

like those of fourteenth-century Europe; but also the possibility for a sublime opportunity: that of eliminating from the face of the Earth, once and for all, all forms of usury, speculation, slavery, and every oligarchic form of government. These are the only two choices.

We called this seminar to launch a national cultural movement to promote the new cultural and moral paradigms that will define a world of progress and development, whose purpose will be to awaken and give direction to the creative capabilities of the entire population.

Therefore, we begin from the commitment that Classical education should be government policy, extended to every home, including the most humble. This initiative is nothing more than the reviving of the spirit of our Constitution, which in Article III establishes that democracy is not merely a system of government, but a way of life based on the constant economic, social, and cultural improvement of the population. The great periods of the flourishing of nations have depended historically on the dissemination and institutionalization of the Classical principle in art and in science. The growth of populations and their improvement have gone hand in hand with this principle.

It is, therefore, appropriate to begin this seminar by defining what we mean by Classical.

In referring to music, some confused individuals confer different meanings on the term "classical" which are, generally, absurd. For example, the tendency to suppose that "classical" is "the best of an era," such that, accepting this postulate, one can assume that there exists "classical" rock, "classical" bolero, and even "classical" rap. Ask someone from the generation of '68 activists for the name of a classical artist, and they will surely mention John Lennon.

Others maintain that "classical" refers to a sharply determined period of history; this definition is stubbornly repeated by many of our music institutions. Those who accept this interpretation see history as if it were a department store: Here we have the pre-Renaissance, then the Renaissance, and then the Baroque, while over here we have the Classical, followed by the Romantic, and then Modernism, Atonalism, and most recently, Deconstructionism, according to which any kitchen utensil can serve as a musical instrument.

The fact is that the word "classical," in its strictest sense, refers to all artistic and scientific forms, including the art of governing, which are congruent with the method of thought

A call for action

Participants in the seminar "Classical Music and Excellence in Education," held in Mexico City on Oct. 10 by the Schiller Institute and the Schola Cantorum of Mexico, issued the following declaration:

WHEREAS:

1. the musical legacy of the universal classics represents a cultural patrimony that should be preserved, enriched, and shared;
2. Classical compositions possess a coherence based on physical principles and perceptions which are generally valid in the fields of art and science;
3. listening, practicing, and studying Classical composition encourages the development of reason and sensitivity in the individual, and consequently increases his or her potential to contribute to human progress;

WE DECLARE:

- I. Musical education should be the object of systematic and ongoing research;
- II. Musical education should be mandatory, taught as an individual subject, in kindergarten, primary, and secondary schools;
- III. Musical education should be oriented toward the

development of skills necessary for listening, performing, and understanding great Classical works;

IV. Musical education and the spread of music should be strengthened, and premised, among other things, on the following guidelines:

- a) proper training of musical pedagogues;
- b) creating well-paid positions for the research and dissemination of music in an environment conducive to musical education;
- c) Production of high-quality teaching materials for musical education (recordings, instruments, scores, texts, games, etc.);
- d) making Classical music available through the school system, the community, and the communications media;
- e) control of sound contamination in homes, workplaces, public transportation, public gardens, playgrounds, and national parks; and
- f) participation of associations of music teachers in decisions related to musical education.

V. The chief obstacle to allocating funds for restoring Classical music education to the basic curriculum is the budget cuts imposed by the International Monetary Fund. We therefore propose [the creation of] a New, Just International Economic Order, for which we shall fight.

VI. Discussion on the issues discussed here should be encouraged in every region of the country, reproducing events such as the "Seminar on Classical Music and Excellence in Education," and the "Youth in Harmony" concert.