

## Active Participation in the Emergence of Musical Phenomena: A Commentary and Guide (1994)

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It is intended that this work be used by students of music, and specifically, by students of conducting. For that reason, it is both epistemological commentary and developmental guide.

Part A of the study identifies a perceived deficiency of *artistic feeling* in contemporary musical life. It argues that human consciousness is a continuum which, as it evolves, develops modes of thinking which it believes to be appropriate for human existence in the world at this time, a contraction of consciousness rather than, as is commonly thought to be the case, an expansion.

The commentary argues, correlatively, that in seeking *freedom* from dependence, consciousness has not only developed thinking which it believes to be applicable to *all* human endeavour, but has unwittingly accommodated modes of thinking which are singularly *inappropriate* for the creation of *artistic* as distinct from *acoustic* phenomena.

The discussion centres on the cognitive confusion in formal education and in musical life generally, a situation which, it is contended, has grown out of failure firstly, to recognize the abovementioned cognitive distinction, and secondly, to formulate epistemological questions in a manner which might lead to the explication of musical knowing, or that which enables us to *be* musical prior to any speculation about what music *is*.

Part B of the study, which grew out of a period of phenomenological research, takes the form of a *corrective* to the hidden presupposition that musical artistry is an expression of *self* dependent on *unconscious inspiration* rather than a liberation of potentially perfect, and therefore, objective tone-forms, whose actualization in sound is reliant on *conscious* acts of *imagination* leading to *intuition*.

For musical purposes, the retrieval of this lost but essential mode of thinking is possible only through the acknowledgement of a more capacious, qualitative concept of knowing, and in the systematic education of previously neglected inner faculties.

As a method, Part B of the study is an experiential response to the questions, 'How does a musician know a musical tone?' and 'Can this knowledge be drawn on to enhance performance?'