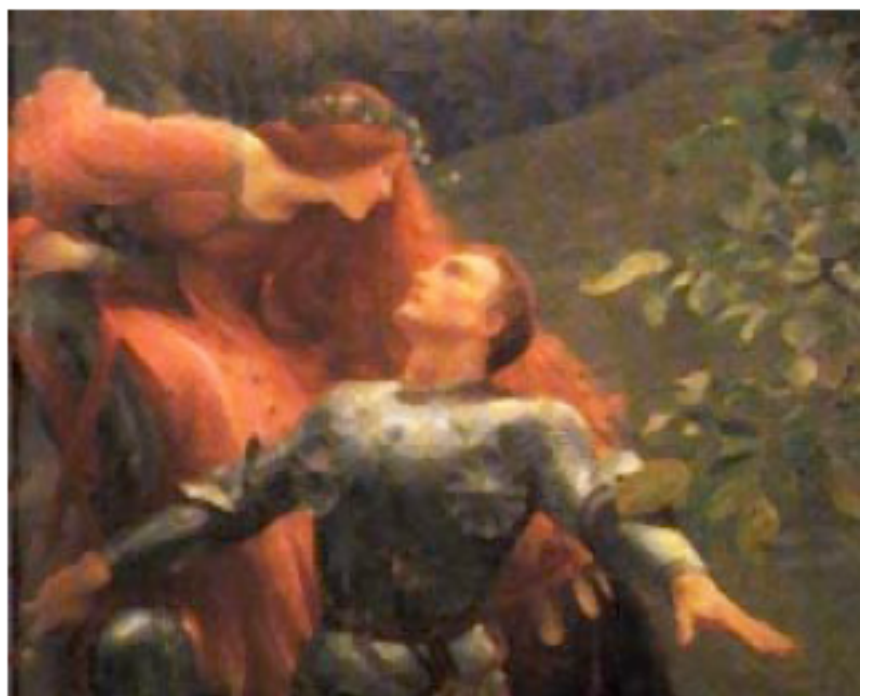
Since then there has been a revolution in the world of historic performance of early music, so that two things have happened which it seems he never even had a chance of hearing:

- one is the whole vast new repertoire of music has become available;
- the other is that early music is often performed in exciting ways which reflect the thinking of the people who first produced this music, rather than in the 19thC tradition which permeated the world of 'classical' music at the time Lozanov was developing his revolutionary ideas.

In particular the music of two periods present a fascinating palette of choice which repays attention: one is the earlier baroque period, from 1600-1700, music by composers such as Dietrich Buxtehude, Matthew Locke, Jean Baptiste Lully, who had a much closer connection to the rhetorical tradition and is much

more clearly based on 'text-thinking' than that of Mozart and Haydn's time. The other is the style called 'rococo' or 'gallant', used by Mozart's father Leopold and the sons of Sebastian Bach - notably Carl Philip Emanuel - between about 1730 and 1780, which feature a great richness of contrasting melodies which is not part of the baroque style, together with a sense of 'not a note too much' and a freshness which many find missing in the classical period.

We also need to recognise that the





means of expression used in earlier music are much more delicate and subtle than those of later music: we are looking, not at a Wagnerian chorus of blacksmiths banging their anvils on the banks of the Rhine, but at a gossamer trio of Graces weaving filigree figures in a sylvan grove.

"To go from Romantic music to early music is to leave aside oil painting for a while to discover the nuances of drawing"

(Morgan Niklasson)

Different ways of doing things = Different national styles

As time went on, national characteristics grew up, especially in the Baroque era. The Italians dared to express the sharpest feelings in music: the French preferred simply to flatter the ear. The Italians used elaborate *passaggi* to join up the main notes, while the French preferred to polish a single note. The French developed the sweetness of the flute and oboe: while the Italians concentrated all their genius on developing the art of the violin. The Germans imitated the French and the Italians by turn, keeping a clear distinction and even exaggerating the differences: while the English synthesised the best of each, distilling the result into something quite their own.

These differences are hard to capture in writing: but they become rather clear as soon as you hear them and have an idea what you're listening for.

It's also interesting to note that while the Italians did it, the Germans wrote about it: i.e. the Italians created new freedoms, simply because they felt right, while the Germans tried to systematise the practice of the Italians, giving Greek names to the licences by comparison with the rules of speech: but these hardly do more than catalogue the effects of the different licences after the event. So we have a modern Europe in embryo, where the Italians are busy creating, the French are busy polishing, the Germans are busy systematising what the others do, and the English are busy making a compromise of the whole lot.

I suspect there is a deal of research waiting to be done on which music styles may be most effective when you're learning the languages of Eastern Europe, Asia, African, Polynesia ... There are of course special considerations about memory hooks which western classical music activate in some cultures: as I understand it, the essential factors which determined Lozanov's choice of the Viennese classics for the first concert-reading are

- that there is contrast
- the atmosphere is active
- that there is a sense of order
- instrumental music to leave the text area of the brain uncluttered
- that predictably negative associations are avoided

But Lozanov wasn't able to work in all cultures or with all generations: of course Mozart works more-or-less for Finnish and Russian and even for Japanese: but the short experience I had of

hearing suggestopedia Japanese with Japanese music certainly gave me a completely different entry into the culture than I had otherwise had.

And while it may seem obvious to avoid music in which voices singing words, don't let's forget that it can have a real value in other parts of a course, as a background to activities, setting atmosphere when people come in and leave the room and so on. Folk music and World Music too, of course.

"This above all: to thine own self be true": use Dr. Lozanov's insights, they are revolutionary and empowering and the world needs them, and Dr. Gateva inspired very many teachers and learners: but it's not Lozanov standing in front of your students, and it's not me - it's you, and they're your students and it's you who knows them, if they're not self-motivated and well-behaved middle-class adults who feel comfortable with the sound an opera-singer makes, they may not react just the way the book says. Only you can judge what works for you and your situation.

*"And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell"*

For further reading:

Musica humana: www.new-renaissance.net/musica_humana

Musica poëtica: www.new-renaissance.net/musica_poetica

Musica pedagogica practica: www.new-renaissance.net/musica_pedagogica_practica

How the brain works: www.new-renaissance.net/brain

Georgi Lozanov: www.new-renaissance.net/whole_person_education



David Kettlewell

- harper, conductor, musicologist and whole-person educator, David was professor at Tartu University in Estonia where he showed how with a relaxed whole-person approach people could do what they previously thought was impossible - despite their unique legacy of 500 years of Lutheran repression topped off by 50 years of Stalinist repression - whether this was learning a language in a few weeks for people who thought they were dyslectic, producing an opera with people who thought they were tone-deaf, decorating with frescos the walls of a course-centre with people who thought they couldn't

paint, or simply getting former enemies to live together in harmony. He has given teacher-training workshops from Seattle to Nizhny-Novgorod, from Stockholm to Buenos Aires, and has twice presented at SALT conferences together with Karin Skoglund and Lonny Gold. He was founding chairman of the Swedish association for whole-person education SOHL, represented SEAL in his work in Russia, and was involved in the founding of SEAL-Argentina. Revelling in his English cultural background English, he lives in a timber farmhouse in the north of Sweden where he has had sheep and goats and explored which traditional crafts can still be valuable today, from baking bread to making cheese, from sewing in sheepskin to mixing your own paints; under the theme 'The New Renaissance' he shows how people can enrich their lives by doing a wide variety of things

rather than specialising in just one, under the theme '*Musica Humana*' he shows how metaphors from the musician's way of thinking can help promote human harmony in general. These days his main interests are exploring effective ways of educating the whole-person through film, multimedia and the internet, and sailing in the breathtakingly beautiful fjords and islands of the High Coast.

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