Info

ISME CMA seminar: Community Music in the Modern Metropolis

Most music education in the world has been organised around the great tradition of Western classical music. This has led to an infrastructure that extends not only from Vienna to Los Angeles, but also from Cape Coast to Kuala Lumpur. Unfortunately, this solid structure has its limitations in terms of flexibility. As a consequence, many large institutions for music education at all levels have difficulty in responding to new social and artistic realities, especially in the multi-ethnic, multi-musical cities at the beginning of the third millennium. By its very nature and practice, community music can play a major role in leading the way to new approaches to music education across the board.

This was the central thought behind the Community Music Activities (CMA) seminar in Rotterdam, the Netherlands, 5-10 August 2002. The target gorup consisted of international professionals from various areas of music education. All participants were actively involved in the seminar, where everyone brought in their own experiences in formal and informal ways. The seminar had the following subthemes:

- Key issues and definitions of community music, defining the parameters
- Community music in practice and institutions for music education
- Community music, cultural diversity and identity
- Community music and policies of funding
- Community music and new teaching methods

The seminar was organised by Rotterdam Conservatoire. As an institution for higher music education, the Conservatoire has experience with all sorts of music: classical, jazz, pop, and world music. Since twelve years there is a separate department for world music with programmes for tango, flamenco, latin, Turkish and Indian music. The conservatoire is currently involved in the development of a music programme in secondary professional education, with a focus on community music.

The seminar programme as well as papers and presentations are published on this site. A full report is expected soon.

ISME Homepage: www.isme.org

Top

Conference programme

The full programme of ISME CMA seminar 2002 is published on this page.

Read more

Top

Papers and presentations ISME CMA 2002

All papers and presentations of the ISME Community Music Activities seminar are published on this page.

Read more

Top

Contact list ISME CMA 2002

Participants and their e-mail addresses:

Read more

Top

Papers and presentations ISME CMA 2002

All papers and presentations of the ISME Community Music Activities seminar are published on this page.

By author / presenter, in alphabetical order:

Akosua Addo - "University-Community music partnerships": http://www.worldmusiccentre.com/uploads/cma/addo.PDF
Margarete Arroyo - "Community music inside a school context, questions and challenges for the music education": http://www.worldmusiccentre.com/uploads/cma/arroyo.PDF
Cindy Bell - "Queens College choral society, a working partnership between community chorus and college": http://www.worldmusiccentre.com/uploads/cma/bell.PDF
Don Coffman & Monte Mumford - "Community and school music wind bands, making and maintaining effective, complementary, rewarding relationships": http://www.worldmusiccentre.com/uploads/cma/coffman.PDF
Lioubov Dodonova - "Features of conductors' work with amateur music groups in countries without traditional music": http://www.worldmusiccentre.com/uploads/cma/dodonova.PDF
Steve Garrett - "Creating a new meaning for 'music' in the schools of Wales": http://www.worldmusiccentre.com/uploads/cma/garrett.PDF
Sean Gregory - "Collaborative approaches, putting colour in a grey area": http://www.worldmusiccentre.com/uploads/cma/gregory.PDF
Lee Higgins - "Towards community music conceptualisations": http://www.worldmusiccentre.com/uploads/cma/higgins.PDF
Phil Mullen - "Music from the 4 corners, experiences of running a multicultural community music ensemble": http://www.worldmusiccentre.com/uploads/cma/mullen4corners.PDF
Phil Mullen - "We don't teach we explore, aspects of community music delivery": http://www.worldmusiccentre.com/uploads/cma/mullenteachexplore.PDF
Vania Muller & Dra Jusamara Souza - "The relationship between music and street children and adolescents": http://www.worldmusiccentre.com/uploads/cma/muller.PDF
Nur Intan Murtadza - "Gamelan, a community music activity that became part of the world music curriculum for Toronto's schools": http://www.worldmusiccentre.com/uploads/cma/murtadza.PDF
Betsy Oehrle - "Ukusa's future, funding relative to the historically disadvantaged": http://www.worldmusiccentre.com/uploads/cma/oehrle.PDF
Helen Phelan - "Anail De, the breath of God, a sacred music festival and cultural diversity in Ireland": http://www.worldmusiccentre.com/uploads/cma/phelan.PDF
David Price - "A quiet revolution, an overview of current community music initiatives in the UK": http://www.worldmusiccentre.com/uploads/cma/price.PDF
Kari Veblen - "Apples and oranges, solar systems and galaxies, comparing systems of community music": http://www.worldmusiccentre.com/uploads/cma/veblen.PDF
Katherine Zeserson - "A passionate exchange, participation, power, progress and great music": http://www.worldmusiccentre.com/uploads/cma/zeserson.PDF

Top

UNIVERSITY – COMMUNITY MUSIC PARTNERSHIPS

Akosua Addo

UNIVERSITY - COMMUNITY MUSIC PARTNERSHIPS (Summary)

Partnerships between communities and universities are taking place largely in urban areas. Community partnerships play significant roles in creating diverse contexts for music teaching and learning. The Minnesota Orchestra, a professional orchestra in Minneapolis, Minnesota has long active history of educational and community outreach programs. Using funds from an endowment provided by George and Jevne Pennock, the University of Minnesota (UM) Music Education Division in collaboration with the Minnesota Orchestra established the Pennock Listening Project for local schools in 1996. As part of the program, music education students in the UM Elementary Methods class write curricula and teaching materials for a series of Young People's Concerts, and gain valuable classroom experience as workshop facilitators.

Workshop materials reinforce concepts before the concert. Program organizers and educational professionals realized that a small but growing student population—home schooled children—was not being served by this traditional approach to community outreach programs. Home school concept and changes in public school organization demanded fresh thinking, and that pre-service music education teachers require skills to serve populations beyond the public or private classroom environment. For these reasons, the orchestra's outreach program established a workshop for both children and parent-teachers in home school education.

In this report, I will a) give a brief overview of the Pennock Listening Project, including the establishment of goals and objectives in the context of a university-level music methods course; b) describe program planning and implementation efforts to reach members of the home school community in and around Minneapolis and St. Paul; and c) summarize the educational value of this collaboration and its effects on the lives of individual students, their parents, and the UM/Minnesota Orchestra partner institutions.

A review of Pennock Listening Projects progress reports, the current literature on home school music education, responses to a questionnaire survey filled out by the parents of home schooled children, responses to a questionnaire survey filled out by UM music education students, and curriculum materials provided by the Minnesota Orchestra to home school educators provide the information for this final report.

Introduction

The Minnesota Orchestra, a professional orchestra in Minneapolis, Minnesota has long active history of educational and community outreach programs. Using funds from an endowment provided by George and Jevne Pennock, the University of Minnesota (UM) Music Education Division in collaboration with the Minnesota Orchestra established the Pennock Listening Project for local schools in 1996. As part of the program, music education students in the UM Elementary Methods class write curricula and teaching materials for a series of Young People's Concerts, and gain valuable classroom experience as workshop facilitators.

The Spring 2001 concert program, entitled *How the Gimquat Found Her Song*, describes the efforts of a bird who finds her own song with the help of a magician. The story, an original production of a troupe known as the Platypus Theater, uses excerpts from Debussy's *Prelude : Afternoon of a Faun,* Mozart's *Marriage of Figaro Overture,* Ellington's *Don't Mean a Thing,* Tchaikovsky's *Symphony No.4, Mvt 4,* Beethoven's *Symphony No.5, Mvt 1 ,* Bizet's Prelude from *Carmen,* Vivaldi's Spring from *Four Seasons*, and Lloyd-Webber's Phantom from *Phantom of the*

Opera to trace the bird and magician's journey from a monastery to Leipzig, Vienna, Berlin, and New Orleans.

The Fall 2001 concert program, entitled *Music, Noise and Silence*, was designed for Children in kindergarten to Grade three. The theatre company *Magic Circle Mime Company* together with the Minnesota Orchestra's performance of *e*xcepts from Suppe: *Poet and Peasant overture*, Mendelssohn: *Dance of the clowns*, Bach/Stokowski: *Little Fugue in G*, Strauss: *Pizzicato Polka*, Strauss: *Blue Danube Waltz,* Ives: *Country Band March,* Mendelssohn: *Wedding March* , Grofe: "*Cloud Burst" from The Grand Canyon Suite* led children to become aware of the sounds, and silences which make music.

Workshop materials were designed to reinforce concepts taught in classrooms well before the concert date. However, program organizers and educational professionals realized that a small but growing student population—home schooled children—was not being served by this traditional approach to community outreach programs. Their conclusion was that the home school concept and changes in public school organization demanded fresh thinking, and that pre-service music education teachers require new skill sets to serve special student populations beyond the public or private classroom environment. For these reasons, the orchestra's outreach program established a workshop for both children and parent-teachers in home school education.

Community partnerships play significant roles in creating diverse contexts for music teaching and learning. In this report on one such partnership between the UM Music Education Division and the Minnesota Orchestra, I will a) give a brief overview of the Pennock Listening Project, including the establishment of goals and objectives in the context of a university-level music methods course; b) review the literature on home school music education; c) describe program planning and implementation efforts to reach members of the home school community in and around Minneapolis and St. Paul; and d) summarize the educational value of this collaboration and its effects on the lives of individual students, their parents, and the UM/Minnesota Orchestra partner institutions.

Overview of the Pennock Listening Project

According to established objectives, the Elementary Methods class participants were to a) plan appropriate listening experiences for children that would help in developing their listening understanding and enjoyment of a broad range of music, b) develop listening curriculum for Minnesota Orchestra's Young People's concert on a yearly basis, and c) gain experience by presenting their lessons to actual students in an actual workshop setting (Hamilton, 1997, 1998, 1999, 2000). A table outlining the history of the Pennock Music Listening project and individuals involved in the project is in Table One.

Every year, UM elementary methods students prepare listening lessons for use at public and home schools. The Education Director of the Minnesota Orchestra works with a member of the UM faculty and a graduate teaching assistant to gather, copy, and mail completed lesson plans to public school teachers and home school cooperatives as part of the workshop preparation process. Evaluation questionnaires and directions to the workshop location were included in each curriculum packet. The information provided by music education students and parents is used to help refine and improve the project.

A significant change was implemented during the 2000-2001 school year, as UM music education students were asked to focus specifically on the needs of the home school community, while the Minnesota Orchestra's education department accepted full responsibility for public school teachers. This made it possible for the elementary methods students and I to think about providing music education outside of the traditional classroom environment, as well as consider the impact of university-community partnerships on music education. Students pondered curriculum content, (that is making sure there was depth in the content of each lesson), lesson planning over time (the amount of time it would take to plan the lesson within an allotted period of

one month), preparatory activities for lesson delivery, and the curriculum audience. The author needed to take into consideration the potential impact of such a change on UM students as well as her own ideas on teaching methods that had been established over many years of practice.

The Elementary Methods class commenced in mid-January, 2001. The novice student teachers faced a four-week deadline for preparing lesson plans to be sent to the Minnesota Orchestra for printing by February 15. Early in the semester I modeled a listening lesson using Bizet's *Carmen* as the focus. With the help of the graduate assistant assigned to this project, an outline of activities to be covered was developed. This outline helped the music students write, revise, and refine their lessons in a satisfactory manner within the time schedule. I encouraged the students to use Barrett, McCoy and Verblen's (1997) *facets* model to establish interdisciplinary connections to the musical excerpts they selected. My graduate assistant provided some feedback on preliminary lesson plans and to prepared final versions to be sent to the education division of the Minnesota Orchestra.

After the lesson plans were sent for printing, the students and I visited an Arts-infused (A+) School to observe a master teacher present a listening lesson. The following week, my music education students taught their lessons at the A+ school and wrote down their reflections on their experiences. Working in groups of two or three, they made adjustments to their lesson plans and rehearsed the new versions. After the Home school workshop on March 22, some elementary methods class time was spent discussing differences between delivering lessons to home school versus arts plus school students. The concert occurred on March 27 and 28, 2001 at Orchestra Hall, Minneapolis, MN.

Following the Spring 2001 concert, a project report to compiled and recommendations for improvement outlined (see Addo, 2001). Myers, (1996, p.109) laments that most community project reports are a superficially positive because of the need to impress funders. Serious evaluation is therefore compromised with little opportunity for improvement. I identified the following changes to enhance the experience for UM music education students and all participants:

1. An effort will be made to give elementary methods students a broader range of experiences in terms of dance, art, and theater. With the encouragement of the department, I will identify courses that would encourage music education students to use movement, drawing, and performance to portray the content of a musical selection.
2. Attend the workshops organized and presented by the Minnesota Orchestra to observe differences in approach and content.
3. Send questionnaires to both home school and public school teachers in order to compare their opinions of the listening project's effectiveness.
4. Ask participants to complete and return their questionnaires after the concert.
5. Send UM students lists of the musical selections to be covered a few weeks before the first class session in order to give students more time to think about and prepare their lessons.
6. Give curriculum materials to home school parents who attend the workshop, and encourage them to review and critique the curriculum after the concert. Parents who do not attend the workshop may request a copy of the same materials following the orchestra's performance.
7. Music education students will be given an incentive (extra points) to attend the young people's concert.

In the 2001-2002 academic year the class was moved to the fall semester to facilitate the improvement agenda. All registered music students received a list of the musical selections for the fall 2001 before the end of the spring 2001 term. As their first assignment, they were asked to use Barrett, McCoy and Verblen's (1997) *facets* model[1] to prepare a self-selected piece over the

[1] Students were asked to listen to music selections and complete the following questions: a)Who created it? (b) When and where was it created? (c) Why and for whom was it created? (d) What does it sound or look like? (e) What kind of structure or form does it have? (f) What is its subject?(g) What is being expressed?

summer. *Music, Noise and Silence*, concert was scheduled December 4-6, 2001 and thus student teachers had seven weeks in fall 2001 instead of four in spring 2001 to prepare curriculum materials for Orchestra Hall.

Early in the fall semester I modeled a listening lesson using Elizabeth Alexander's *April Rain Song* as the focus. *April Rain song* was based on a poem by Langston Hughes (1902 – 1967) an African American writer known especially for his poetry. It was a newly commissioned piece by the *VocalEssence*[2] for the 2002 Witness concert celebrating the words and music of African Americans. I introduced UM students to Langston Hughes and Elizabeth Alexander 's interpretation of April *Rain song* in music and provided suggestions for engaging students in listening experiences. Before the UM students' lesson plans were sent for printing on October 22, 2001 the students and I visited an Open School to observe a master teacher present a listening lesson. Over the next two weeks, my music education students taught their lessons at the open school wrote down their reflections on their experiences. Again, working in groups of two or three, they made adjustments to their lesson plans and rehearsed the new versions. After the Home school workshop on November 29, 2001 some elementary methods class time was spent discussing differences between delivering lessons to home school versus open public school students.

The Minnesota Orchestra organized a public school teachers' workshop on November 3rd, 2001. All music education students were encouraged to attend the teachers' workshop, for this would give them the benefit of additional ideas for presenting their listening lessons. One of the thirteen students participating in the project attended the teacher's workshops. Seven out of thirteen students attended the young people's concerts after the workshops. UM student teacher attendance at Music Noise and Silence concert was an improvement for none attended the Spring *How the Gimquat Found Her Song* concerts.

Home School Music Education

Pawlas (2001) defines home schooling as a "learning and teaching situation in which children/teenagers/young adults spend a majority of a regular school day in or near their home instead of attending a conventional school" (p. 64). One of three movements that have radically altered historical public/private school choice patterns (Poetter & Knight-Abowitz, 2001) home schooling is now legal in all 50 states. According to the National Home Education Research Institute (1999), this student population increased from 1.3 to 1.7 million students in the last decade of the twentieth century. Home school cooperatives have recently emerged as a means for families to pool their resources and share in the teaching and administration of their individual home schools. Many of these cooperatives specialize in one subject--e.g., arts, participatory sports, or high school-level science. Parents need not be certified in order to teach, as opposed to those who wish to teach in public schools. In Minnesota, instructional requirements include a) having a valid Minnesota teaching license in the subject and for the grade level to be taught, b) being directly supervised by a person holding a valid Minnesota teaching license; c) successfully completing a teacher competency examination; d) providing instruction in a school that is accredited by an accrediting agency that is recognized according to Minnesota Statute section 123B.445, or recognized by the state Commissioner of Education; e) holding a minimum of a baccalaureate degree or being a parent of a child who is assessed according to procedures described in state law (subdivision 11) (M.S. 120A.22, Subdivision 10).

Although state law places home schools under the indirect supervision of their local school districts, in most case, no set curriculum exists for home school educators. The state requires

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(h) What techniques did its creator use to help us understand what is being expressed? These are central questions of the Barrett, McCoy and Verblen's (1997) facets model.

[2] Previously known as the Plymouth Music Series, this is an internationally acclaimed choral ensemble of the Twin Cities Minnesota lead by of artistic director Philip Brunelle and associate conductor Sigrid Johnson. See /www.vocalessence.org/ for more information.

students to attend class a set number of days per year, and attendance records must be maintained. The minimum curriculum requirements specified by Minnesota's Compulsory Instruction Law (M.S. 120A.22, Subdivision 9) include a) basic communication skills, including reading. writing, literature, and fine arts; b) mathematics and science; c) social studies, including history, geography, and government; and d) health and physical education.

Two of the references on home school music education found in the Music Educators Journal were position statements on whether or not home school students should be allowed to participate in public school ensembles. Arguments in favor of participation were similar to those for participation in certain general education scenarios: the development of music skills and understanding, the development of aesthetic sensitivity, and the acquisition of social skills, mental focus, and discipline (Pawlas, 2001, Williams, 1997). Williams uses Florida as an example of a state that has established guidelines for home school students to participate in public school music education. He argues that participation should be allowed as long as home school families are prepared to comply with guidelines, established by the state or local school district.

Ironically, the same reasons mentioned by Williams are used by many home school educators to explain why they remove their children from public schools (Pawlas, 2001). Guenzler (1997) uses the reasons cited by home school educators for removing their children from public school education to support his position against ensemble participation, arguing that it is unfair for parents who claim that a lack of funding, overcrowding, faculty/student inadequacies, or the ethnic composition of a school are good reasons for removing their children should be allowed to selectively use public school facilities or resources.

The degree to which any of these arguments ring true for home school families often depends on their philosophical orientation--e.g., as political libertarians or religious conservatives. Libertarians prefer a less structured curriculum that is based on what they feel to be a child's natural ability. For many Christian conservatives, home education is based on Christian ethics and the curriculum used is very structured. Developing the intellectual and moral character of a student (as opposed to college preparation) motivates many Christians to teach their children at home. Jeub (1994) notes that character development skills emphasized by many of these families include sharing, respecting others, and communicating with the goal of getting along with others. Such goals contradict the common belief of home schools being popular among members of a particular social or economic class or who are interested in ethnic segregation. Instead, Pawlas argues that the current home school trend is an indication of parents taking full responsibility for educating their children--a typical phenomenon in nineteenth century rural America.

I would argue that relationships between public institutions and the home school community can be successfully established if local school administrators accept their mandate to supervise all education activities within their districts. Furthermore, based on John Dewey's position that "no child should be left behind," I believe that an effort should be made to forge such relationships. After all, eleven American presidents were home schooled as were Patrick Henry and Thomas Edison. Standards rest, not in testing, but in the experiences and resources we provide for our students. I also have the secondary motivation to provide varied educational experiences to the future music educators that I am responsible for training--which includes meeting the needs of home school students. Evidence in support of this goal comes from the feedback received from parents and students in questionnaire responses, and student reflective journals. I will discuss these fully as I address the project questions.

Project Questions

My primary project question was: What role do community partnerships play in providing music education to diverse communities? Sub-questions included: a) What is the history of the Pennock music listening project as it affected the music methods course taught at the University of Minnesota? b) What constitutes home school community music education? c) What music principles were presented to the home school community at two young people's concerts and

workshops? d) What collaborative contributions were made by University of Minnesota music education students, the parents of home-schooled children, and members of the Minnesota Orchestra? and e) What strategies need to be developed, expanded, or continued in order to sustain effective partnership programs?

Project Methodology

The purpose of this study was to describe the individual roles of the Minnesota Orchestra, the UM Music Education Division, and the home school community in providing music education to a specific student population. A review of Pennock Listening Projects progress reports, the current literature on home school music education, responses to a questionnaire survey filled out by the parents of home schooled children, responses to a questionnaire survey filled out by UM music education students, and curriculum materials provided by the Minnesota Orchestra to home school educators provide the information for this final report .

I also observed lessons presented by music education students to home school parents and students attending a workshop co-sponsored by the Minnesota Orchestra's Education Division. The *How the Gimquat Found Her Song* workshop was held at the UM's Ferguson Hall (home to the School of Music) on March 22, 2001 and the *Music, Noise and Silence* workshop on November 29, 2001. The student teachers were videotaped during the individual workshop sessions.

UM music education students and home school educators received letters of introduction which included a consent form for photographing and videotaping workshop sessions, and a request to return completed questionnaires to me. See the appendices for copies of questionnaires. Prospective participants were assured that they were under no obligation to complete the questionnaire. They were also told that by returning a completed questionnaire, they were granting me the permission to use the information for improving the community partnership program and for the publication of an analytical report. For the fall 2001 the *Music, Noise and Silence* concert public school teachers also received consent forms and questionnaires. All participants were encouraged to return questionnaires after the concert.

Survey items were created after reviewing similar studies and reports on community partnerships--mostly Addo (1999), Myers (1996), and Hamilton (1997, 1998, 1999, 2000). Studying patterns of intergenerational involvement in contemporary North American cultures and the role this plays in promoting cultural diversity in music education, Addo (1999) conducted a survey of projective participants in community arts program. Questions from the Addo (1999) survey where children and parents described the home music environment were used in this project. Questions were also included from Myers' (1996) report on educational Partnerships among five Orchestra, Schools, and Communities in Atlanta. In addition progress reports from previous Pennock music listening projects provided question for the survey (Hamilton (1997, 1998, 1999, 2000). Two additional questions were included to elicit demographic information. This fall I added three new questions that would place the music education student in the middle of the reflexive process to the music education student questionnaire. Several parents in the spring concert commented on the students' ability to relate information to the corresponding concert. I therefore added a question to the parents' questionnaire to reflect this concern. Of the 21 questionnaires given to parents in the spring concert, 16 were returned (76% return rate); one-half of the ten questionnaires distributed to music teaching students were completed and returned. With regard to the *Music, Noise and Silence* concert, 175 questionnaires were sent to public school teachers and home school parents. Of these 10 questionnaires were returned from the home school parents and 9 were returned from public school teachers. Again half of the thirteen questionnaires distributed to music education students were completed and returned.

With the intention of using descriptive statistics, I identified dependent variables as the a) community partnership roles, b) community partnership preparedness, and c) success indicators--in each case, as perceived by the participants. Independent variables were gender, home music

environment, (music-related activities performed and supported at home), time (both workshop length as perceived by the student teachers/home school participants and the time required of the student teachers to prepare and deliver the workshop lessons), the teaching/learning environment during the workshop, and curriculum provided to the parents of home schooled children. Based on responses recorded on a Likert scale of 1-4 (1 = “not at all” and 4 = “all the time”), a mean greater than three was interpreted as marking the strong presence of a particular variable, while a mean below three was interpreted as the under-representation of a variable.

The numbers on return questionnaires were too low for any meaningful statistical analysis let alone representative results. I will therefore confine my analysis to a content analysis of the participants’ written responses on their perceptions of the community partnership roles, community partnership preparedness, and success. Here I will compare and contrast comments from teachers, parents and students participating in both spring and fall 2001 concerts.

Spring 2001 Curriculum presented to Home School community

Music education students at the University of Minnesota worked in groups of two and three to prepared lessons for students. Appendix G has some photographs from the teaching event.

A group of three students led the home school children to discuss how music is used in theatre. Then, the children drew their reactions to what they heard in Bizet’s *Carmen* on large pieces of paper. Next, the children discussed theirs drawings, what they heard in the music and how their drawings represented what they heard. The children listened to *Carmen* again and portrayed the mood of the music through movement.

Another pair of UM student-teachers guided home school students to identify the main themes from Vivaldi’s *Spring,* brainstorm ideas about the season of spring and made connections between the season and what Vivaldi does in the music. Students created movements that corresponded with some of the keywords brainstormed about spring. The children then listened to the music, and presented “spring-like” movements to simultaneously match particular sounds. For example, the children demonstrated self-selected “bird-like” movements to sections of spring that sounded like bird-song. The home school students also identified some of the instruments Vivaldi used in *spring*. Each child received a flower-pen to remind them of the flowers in spring at the close of this lesson.

Debussy’s *Prelude to the Afternoon of the Faun* was withdrawn from the concert program. Because this information was not communicated to the UM partners, two UM student teachers diligently prepared and presented this to home school students. In this session, home school students identified the flute line in the opening section of *Prelude to the Afternoon of the Faun.* They discussed and drew the melodic contour of the flute line on large pieces of paper. With their fingers, the children followed their drawing all the while listening to *Prelude to the Afternoon of the Faun.*

The last group of spring 2001 UM students choose to work on Duke *Ellington’s It don’t mean a thing*. They taught the home school students about the bands of Duke Ellington's era and what these bands sounded like. Rather than play a recording of the piece, this group chose to perform the music live. A student teacher demonstrated the various sound possibilities of the trumpet. The other led the children to vocalize ride cymbal patterns, and the third, students guided the children to demonstrate his pianoforte playing with thigh-pats.

Fall 2001 Curriculum presented to Home School community

Most of the fall 2001 students arrived on the first day of class with their reflections on the self-selected works from *Music, Noise and Silence* listening list. The students were organized into six groups around the composers. There were two groups of three students, three groups of two students and a student assigned to a group.

On the day of the home school community workshop, a group of three student teachers led the home school children to discuss how music is used to depict natural life and everyday life experiences. Using visual reinforcers such as picture books, cue cards and frog and fish cut outs, this team led the children to respond to what they heard in Strauss' *Blue Danube Waltz* and *Pizzicato Polka*. The student teachers gave the children ownership of their learning by asking them to name and describe rivers, and lakes they knew. Next, the children demonstrated meter, style and tempo of the two pieces in movement and on hand drums. Then, the children connected what they heard in the music and experienced in their movements and instrument play to cue cards describing the tempo and style of Strauss' *Blue Danube Waltz* and *Pizzicato Polka*. Using fish and frog cut outs to identify aural discrimination skills, the children distinguished between the mood, style and meter of Strauss' *Blue Danube Waltz* and *Pizzicato Polka*.

A second group of three UM student-teachers guided home school students to sing, move to and describe the melodic contour of the main theme from Ferdinand Grofe's *"Cloud Burst" from The Grand Canyon Suite*. Student teachers created new words to for the theme and demonstrated the contour of the theme with arm movements. The children sung the theme using the newly created words and the UM student teachers made connections to the landscape of the Grand Canyon in particular. The home school students also listened carefully and counted how many times Grofe repeated the theme in *"Cloud Burst" from The Grand Canyon Suite*. Pictures of the Grand Canyon in Arizona were also mounted on overheads while children listened to the complete movement. Instrument identification was another highlight of this lesson.

Bach & Stokowski's *Little Fugue in G* was used to introduce home school children to the sounds of the instruments of the orchestra. After reviewing orchestral instrument families, two student teachers led the children to distinguish between themes, subjects and counter subject, and identify instruments playing subjects and counter subjects. The children also sang a round and made connections to the different subject entries in a fugue. Finally, student teachers guided the children to move at different points to subject entries using specific color streamers to represent specific subject entries in the fugue.

Two students led the home school children to march to Ives*' Country Band March*, identify instruments heard and the melodic fragments of play songs in the music. Cross curricula connections included the sights, tastes and sounds of parades, marches, patriotic songs. After listening to the to Ives*' Country Band March*, and imagining some of the sounds and sights of parades the home school children together with their parents dramatized their own parade. Like the previous lesson, instrument identification was another focus of this lesson. Fortunately, the children knew *London Bridge is falling down* one of the songs Ives quotes in this music. They identified the melodic fragment of *London Bridge is falling down* after singing it through.

Onomatopoeia, themes and dreams were highlighted in the presentation of Mendelssohn's interpretation of Shakespeare beloved play *A midsummer Night's Dream*. Here, the student teacher re-told the story for the children using much call and response. After making the story came alive with call and response, pictures on an over head dramatic inflections of their voices, the teachers took the children through the form of the *Dance of the clowns*. The student teachers used listening maps to highlight the different sections of the piece. While the children listened to *Dance of the Clowns* they identified donkey sounds they had created earlier and this time named the music instrument playing the onomatopoeia. Each child received a section of the listening map and participated in the learning by raising their cards when they heard the particular sections. They also listened to the *Wedding march* the student teacher relates the music to every day life and also the end of the Shakespeare play. The home school children also named the music instrument playing the theme of the *Wedding march*. Not only did they review instruments in the *Wedding march* but they also addressed playing positions of the orchestral instruments.

A lone student did the presentation on Suppe's *Poet and Peasant overture*. He related the music to media presentations and led the children to connect previews at movies to overtures. Using

aural and visual imagery this student teacher led the child to create a story based on what they heard in the music and imagined. Playing different sections of the music , the student teacher led the children to move to their ideas. The children moved liked kings, like bees and did some sneaky movements. By incorporating the children's ideas into the lesson the student teacher gave the children ownership to their learning. The final experience in this lesson was for the children to color pictures of a king, one of the imageries in Suppe's *Poet and Peasant overture*.

Contributions

UM Students

As an instructor, I observed the project's transformative effect on my students, who within three months moved from feeling frustrated and overwhelmed to gaining a sense of accomplishment. According to their completed questionnaires and journals, the majority agreed that trying out their lessons at the arts magnet school and the open school helped them to make worthwhile revisions and therefore achieve their objectives. Almost all of the pre-service teachers reported feeling comfortable with their selected strategies for encouraging students to become active listeners.

The questionnaire responses revealed a broad range of views on a) possible changes to their lessons, b) the most successful parts of the presentations, c) their comfort levels with children, d) their initial experiences as teachers, and e) specific suggestions for change in the project.

For the spring 2001 group, comments on possible changes in the lesson centered on the roles of group members. In the fall, the students reflected on their pedagogical practice and suggested changes to the content of their instruction. I would suggest that the reason why the fall group could move from focus on group dynamics had much to do with the longer period spent together working on the project.

The project gave UM students an opportunity to share cooperative experiences, even though some would have preferred to work alone. I felt that it was important to show the students that while individuality is strongly encouraged in educational settings, teamwork should not be equated with compromises in quality. In fact, as one spring 2001 group learned in a very emphatic manner, group work can enhance quality and stop disasters from occurring. The "Ellington Group" clearly had communication problems during the preparation stage, and failed to establish clear roles and responsibilities for each member. As a result, they arrived at the arts magnet school on the day of their presentation without a single recording of the song they were to teach (*It Don't Mean a Thing*). To save the situation, they decided to play the song themselves, with one student "comping" on a piano, one playing the melody on a trumpet, and another keeping rhythm on a ride cymbal. The response they received from the elementary school students was so positive that they decided to repeat their performance at the home school workshop. In addition to learning an important lesson in the improvisational aspect of teaching, the members of this group began to communicate more openly with each other, and as a result their presentation to the home school community was more successful. Clearly, these students learned an important lesson in cooperative teaching and the social skills required working in a group.

Both groups agreed that direct engagement with children, movement, lesson flow, and interacting with parents of the children marked the success of their instruction. Some students were just relieved to make it through the lessons and to see the children enjoy what they had to present. I was pleased to observe that my students were looking at music instruction as more than lessons plans or curriculum materials. The community partnership with Minnesota Orchestra and the home school community made this possible. UM students had begun to achieve better interdisciplinary understanding because of their substantive involvement in the presentation and interpretation of arts cultures.

I noticed a difference in the comfort level with children for the two UM groups and I would attribute this difference to the timing of the workshop. In spring the workshop was scheduled in the middle of the semester, and in the fall at the end of the semester. This difference in timing meant that the fall UM student group had completed more Elementary methods class field experience with public school children. The spring group conducted the home school workshops before their second major field teaching experience. The comments of students completed the questionnaire also reflected a difference in their perceived comfort level relating to children.

While the students were preoccupied with the details of the project their journal demonstrated their reflections showed how much different contexts of learning directed them to confront their own assumptions about music instruction. Below is an example of such a journal entry. This is an unedited journal entry.

> *After reviewing the tape of my group's Strauss listening lesson, I have a better concept of how to plan the flow of our next lesson. My over all reaction to the tape was positive. I feel that we accomplished majority of the goals we set out to achieve. However, there is definitely room for improvement in several key areas. Through more effective questioning, more efficient use of time, and better modeling, I think that we can create a fantastic learning environment for the home school children when we unveil our new and improved lesson.*
>
> *Our questioning began from the get go, when I held up a national geographic magazine with pictures of a river and a dance. I asked questions leading to students making a connection between rivers and dances. This worked well because I gave kids the opportunity to personalize and gain ownership of this concept through naming rivers and dances that they knew. One area where I could improve, however, is through providing more time for students to provide more varied answers. This would further internalized the concept for students using a "scaffolding" approach of building on previous concepts.*
>
> *We were a little rushed to make it through our lesson, so there was definitely room for more efficiency in our time management. This could be accomplished through narrowing the focus of our lesson. We tried to cover, rather in depth, concepts of meter, style, tempo in two pieces of music. For the next lesson, we would likely benefit from choosing one piece and really "zeroing" in on it, and using the second piece simply as a supplement.*
>
> *The area where the video helped me reflect the most was when we tried to entice the students to move to the music. We learned, slowly, that the students needed us to model a lot more than we did. Our original approach of allowing the students to create the movement seemed to leave students confused and frustrated. When we modeled for them, they quickly mimicked and seemed to connect the music to the movement.*

After presenting their lessons to the home school community two comments stood out in the Fall 2001 group. They are:

- It would have been nice to teach our lesson to even more children! Thanks!
- Wonderful fun project. Very creative and a lot of people including myself got a lot out of it. Good to partner with Minnesota Orchestra. Your hard work showed. What planning!!!!

These statements like others point to enthusiasm collaborative teaching experiences can create for students. This would not have been possible without the University - Community partnership. In fact, the Fall 2001 group also suggested having two days of teaching so that they could all watch each other teach and learn more from each other.

A student from the spring group was responding to a problem of logistics with the comment that the project was "overwhelming to do it at the beginning of the semester." Unfortunately, the timing

for the concert assigned the UM students demanded that to met printing and workshop deadlines, they had to learn about writing listening lessons and prepare materials in one month. One group of students wrote lesson plans for two pieces of music that were in the original *Gimquat* program, but both pieces were cut from the final version disappointing the students.

Moving the class to fall gave students the whole summer to immerse themselves in the music they were about to prepare and teach to others. Another student commented on the positive effect of this change, I had identified from my first experience with the project. He stated: " Even though I did not enjoy having homework over the summer, it did help reduce the workload at the beginning of the semester."

The Fall 2001 group also felt that moving the workshop to Orchestra Hall would give the home school children an in situ learning experience preparing them better for the concerts. Other logistical suggestions included and providing a space for hungry children to relax and have a grab, and providing mats for children to sit on.

All of the UM students seemed relieved to have made it through their presentations—an important “trial by fire” experience for all. As each semester progressed, most of the students successfully moved from focusing on themselves and their classroom performances to the needs of their students, as evidenced by post-workshop comments made in their reflective journals. Most of the students eventually became much more relaxed in their roles as educators because of their project participation.

Home School Parent-teachers

According to the questionnaire responses, home school parents have access to a wide variety of arts-related activities: vocal music, *Kindermusik*, children’s choirs, plays, videos of musicals and dance performances, live concerts, dance lessons (especially ballet), some private music lessons and some music lessons taught by parents at home, drawing, painting, crafts, and trips to local museums or special exhibitions.

For all but four participating families, the spring 2001 *How the Gimquart found her song* concert was their first experience with the Young People’s Concert series. In the Fall, all but two participating families indicated that Music Noise and Silence was their first experience with the Young People’s Concert series. Parental responses to questionnaire items described a varied picture of home school music education—from parents and children who did not play any instrument at all, to parents who had participated in ensembles or other music activities in their own lives, to parents who were actively helping their children to learn songs with the help of musical toys, videos, and CDs. A parent from the fall 2001 group noted with a smiley face: " DVD and or videos are a privilege that is earned. CD's and tapes are a part of our daily life because music is so essential to our family life."

In spite of this comment, the questionnaire responses seemed to show that music education remained well outside the experience of most parents, perhaps leading many to feel that they lacked the required expertise to teach their children. One parent gave the very honest comment that the curriculum was over her head—which speaks to the value of such an outreach project for members of the home school community. The author was pleased to find out that (of those who returned a completed questionnaire) all but one home school parent had reviewed the mailed curriculum in preparation for both the spring and fall workshop. One other parent from spring 2001 stated her intention to review the curriculum before the concert. Three parents reported that they had not received the pre-workshop material in the mail, for spring 2001. Only one parent indicated that pre-workshop materials were not received.

The Fall 2001 parents commented on the ability to select workshops sessions, direct well-mannered interaction with children, such as smiles and hands on activities were successful parts of the workshop. I was disappointed to find out that there was an indication of inappropriate

behavior from music education students and I will need to address this at the start of the next season. The parent noted:

- **Fourth,** the Charles Ives: Country band March was a fun piece with lots of potential. However, the consensus of our group was that there could have been more done to make the piece come alive and to come around full circle. …..There seem to be some snickering or inside jokes between the instructors and some fellow students which seemed unprofessional to us parents.

A parent suggested some changes to the lay out and content of the workshops. She suggested: "Have an introduction session, 15minutes about the different types of instruments; this would include what I look like, sounds like and how it is played. By doing this, it will enable a fresh recollection of the instruments as they are presented and referred to during each song workshop." This is something I will to consider for the next season.

In the fall, we received more requests from parents for affordable classes by children. We as the university may need to think about the logistics of such a proposal and find ways to accommodate potential curriculum renewal from outside and within. Several issues may be affected with this proposal, such as, student graduation rates, role of faculty in the proposal, the locus of learning, and most importantly the way students think about higher education will change dramatically.

In the spring I found that from the comments made on how to improve the teaching strategies used at the workshop, a difference was noted between responses returned before the concert and those returned after the concert. In general, the parents who waited to send in their questionnaires until after the performance established connections between what they heard and what the music education students had emphasized in their presentations. These parents were also more likely to comment on their children's responses to the concert performance and individual selections. After encouraging parents to complete and return questionnaires after the concert, I found most of the fall 2001 comments were positive. The only problem, which arose with sending questionnaire after the concert, was a low response rate. All the parents agreed that why would recommend the workshop to other home school families.

Here are some parents' comments:

- Yes, It was very well organized and informative. The university students obviously worked very hard on their presentations. They handled the children well even those who were challenging.
- Yes. I think it is a wonderfully affordable opportunity to expose children to music and to open their eyes and ears to hearing selections in ways they may not have thought of on their own or within their family.
- Great Job (Smiley Face).

Public School Teachers' response

The new addition to the fall 2001 project was a curriculum critique from the public school teachers. Most agreed that due to the timing of the concert, they would not be able to review the curriculum. They suggested that Young peoples concerts must not be planned in December when they are preparing for their own holiday concerts. This is something that our collaborators Minnesota Orchestra will need to take into consideration.

For public school teachers, the background information in the curriculum was most useful for them. They also commended fall 2001's students' recreation of the Midsummer night dream story and the list of materials provided.

The most significant contribution of the public school teachers had to with special needs students. I had not thought about this, and therefore was pleased to be prompted by a non-music educator. The comment was:

- One of our autistic children was up set by the mime character "noise" The aid couldn't take him out of the hall for fear of running into him "out there". As special need children are mainstreamed. It would be helpful to have more complete descriptions of the programs as they develop.

In hindsight, since we had an out line of the play from the Magic Mime Company, we should have included it in the curriculum to parents and teachers. This would have reduced the problem outlined above.

University of Minnesota facilitator's response

Just as the music students were going through their first experiences as educators in front of groups of children, I was gaining my first experience as the facilitator of such a large, time-consuming project. We all went through a similar trial-and-error process, and I learned some of the same lessons as the music education students in terms of logistics. In the summer 2001, members of my fall elementary methods class analyzed selected listening pieces in preparation for the Pennock music listening project. I also reflected on the chaotic atmosphere that everyone experienced on the day of the spring 2001 workshop, since we had overlooked the importance of separating participants into groups of equal size before they arrived on campus. Even though I did not separate groups into equal sizes in the fall, the other changes I made to the project facilitated a much better organized and stimulating workshop. As my collaborator from Minnesota Orchestra commented, I was much more relaxed in the fall of 2001.

Equally important was learning how to stand back and allow my students to act independently during their practice sessions in front of the arts plus and open school students, thus giving my students the room to gradually become more comfortable with their lessons and themselves. In hindsight, I believe the practicum experience was a vital step in my students' growth.

The practice sessions in front of the Linwood A+ and North Star students were considered an important step in connecting teaching methodology with lesson objectives. The teachers at both schools felt comfortable giving feedback to the music education students, which added another dimension to their learning experiences and gave me the opportunity to watch their reactions to another teacher's critiques (in addition to those offered by their classmates and myself). Furthermore, the questionnaire responses from the home school parents and the perceived reactions of the home school versus Linwood and North star students were illuminating for both the author and the UM elementary methods students—none of whom had any experience outside of traditional classroom settings. Combined with an additional literature review and personal observations, these survey responses will position me to better prepare the next group of UM students.

The experience has given me new insights into the question, which all teacher-trainers must consider: When should I let students develop their imaginations and when should I intervene and give precise instruction or advice? By providing a new instructional context, the Pennock Listening Project exposed my students to a non-traditional teaching environment and challenged my beliefs concerning my responsibilities as a teacher-trainer. As a result, I believe I have become more adept at standing back, observing, listening to, and negotiating with my students.

Strategies for Improvement

Some of the following changes to enhance the experience for UM music education students and all participants:

- An effort will be made to give elementary methods students a broader range of experiences in terms of dance, art, and theater. With the encouragement of the department, I will identify

courses that would encourage music education students to use movement, drawing, and performance to portray the content of a musical selection.

- There will be a need to help my students to make stronger connections to the theme of the Young people's concerts.
- Have curriculum sent only to home school teachers and solicit feedback only from home school teachers. They found the curriculum to be broken down in a "step by step" more approachable than the seasoned music educators.
- Include a question for music education students on their intentions about attending the concert, and the value of attending the concert to their overall perception of the project.
- Include a post workshop journal reflection assignment for UM students.
- Discuss the potential of moving the Home school workshop to Orchestra Hall.
- Discuss with university the logistics and issues surrounding promoting students as emerging music educators.

Concluding comments

I will use the results of this descriptive survey to enhance the development of future partnership projects through a) the identification of strategies for sustaining music education partnership programs for all young people; b) improved cohesiveness among stated goals, objectives and outcomes; and c) documenting the effort and creativity of elementary music education students as one means of improving community outreach programs such as the Pennock Listening Project. Comments from participants will continue to assist in the clarification of role expectations among collaborating partners, resulting in a more effective program.

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Appendix

Table One: History of the Pennock Music Listening Project
Table 1: History of Project

Aca-demic Year	Facilitators	No. of Students	Title of concert and music	Theoretical Framework	Workshops	Sites visited
1996-1997	• **Gary Allen Wood**, Director of Education Minnesota Orchestra • **Hilree Hamilton**, Univ. of Minnesota Faculty, • **Camilla Joy Horne**, Graduate Teaching Assistant (GTA)	24 U of Minn. students	***Ring of Mystery Concert*** Vivaldi's Four Seasons	• National standards • Sandra Stauffer's Listening sequence • Howard Gardner's Multiple Intelligence theory, 5 entry points of learning.	Orchestra Hall-28 teachers	12 Practicum Sites 6 area school with 350 children
1997-1998	• **Gary Allen Wood**, Director of Education Minnesota Orchestra • **Hilree Hamilton**, Univ. of Minnesota Faculty, • **Camilla Joy Horne**, GTA	27 U of Minn. students	**Discovering Dvorak** Antonin Dvorak's *Slavonic Dances No: 15*	• National standards • Sandra Stauffer's Listening sequence	Orchestra Hall 35 regional music educators Ferguson Hall 75 Home school children	8 Area Schools with 500 children
1998-1999	• **Gary Allen Wood**, Director of Education Minnesota Orchestra • **Hilree Hamilton**, Univ. of Minnesota Faculty, • **Camilla Joy Horne**, GTA	23 U of Minn. students	***America: A Symphonic Portrait*** Copland: *I bought me a Cat* Copland: *Lincoln Portrait* Ellington: *Three Black Kings Suite* Franklin: *Thunder of Horses* Gould: *American Salute* Key:Poem for *The star Spangled Banner.*	• National standards • Sandra Stauffer's Listening sequence	Orchestra Hall 20 regional music educators Ferguson Hall 120 Home school parents and children	12 Practicum sites 18 Area schools with 1000 children
1999-2000	• **James Bartsch**, Director of Education Minnesota Orchestra • **Hilree Hamilton**, Univ. of Minnesota Faculty, • **Katrina Peddell** GTA	26 U of Minn. students	**How I hear the world** Arnold, Four Scottish Dances Grieg, *Two Norwegian Airs* Revueltas, *Sensemaya* Lalo, *Concerto for Cello & Orchestra* Ward, *America the beautiful* Grab bag selection of 7 pieces.	• National standards • Sandra Stauffer's Listening sequence • Grab Bag Selections	Orchestra Hall 12 regional music educators Ferguson Hall 35 Home school parents and children	13 Practicum sites 13 Area school
			How the Gimquat found	• National		1 Practicum

2000-2001	• **James Bartsch**, Director of Education Minnesota Orchestra • **Akosua Addo**, Univ. of Minnesota Faculty, • **Katrina Peddell** GTA	10 U of Minn. students	**her song** Debussy: *Prelude : Afternoon of a Faun* Mozart: *Marriage of Figaro Overture* Ellington: *Don't Mean a Thing* Tchaikovsky: *Symphony No.4, Mvt 4* Beethoven: *Symphony No.5, Mvt 1* Bizet: Prelude from *Carmen* Vivaldi: Spring from *Four Seasons* Lloyd-Webber: Phantom from *Phantom of the Opera*	standards • Sandra Stauffer's Listening sequence • Barrett, McCoy and Veblen's Facets model • Campbell and Scott Kassner's suggested listening strategies	Minnesota orchestra-conducts workshop for schools Ferguson Hall 71 Home school parents and children	site Linwood A+ No Area schools
2001-2002	• **James Bartsch**, Director of Education Minnesota Orchestra • **Akosua Addo**, Univ. of Minnesota Faculty, • **Rebecca Warnock** GTA	13 U of Minn. students	**Music Noise and Silence** Suppe: *Poet and Peasant overture* Mendelssohn: *Dance of the clowns* Bach/Stokowski: *Little Fugue in G* Strauss: *Pizzicato Polka* Strauss: *Blue Danube Waltz* Ives: *Country Band March* Mendelssohn: *Wedding March* Grofe: "*Cloud Burst" from The Grand Canyon Suite*	• National standards • Sandra Stauffer's Listening sequence • Barrett, McCoy and Veblen's Facets model • Campbell and Scott Kassner's suggested listening strategies	Minnesota orchestra-conducts workshop for public schools Ferguson Hall 90 Home school parents and children	1 Practicum site North Star Community School No Area schools

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Appendix

MUSIC, NOISE, AND SILENCE: YOUNG PEOPLE'S CONCERT
Home School Parent Questionnaire

Instructions: Using the code below for each item, please circle the response which most closely describes your role in the music education of your child(ren).

Code
1. Not at all
2. Sometimes
3. Most of the time
4. All the time

Example : I sing to my child(ren). 1 2 3 (4)

A Home school music education

1. I sing to my child(ren). 1 2 3 4
2. I sing and dance with my child(ren). 1 2 3 4
3. I provide toy musical instruments for my child(ren). 1 2 3 4
4. I help my child(ren) learn songs. 1 2 3 4
5. I provide my child(ren) with DVD disks/Videos/CD/tapes. 1 2 3 4
6. I sang and or played in a musical group. 1 2 3 4

7. I attend concerts.	1	2	3	4
8. I take my child(ren) to concerts.	1	2	3	4
9. My child(ren) are allowed to play DVD disks/Videos/CDs/tapes without permission.	1	2	3	4
10. My child(ren) plays a musical instrument.	1	2	3	4
11. I play a musical instrument.	1	2	3	4
12. I play singing games with my child (ren).	1	2	3	4
13. The learning space was comfortable for the workshop.	1	2	3	4
14. The strategies presented in the workshop actively engaged my child(ren) in listening.	1	2	3	4
15. My children and I participate in the Minnesota Orchestra's Young People's concert	1	2	3	4
16. The Student Teachers related teaching to up-coming concert.	1	2	3	4

B Other Information

1. Parent Gender: a) _____Female b)_____ Male (Please Check One.)
2. How old are your children?
3. What other arts related experiences do you provide for your children?
4. When did you last participate in Minnesota Orchestra's Young People's concert?
Year: Season:
5. What was the most successful part of today's workshop presentation?
6. Did you receive the curriculum prior to the workshop or concert? (Circle One) Comment on curriculum provided. Is it clearly laid out?
7. Comment on the length of the workshop for your child(ren)?
8. Has it been easier for your child(ren) to learn about the music through this workshop?
9. Will you review the curriculum provided after the concert?
10. Would you recommend this experience to other home school families? Why?
11. What suggestions do you have?

MUSIC, NOISE, AND SILENCE: YOUNG PEOPLE'S CONCERT

Educator Questionnaire

Instructions: Please answer the following questions. Thank you for your contribution.

The Performance

1. Educator Gender: a) _____Female b)_____ Male (Please Check One.)
2. What subjects do you teach?
3. Grade Level(s)?
4. Number of your students attending the performance_____
5. Did you discuss the performance in class? (Please Circle One.) Yes or no
If yes, When? (Please Check One.)
_____ Before and after performance
____ Before performance only
____ After performance only
6. When did you last participate in Minnesota Orchestra's Young People's concert?
Year: Season:
7. This year, did you participate in the Workshop___ and/ or the Young People's Concert ___? (Please Check as might apply)
8. How many previous Minnesota Orchestra's Young People's concerts have you participated in? (Please Circle One)
1 2 3 4 5 6 7 8 9 10

The Curriculum Guide

9. Did you receive the curriculum prior to the workshop or concert? (Circle one) Comment on curriculum provided. Is it clearly laid out?
10. Which section of the curriculum did you find most useful and why?
11. What other material(s) would you like to see in the curriculum?
12. Will you review the curriculum provided after the concert?
13. What was particularly valuable about the curriculum?
14. What other suggestions or comments do you have?

MUSIC, NOISE, AND SILENCE: YOUNG PEOPLE'S CONCERT

Music Education Student Questionnaire

Instructions: Using the code below for each item, please circle the response which most closely describes your experience with the Pennock Music Listening project.

Code
1. Not at all
2. Sometimes
3. Most of the time
4. All the time

Example : I sing to my child(ren). 1 2 3 4 ◯

A Pennock Music Listening Project

1. My workshop session objectives were accomplished.	1	2	3	4
2. I assessed students' learning during the workshop.	1	2	3	4
3. The workshop teaching space was comfortable.	1	2	3	4
4. I feel that teaching this lesson before made delivery at the workshop successful.	1	2	3	4
5. I feel sufficiently recognized and rewarded for my efforts.	1	2	3	4
6. I felt overwhelmed by the expectation in developing the listening lessons.	1	2	3	4
7. I felt comfortable relating to the children and acting as teacher	1	2	3	4
8. The strategies I presented in the workshop actively engaged child(ren) in listening.	1	2	3	4
9. I made connections between music theory and music history as I prepared these lessons.	1	2	3	4
10. I used my principal instrument during my workshop session.	1	2	3	4
11. I gave the students something to look for in the concert.	1	2	3	4
12. I felt comfortable asking for directions during this project.	1	2	3	4

B Other Information

1. Gender: a) _____Female b)_____ Male (Please Tick One.)
2. What would you change in your lesson?
3. What would you change in the Pennock Music Listening project?
4. What was the most successful part of the workshop presentation?
5. Any other comments? (Please write any additional comments on the reverse.)

Community Music Inside a School Context: Questions and Challenges for the Music Education

Margareta Arroyo

In this presentation, community music is understood as the musical practices that take place outside the formal music education. These musical practices cover traditional rituals, sub cultural urban groups, and other "musical worlds" (Finnegan, 1989). It is assumed that these musical worlds are settings where teaching and learning music occur. Because of this intrinsic aspect in musical practices, community music must be an object of study of Music Education.

The proposal of this work is to raise questions and point out challenges for Music Education from the encounter of two cultural worlds - a community music and a school. Especifically, I focused the visit of a community music group to a public school located in a middle sized Brazilian city, called Uberlândia.

The data came from an ethnographic investigation carried out in that school between August 1999 to December 2001. The school is located in a working class district and the research was conducted by a music educator researcher, the author of this paper, and two undergraduate music students[1]. The ethic category which guided the gathering of data, their analysis and interpretation is the "social representation of music" considered from a social and anthropological view. This category is understood as a conceptual and practical form of knowledge, constructed and shared collectively within social interactions (Durkheim 1994; Moscovici 1988).

"Musical worlds" is understood as a social space, marked by aesthetics particularities, sharing values and practices, that interact with other musical worlds, promoting the transformation of their own practices (Bozon, 1984; Finnegan, 1989)

Community Music in Brazil and Uberlândia

As many other societies, Brazil has a huge diversity of community music which only recently was thought to be part of formal music education as a valued cultural practice (Gomes, 1998; Prass, 1998; Arroyo, 1999). Depending of the region of the country there are different cultural backgrounds of community music: European, Arabic, Japanese, Indian, African and others. Uberlândia, with almost 500,000 inhabitants and a modernist *ethos*, maintain, inside their unequal social and economical conditions, a diversity of musical worlds: indigenous afro-catholic rituals, folk manifestations, other musical practices tied to urban sub cultures, media, European classical music, Brazilian and international popular music.

This diversity of musical cultures was present in the school, setting of the research, forming the musical experiences of the people there. These experiences emerged in spontaneous situations (school breaks, informal talk with children and the school´s professionals, and school events) and in the musical moments inside classrooms when the researchers interacted with the children and their teachers. The presence of this musical manifestations within the school brought in some moments a strong feeling of sharing meanings; in others, I could observe conflicting meanings. The aim of this presentation is to focus in these sharing and conflicting meanings. To achieve this, I will describe the visit of a community music group, called *Tabinha,* to a school, discussing the encounter between formal and informal musical practices inside schools, as I could observe at that moment.

***Tabinha* - an African Brazilian Group**

[1] The students were: Mirian Carmen Machado and Juliana Pereira Penna, interacting respectivelly with preschool and 1s grade children and their teachers.

Tabinha is an African Brazilian group consisted of 20 African-Brazilian boys from 8 to 16 years old and led by Nei, a community leader. The boys live in a traditional district of Uberlândia, Patrimônio, where community music from Afro-Brazilians background is active. So, the boys grew up listening, seeing and participating in community music as: *Moçambique groups*, a Brazilian slaves cultural tradition (since the end of the 17th century) and present today in specific places of Brazil and a *samba school*, a cultural manifestation of urban origin in the beginning of the 20th century in Rio de Janeiro. Both *Moçambique* and *samba* are percussive and vocal music.

Moçambique is one manifestation of the popular culture and *samba*, besides the fact that it was absorbed by the cultural and musical industry, it is still a expressive form of popular manifestation. Popular culture is understood, based on a Brazilian philosopher, Marielene Chauí, as "the expression of dominated people" who accept, reproduce, transform and deny the dominant culture. Popular culture is a practice that "happens inside dominant culture even if to resist it" (Chauí, 1986, p. 24).

Tabinha group was created to help these boys, with difficult economical situation, supported by a local phone company. With this support the group has already played in different Brazilian cities and in Portugal and they have even recorded a CD. Its repertoire is Afro Brazilian musical genres and Brazilian popular music.

Tabinha went to play at the school in connection with a project developed by the Music Department of the local University. The aim of this project was to promote presentations of music groups in public schools of Uberlândia.

Tabinha plays in the school

(May, 2001, from my fieldnotes) - Today *Tabinha* comes to play in the school. Besides the fact that I am a colleague of the university professor who organized the project, I maintained myself as a researcher, trying to observe that cultural encounter: a community music represented by *Tabinha* with the school culture. I played this role recording a video.

Tabinha arrived and went to the stage located in the inner patio where some minutes later was occupied by almost 220 students from preschool to 2nd grade, their teachers and other school professionals. The musical group called the attention by the colored percussive instruments they carried and by their white clothes with yellow, blue and black inscriptions.

After the introduction, *Tabinha* began to play and soon called my attention the fact that the children remained almost motionless, besides the strong rhythmic music the group was playing. Setting around the two big rectangle tables or on the floor, they just watched. I though this to be strange, because as I had observed in different situations, children´s body answers to a percussive music is almost instantaneous.

All the performance lasted almost one hour and the first one third of this time only a few children reacted bodily to that powerful sound. At this time, I could observe some children moving their hands, imitating the rhythm they were listening to. But they remained setting!

Little by little, the music was moving people. Other children became stimulated by the sound, standing up and dancing, as well as some adults. This movement with music was taking more and more people there and a first strong moment was when *Tabinha* played round children songs with *Moçambique* rhythm. Nei asked people to form many cycles , and children and adults shared that free moment with a visible happiness.

Then, Nei asked the boys who were playing to get down from the stage and walk in the middle of the children who were at the time all standing up, dancing, running. The *Tabinha* boys made up a line. While they walked and played the children followed them. Although almost 220 children were dancing and most of them integrated to the queue, there was organization. It was very different from that organization of the beginning of *Tabinha* performance, when children remained passive. But some teachers began to worry about that situation, realizing that the new organization was a

disorder. I think Nei realized this conflict and soon asked the children to find their teachers and to return to the classrooms and so to the school order.

The encounter of two cultural worlds

As it was exposed at the beginning of this paper, the proposal of this work is to raise questions and point out challenges for Music Education from the encounter of two cultural worlds: a community music and a school.

The first question which emerges from this encounter is the contradiction between the fellings: in some moments a strong feeling of sharing meanings and in others conflicting ones. Taking the scene described about the visit of *Tabinha* group to the school, the sharing meanings appear when after a passive posture, gave place a growing active one. Not only children left themselves go by the *Tabinha* performance, but some teachers and other adults too. However, when this collective moment got to its climax, the conflict arose.

In the encounter of these two cultural worlds, the meaning of "organization" was very different. In *Tabinha* perfomance, "organization" meant a collective moment where people are bodily, psychologically and cognitivally involved; in the school culture, "organization" meant to be bodily, psychologically and cognitivally controlled. Popular culture, says Chauí (1986, p.33), is "a scattered collection of practices endowed of their own logic, but a logic that is constituted *during* the performance, *during the action* (...). The logic of the school culture is predictable.

A second question that can be raised is the conception of culture that guides community music and school institutions. Those meanings mentioned above refer to a sense (Berger and Luckmann, 1966) which organizes the social reality. When we use the term "cultural worlds" in this paper, we refer to different reality sense. And Community Music and the school institution have different reality sense. Muniz Sodré, a Brazilian sociologist has something to say about this:

> *"The culture is this dynamic of relationship that individuals have with the reality (...) But, unfortunately, the official institutions conceived culture in terms of property. And what does it mean to conceived culture in terms of property? It is believed that the idea of culture is an idea of official monopoly of ideas already conceived" (Trindade, 2000, p.17).*

Muniz Sodré says that the idea of culture as a property has an implicit hierarchical idea about this properties. And in colonialist cultures as Brazilian is, the European and American patterns are at the top of that hierarchy. This discussion brings to the scene the theme of valorization of cultural diversity in contemporary western societies and their school systems.

The challenges of this encounter to Music Eduction

These two questions raised from my observations of the visit of *Tabinha* group to the school indicate some challenges to Music Education. Firstly, not always schools have all things predicted. For instance, the sharing meaning moments that I could observe in the field work took place in a organization that emerges during the action, with children and adults involved in a collective construction. But, the school pre organization system insisted in controlling the actions. How can we deal with this issue? Or, reminding the question that follows the sub theme of this Seminar, that is, "how can the experiences from community music activities (in my report, popular culture activities) feed into main stream institutions?"

From my own experiences as music educator and from my experience as teaching new music educators, the theoretical support of the social sciences, anthropology (ethnomusicology), sociology turned out to be an important tool to prepare profissional of education to deal with this musical diversity, enlarging their perceptions of the world, society and school. Gimeno Sacristán raises five school aspects that can be changed by the influence of anthropology and sociology:

"a) the school acculturation is more that the curriculum;
b) rupture of the academic concept of culture;

c) recovery of culture;
d) issues of cultural relativism: universality and differences within the curriculum;
e) the identity as a school duty" (Gimeno Sacristán, 1999, p.173).

Another challenge is to deal with the culture dynamic. This implies that the encounter of different cultures result, as historically has been observed, in cultural changes. This issue conducted to the second question that follows the sub theme of this Seminar: "When community music activities become part of a larger institute, how does the co-existence work?". In the scene described in this paper, the co-existence showed sharing and conflicting meanings. Can we actually bring to the school system the processes of learning and practicing music in the context of the popular culture? Can the co-existence of community music and school music create another musical culture?

From my observation of the crossing of different musical worlds within school institutions (Arroyo, 1999), the different musics are transformed in the school practice, one of the characteristics of culture that can not be avoided. Therefore, the challenge is to enlarge the possibilities for music creation or to reduce them.

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Queens College Choral Society: A Working Partnership between Community Chorus and College

Cindy L. Bell

Abstract

The Queens College Choral Society, a singing organization of 140 singers, is celebrating its 60th anniversary in 2001. Located in the most culturally diverse urban hub of America, the Queens borough of New York City, the chorus is an exemplary model of an American community chorus.

Since its founding in 1941, the Choral Society has been sponsored by Queens College, a four-year college in the City University of New York. The College provides the Choral Society with a home and rehearsal facility. Membership is open to all those with some experience in choral organizations, including the public, staff and students of the College.

The opportunity to perform major choral works with orchestra draws community members from ages 20 –75, a cross-generational membership. Additionally, undergraduate and graduate music majors in the College's Aaron Copland School of Music perform in the chorus and the orchestra. Besides presenting the standard masterworks by Western composers, the Choral Society premieres compositions written by the School of Music faculty, and choral works representing other cultures, recently, *Misa Criolla* by Argentina's Ariel Ramirez.

A 60-year continuous affiliation between the Choral Society and Queens College is commendable, although certainly not void of transition periods. Lessons can be gleaned from examination of the administration and leadership, the membership and musical expectations, financial resources, facilities, music library, equipment and other logistical needs, as well as changes in American society and the complex urban culture at large. Indeed, how a community chorus survives in a major metropolitan area already over-saturated with cultural events, music concerts, sporting events, and numerous educational opportunities is a lesson in itself.

The Queens College Choral Society is an effective model of an adult amateur chorus and an operational model of a working partnership between a community chorus and a higher education institution, one worthy of sharing with music colleagues interested in exploring a similar venue for community music activities. A presentation for the sub-theme *Community Music and Institutions for Music Education* would address the various issues that have contributed to the success and longevity of the Choral Society and the partnership with Queens College.

Table of Contents

Community Chorus Tradition in America

America has always been a singing nation, and throughout much of our country's history, singing has played a distinctive role in educational, social, religious, political, and community activities (Elliott, 1990). The singing school tradition of the 1700's and 1800's is the forerunner of the numerous community choirs and choral societies of the late 1900's. Many early choral societies were primarily gatherings of amateur singers that performed choral works in the local communities, as well as advocates of formal music training in the school curriculum (Mark and Gary, 1992).

Music educators have long recognized the value of community music, and its direct relationship to public school music education, especially group singing and assembly singing. Music education specialist Charles Elliott (1990) states that:

> *Historically, the music education profession has espoused the beliefs that music can contribute to the well-being of the community and that all of the members of our society should be able to participate in the musical life of their communities in one form or another. (p. 25)*

Robert Shaw (1916-1999), one of the America's great choral conductors of the twentieth century, made a career of advancing the American choral tradition, and championing the standing of the amateur choirs. In his 1979 biography by Mussulman, Shaw is quoted on amateur choirs.

> *The wonderful thing about the amateur chorus is that nobody can buy its attendance at rehearsals, or the sweat, eyestrain and fatigue that go along with the glow; and nobody but the most purposive and creative of music minds - from Bach in both directions - can invite and sustain its devotion. (p. 124)*

Adults sing in community choruses for a variety of reasons. As an expert on the growth of American choral singing during the 1900's, Harry Robert Wilson (1959) provides insight into reasons for which people join singing groups:

> *The person who joins a chorus is seeking, primarily, to satisfy through the medium of singing a longing for something beautiful and spiritual in his life. There may be social motives but the musical motive is invariably stronger. The most natural and at the same time the most universal medium for experiencing music is that of singing. The total physical and emotional responses in the act of singing make it the most personal musical activity. Singing also affects the entire body more directly and more intimately than any other musical experience. (p. v)*

The current American community chorus traces its national roots to large urban centers on the East Coast. Boston, Philadelphia and New York established singing societies by the early 1800s (Mees, 1901), although performances of choral masterworks are reported for even earlier dates. Trinity Church in New York reportedly performed *Messiah* with organ accompaniment as early as 1770 (cited in Mees, 1901, p.199; Krehbiel, 1884, p.43).

As the cities expanded with immigrants coming from established European traditions of choral singing, so did the need and growth of community music groups. Today, Manhattan is brimming with community-based choruses composed of semi-professional and professional musicians **–** New York Choral Society, St. Cecilia Chorus, New York Choral Artists, Mendelssohn Glee Club, to name a few. But as the musical and performance quality of these choral groups matured, so did a fresh need for community choruses for the *amateur adult singer*.

Even in 2002, with so many performing options available to singers, it is not easy to sustain an amateur-level community chorus in the shadow of Manhattan. But this is where the Queens College Choral Society, a 60-year community chorus of amateur adult singers, fills an important musical and social need in a city as large as New York. Located in the most culturally diverse urban hub of America, the Queens borough of New York City, the Queens College Choral Society is a commendable model of a modern American community chorus.

Queens College Choral Society: The First 60 Years 1941 – 2001

Brief Introduction to Queens College

The City University of NY (CUNY) is a sprawling higher education institution of 19 campuses , both two and four year schools, distributed throughout the five boroughs of New York City. Queens College, founded in 1937 in the Queens borough, is a four-year institution offering undergraduate programs in mathematics, science, social sciences, and arts and humanities. Queens College educates more teachers than any other college in New York City,[1] and at the graduate level, many students earn the Master of Science in Education. Today Queens College is primarily a commuter college reflecting a "global diversity"[2] with students from 120 different countries and who speak more than 66 native languages.

Since its inception, Queens College has always had an excellent Department of Music, committed to serving the community and its students. In 1981, the department was designated "School of Music" and named after American composer Aaron Copland. Currently, the music school has nearly 400 students, both undergraduate and graduate, with 24 fulltime faculty, and a beautiful music facility with views of the area bridges and Manhattan skyline.

The Founding Years: 1941-1969

In 1941, Queens College Professor of Music John Castellini founded the Queens College Choral Society. His purpose – at the dawn of America's involvement in World War II - was to bring the new Queens campus and the community together through music. The collaboration would provide the adult amateur singer in Queens with a venue to sing the great choral masterworks of Bach, Brahms, Mozart, Beethoven, Schubert and others. Forty years later, Castellini reflected on the humble beginnings of the Choral Society:

> *In the first days of the college our thinking was governed by the mutual relationship of campus and community….To cement this relationship a number of professors went out regularly into the vast area of Queens to speak to small gatherings of citizens. It was with this thought in mind that <I was asked> to form a choral group that would be 'a singing organization of and for the public and the students and staff of Queens College.' The college was to provide it with a home and rehearsal facilities and membership was and still is open to anyone with some experience in choirs or choral organizations. That was in 1941….(cited in Zazula, 1986, p.3)*

For a choral society born "during the war years," early concerts added much morale to the community and were well-attended (*Queens College Choral Society, Twentieth Anniversary* <hereinafter, *QCCS*>, p.5). The Choral Society's premiere performance of Handel's *Messiah* on Friday, December 19, 1941, - twelve days after the attack on Pearl Harbor - was to a full house. The *Long Island Daily Press* reported the next day:

> *More than 150 Queens residents and Queens College students combined their talents last night to make the first joint college-borough musical production a success. Before 1200 in the auditorium of Jamaica High School they presented 'The Messiah'…the soloists, all given hearty ovations, were recruited from the ranks of the operatic world. (cited in Zazula, 1986, p.4)*

The overwhelming success of the 1941 *Messiah* led to its traditional inclusion in the annual fall concert. Within four years, the Choral Society was presenting sold-out concerts, with a ticket price of 25 cents (U.S.). A 1945 *Long Island Star-Journal* announced "College Chorus Sings for 1400," and a 1948 *Long Island Daily Press* stated "'Messiah' – 3000 In All Hear College Oratorio." By 1950, the membership numbered over 150 singers of community, students, staff and faculty. The popularity of the Choral Society for both singers and audience alike confirmed for the college the need for a successful community chorus.

The vision for the Queens College Choral Society was not that of a professional chorus, but a chorus of musical laymen. Early literature states that "regardless of musical training, race, religion or economic considerations, the Society welcomes everyone and anyone interested in the study and performance of choral masterpieces" (*QCCS*, p.4).

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[1] For a detailed history of Queens College and CUNY: www.cuny.edu/topframe-abtcuny.html

[2] www.cuny.edu/topframe-colleges.html

However, the musical programming was demanding of the amateur singer, with concerts presented twice yearly – Fall (December) and Spring (May). Within the first 10 years of its existence, the Choral Society performed Haydn's *The Creation*, Mendelssohn's *Elijah*, Mozart's *Requiem*, and Bach cantatas. In May 1949, it performed the American premiere of Vivaldi's *Gloria* – now a standard of the American church, high school and community chorus choral repertoire. To encourage collaborative ventures, the Choral Society premiered works by Queens College faculty composers, shared programming with the Queens College student choirs, and presented instrumental concertos featuring college faculty members as soloists. From the outset, the Queens College student orchestra accompanied the Choral Society, further cementing the relationship between student, college and community member.

The Choral Society rehearsed on the college campus in various open spaces, including the old gymnasium and, at one time, a student lounge. There was no charge for use of space, or for membership dues from the singers. By establishing the Choral Society as a credit-bearing course at the college, it became part of the conductor's teaching load, eliminating the need to separately pay a director. The Choral Society also served as a lab setting for future choral directors, as undergraduate and graduate music majors directed weekly sectional leaders, honing conducting skills and efficient rehearsal techniques. Initially, the college provided financial support for the Choral Society, and ticket sale revenue provided discretionary funds.

Almost immediately, the Choral Society reciprocated the college's generosity by establishing a series of gifts from its funds to the School of Music and its Music Library. By 1961, at its 20th anniversary, the Choral Society had purchased and donated to the Music Library multiple copies of more than 20 major choral works, including Bach *B Minor Mass* (194 copies), Handel *Messiah* (150 copies), Haydn *Creation* (167 copies), and Mozart *Requiem* (174 copies), plus single copies of 25 other choral works. Full scores and orchestral parts were contributed for another 20 choral works, and numerous musicological books and monuments, such as *Barenreiter Edition of Bach's Complete Works*, 20 volumes of *Williams Byrd: the Collected Works*, 36 volumes of the *English Madrigal School*, and other multiple volumes of essential musical reference books and scores. The Choral Society's contributions to the college extended to compositional awards for music students, commissions for program cover artwork and new choral works, scholarships for students, and purchasing of various equipment for the music school, in addition to 50 new choir gowns for the student choir (*QCCS*, p.24).

So successful was the Queens College Choral Society as a community group that it became evident in the 1950s that a major concert hall was needed in Queens. (Up to this time, Choral Society concerts were performed in area high school auditoriums, as Queens College did not have a large enough concert hall.) In 1961, Queens College built the Colden Center, a substantial performing arts facility "for the college and for the Long Island community" (20thp.11). After two decades of "rehearsals-at-home and show-on-the-road," the Queens College Choral Society began to enjoy its own auditorium for all performances (*QCCS*, p.11).

Transition and Financial Crisis: 1970-1978

In the 1970s, two issues challenged the survival of the Choral Society. First, a change of leadership: following his twenty-seventh performance of *Messiah* in December 1969, founder John Castellini retired. Queens music faculty member Carl Eberl, who had been serving as the associate conductor, took the helm.

Eberl envisioned a new image for the Choral Society as a semi-professional chorus, a "Queen's counterpart of the New York Choral Society" (Zazula, 1986, p.13). New auditions were held, members unable to demonstrate music reading skills were released, and a more select group of singers was sought from the Queens community. The annual fall *Messiah* performance was replaced with different repertoire, such as Poulenc's *Gloria*, Bach's *Magnificat*, and Mozart's *Vespers*. The Choral Society shifted towards performing contemporary music for the spring concerts, by composers such as Honegger, Hovhaness, Kodaly, and Ives, shorter choral pieces as opposed to major works, and operatic highlights of Puccini, Verdi and Strauss. Many long-time singers were unhappy with both the repertoire changes and the shift in the mission of the chorus from the amateur singer to semi-professional singer. Combined with Conductor Eberl's imposed membership cap, the membership decreased to 70 singers.

Compounding the issue were the effects of New York City's bankruptcy in the mid-1970s. Heavy budget cuts trickled through the City University system and college funding disappeared for the Choral Society. Eberl later stated:

> *In 1975, New York City was broke, and funds for such peripheral activities as the Choral Society were totally dried up. I had, fortunately, foreseen that situation - - and in the meantime had been encouraged by the New York State Council On The Arts[3] to go independent. (cited in Zazula, 1986, p.12)*

In a move that would entitle the Choral Society to outside funding, the Queens College Choral Society changed its name in 1976 to the *Queens Choral Society*, thereby detaching itself from the Queens College name. But the far-reaching effect of New York City's fiscal crisis extended to state-wide arts organizations, and the anticipated funding did not materialize. Extra concerts, special appeals, and private support from donors and businesses kept the Choral Society afloat through the 1970s. Nevertheless, membership dropped to 44 singers by the Spring 1978 concert, and Eberl passed the baton, leading to another change in the Choral Society's leadership.

Rebuilding: 1978-2001

Lawrence Eisman began his association with the Choral Society in 1951, when, as an undergraduate music student at Queens College, he played trombone in the college orchestra that accompanied the annual *Messiah*. In 1978, twenty six years later, Eisman was a faculty member at Queens College, teaching music education. A conductor with both orchestral and choral experience, he was tapped to lead the Choral Society, a position he held for 23 years, until 2001.

The immediate concerns for the ensemble were non-musical. Membership was at its lowest ebb. Arriving at the first rehearsal in the fall of 1978, Conductor Eisman found only three singers (Zazula, 1986, p.14). Secondly, funding was crucial to the survival of the chorus. After numerous phone calls and pleas, long-time members returned to rebuild the chorus. Even as the group reclaimed its former identity as the Queens College Choral Society, the college, still reeling from budget cuts, was unable to allot any substantial funding to the Choral Society. To augment its funds, membership dues began to be collected (Zazula, 1986, p.14). Even so, within three years, membership climbed to 140, and has remained consistently over 100 singers for the past twenty years.

Although support from local charities, alumni and private benefactors has provided the group with enough funds to function, two major college changes since the late 1970s have continued to challenge the Choral Society financially. First, the student orchestra, under new leadership at the music school, embarked on an ambitious concert schedule of its own. While the student orchestra continued to perform for the spring concert, the Choral Society now needed to hire a professional orchestra for the annual Messiah performance (Zazula, 1986, p.16).

Secondly, Colden Center became a self-supporting performing arts center, and charged the Choral Society for use of the performing hall. Resourceful letter campaigns, anonymous benefactors, required selling of tickets by members, and general enthusiasm by singing members, has kept the Choral Society alive to its 60th anniversary concert in 2001. For Conductor Eisman's final bow in May 2001, 170 singers performed Mozart's Requiem, a splendid evening celebrating six decades of community performances.

Vision for the Future: 2002

Changes in American society and the complex urban culture at large threaten many community organizations. In the 1990s, the Queens College Orchestral Society, a symphonic organization of community and college members, presented its last concert after nearly 40 years of performances. Yet the Queens College Choral Society thrives in a major metropolitan area already over-saturated with cultural events, music concerts, sporting events, and numerous educational opportunities.

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[3]Organizations such as the New York State Council On The Arts provide financial support for non-profit community arts projects. They do not, however, fund any endeavors affiliated with institutions of higher education.

Attendance at concerts of the Choral Society no longer fills the 2100 seat Colden Center. For the Fall Concert 2000, *Messiah* drew an audience of 1100. Decrease in attendance (but not enthusiasm) can be attributed to trends in American society identified in research published by the National Endowment of the Arts: (a) a general decline in attendance at live performances of classical music; (b) as each generation matures, a decrease in arts participation that is unrelated to education or income; and (c) younger people substituting alternative forms of arts participation (television, CDs, videotapes) for live arts participation (cited in Jellison, 2000, p. 118).

In the greater New York area, other emerging issues effect attendance: (a) multiple performances of *Messiah* and other choral works, providing a myriad of musical choices for audiences; and (b) the growth of Queens into an extremely culturally diverse urban setting, where smaller communities of ethnic groups sponsor culturally-specific activities.

Despite the competing activities, these community members enjoy singing, and sustain the Choral Society. For some, it is the 60 year tradition in the community. For others, it is the personality of the conductor. Other newer members are looking for a fresh place to sing, and recent Queens College music graduates enjoy "staying in touch" with other singing friends.[4]

An interim conductor led the Choral Society for 2001-2002, but in Fall 2002, James John is taking the baton. Like Conductor Eisman before him, he is part of the Queens family: Conductor John completed his Masters degree in Conducting at Queens College in 1991. Under his capable guidance, the Choral Society will maintain its affiliation with Queens College and continue to be a valuable performing ensemble within the Queens community.

Queens College Choral Society in 2002: Lessons From 60 Years

Administration and Leadership

Of particular significance to the longevity of a community chorus is a collaborative and supportive relationship between conductor and chorus administration. The Queens College Choral Society has always separated its administration from its musical leadership. With both an Advisory Board and slate of Officers to accomplish the daily chores of promotion and publicity, ticket sales, fund-raising, program printing, attendance, dues, and social activities, the conductor may concentrate on musical decisions. Most important to the continued presence of the Choral Society in Queens is the belief by the Advisory Board and Officers in the founding tradition of the group: a chorus of "musical laymen" serving the community, accepting as many as possible without creating an adverse effect on the group.[5]

Financial Resources

Financial support is the primary concern today of community ensembles. For the Choral Society in 2002, several large expense items exhaust the funds: rental of performing hall (Colden Center), payment to soloists and "ringers" (hired singers to supplement the chorus, particularly tenors), cost of professional orchestra for *Messiah,* program printing and advertising. Compounded by the lack of monetary support from the college or university, the Queens College Choral Society drifts precariously close to financial ruin. Ticket sales, dues from members, fundraising letter campaigns to arts-friendly supporters, and annual funds generated by interest-bearing accounts invested by anonymous benefactors over the years provide the ensemble with just enough finances to remain solvent.

Facilities, Logistics and Equipment

One vital area in which a higher education institution can assist a community chorus is in use of facilities and equipment. A music school that has two or three ensemble rooms for the collegiate band, orchestra and

[4]Interviews with Lawrence Eisman, September 2001; May 2002.
[5]Ibid.

choir can share these large, open rehearsal spaces with a community music group. At its peak, the Queens College Choral Society numbered over 200 singers, calling for a sizeable rehearsal room equipped with chairs. Additionally, smaller, classroom size spaces are useful for sectionals.

For many community choirs, the rehearsal facility is different from the performance facility. College campuses can provide an auditorium with a stage area sufficient for 150 singers and orchestra, plus ample risers, music stands and chairs. In the case of the Choral Society, which predates many of the buildings on the Queens College campus, the group performed in area high schools auditoriums until an appropriate size facility was built.

Rehearsing a choral masterwork demands a good keyboard, as the keyboard represents the orchestral reduction and must support 100+ voices singing *forte*. Music schools have quality keyboard instruments which are regularly tuned and maintained in a performance-ready state. Often a good quality piano cannot be found in the town hall or other rehearsal setting.

Although it is possible to perform choral masterworks with keyboard, founding Conductor Castellini believed in providing the amateur singer with the exhilarating experience of singing with orchestra. Furthermore, large non-portable orchestral instruments such as harp, harpsichord, celeste, organ, and various percussion (timpani, bass drum, snare, toms, gong, chimes, xylophone, etc.) are commonplace items in a music school and are necessary for performances of masterworks. Queens College and most music schools have "captive ensembles" in the form of the college student orchestra, which can eliminate the community chorus' expenditure for paid musicians. Incorporating the performance of a major choral masterpiece into the orchestra's concert schedule also exposes the instrumental student to additional repertoire.

Music Library

Over the years, the Queens College Music Library has greatly benefited from the Choral Society's extreme generosity. In return, musical scores are maintained by the music library, providing a means of accounting and storage space. Today, these scores are available to other choral organizations on a loan basis, benefiting both student choral ensembles and smaller community choirs. Of late, Choral Society members purchase their own choral scores and folders. The singer takes responsibility for his/her own music, writes individual musical markings, and keeps the score for future performances.

Membership and Musical Expectations

Reflecting the Choral Society's focus on the adult amateur singer, musical expectations are deemed less important than a willing attitude and desire to sing. Either the ability to "carry a tune," demonstrate a "good ear" by singing intervals and melodic patterns of increasing difficulty, or some previous experience in choral singing are desired. Music reading skills are not a requirement for membership, although most singers can follow the "ups and downs" of melodies.[6] While singers come to the chorus with varying musical abilities and experience, the group experience offers the opportunity to learn and grow musically.

The membership in 2002 remains predominately community members, both full-time working people and retired senior citizens. Faculty, staff and students account for approximately 10% of the chorus. Many music school alumni continue singing beyond graduation from the college, as the Choral Society provides them with a sense of "musical family" and continued social interaction with friends. Recently, undergraduate student participation has increased, because student work schedules conflict with daytime collegiate rehearsals. Non-traditional students (adult continuing education) seeking a music course credit can fulfill a course requirement by singing in the Choral Society "for credit."

With singers ranging in age from 20 –75, the Queens College Choral Society is a cross-generational membership (Table A). The current singers are college educated (Table B), working community residents, who have a dedicated record of choral performance (Table C) (Bell, 2000). Although the make-up of the group remains predominately white, the Choral Society is becoming more reflective of Queens College and

[6] Ibid.

the borough. The 60th anniversary program includes many surnames representative of Asian and Hispanic cultures, and also Polish, Irish, Russian, Italian, and German origin. With such diversity in its membership, the chorus is willing to extend beyond the standard masterworks by Western composers to choral works representing other cultures, such as the 2001 performance of *Misa Criolla* by Argentina's Ariel Ramirez. In rehearsing and performing music of other cultures and traditions, the Choral Society offers its members a unique learning opportunity for musical and cultural knowledge.

Applications to New Venues

The community chorus, in its various manifestations, remains a vital avenue for singing by amateur adults. Although the information presented about the Queens College Choral Society represents the viewpoint of a large urban university system in a major United States city, the lessons can be applied to other settings. Institutions for music education can contribute musical leadership, appropriate facilities and necessary equipment to foster effective community–college relationships via performing musical ensembles. Furthermore, community music groups, when supported by collegiate music schools, can further advance performances of musical works that extend beyond the common practice period of Western music.

Many essential issues of a community–college relationship are an integral part of a community performing ensemble. For the musical institution, there is community visibility and prestige of sponsoring its own community-based ensemble. For the chorus, there is the reputation in association with the college name. For the community citizen, there is a social and musical setting that provides lifelong musical learning and performance opportunities for the adult removed from an educational setting. Institutions seeking to explore or establish similar community-college performing ensembles should examine the 60-year relationship between Queens College and its Choral Society to study an operational model of a working partnership between a community chorus and a higher education institution.

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Table A

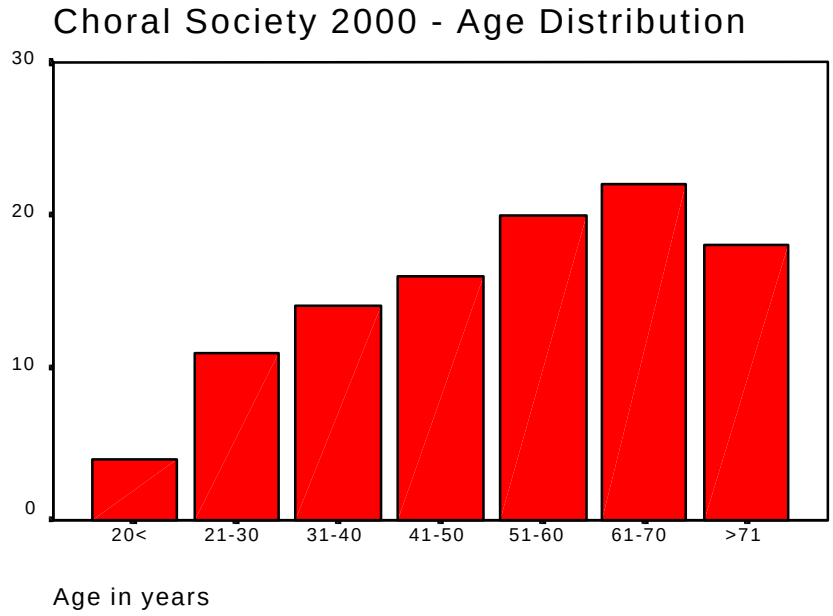


Table B

Choral Society: Educational Background

	Frequency	Percent	Cumulative Percent
high school diploma	4	3.8	3.8
business or trade school	3	2.9	6.7
some college, but no degree	18	17.1	23.8
2 year college	7	6.7	30.5
4 year college	30	28.6	59.0
graduate or professional school	43	41.0	100.0
Total	105	100.0	

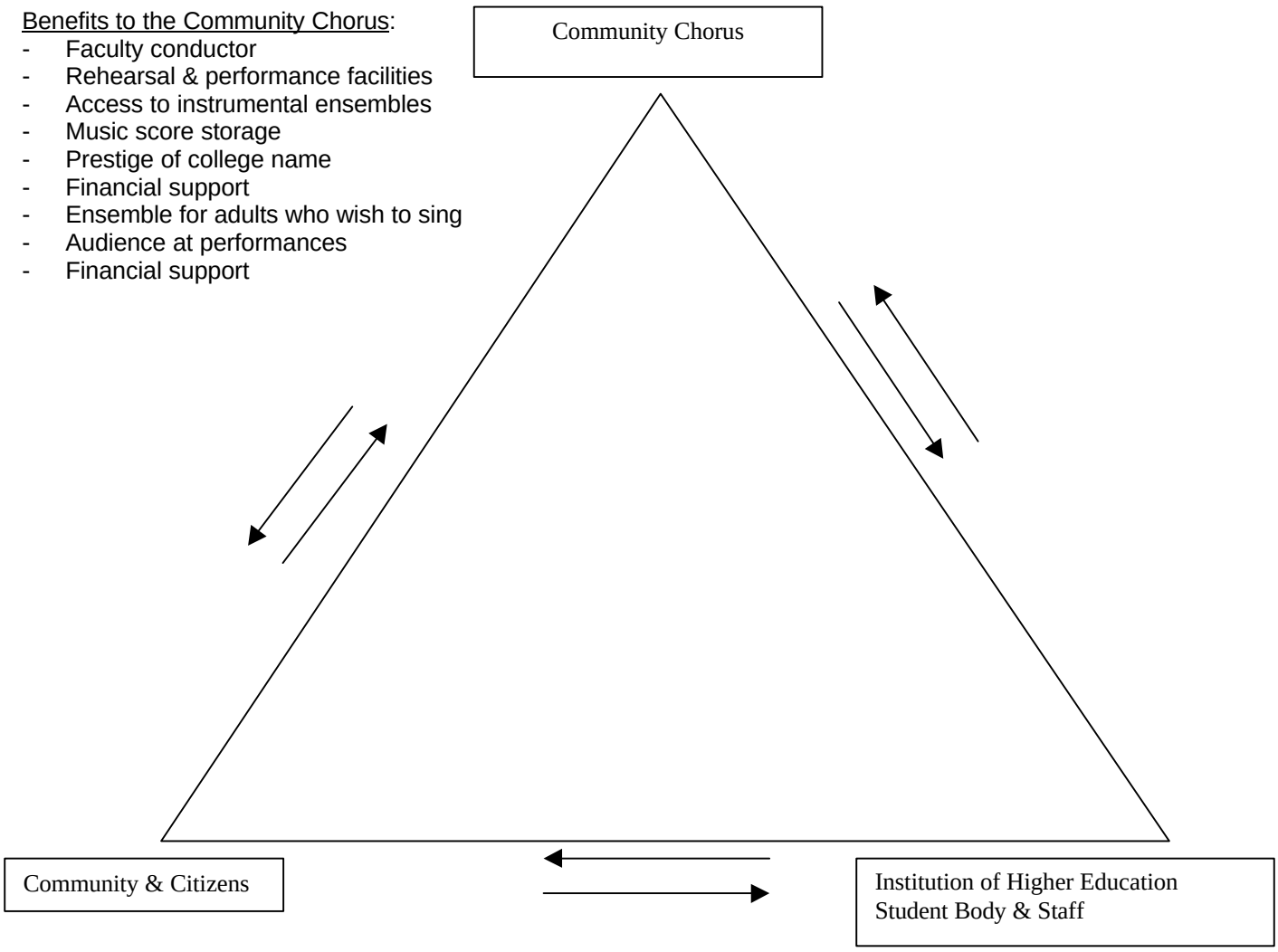
Table C

Comparison of Age of Singer vs. Number of Years Singing with Choral Society

Count

		Number of Years Singing with Choral Society								
		1 year	2-5 years	6-10 years	11-15 years	16-20 years	21-25 years	26-30 years	31-40 years	Total
Age of Singer	20<	1	3							4
	21-30	3	7	1						11
	31-40	3	7	3		1				14
	41-50	3	3	7	2	1				16
	51-60	3	5	3	4	3	2			20
	61-70	2	6	4	4	2	2	1	1	22
	>71		6	2	6	2	1		1	18
Total		15	37	20	16	9	5	1	2	105

Benefits to the Community Chorus:
- Faculty conductor
- Rehearsal & performance facilities
- Access to instrumental ensembles
- Music score storage
- Prestige of college name
- Financial support
- Ensemble for adults who wish to sing
- Audience at performances
- Financial support



Benefits to the Community & Citizens
- Opportunity to perform masterworks
- Social & musical setting for adults, removed from higher education setting
- Lifelong musical learning opportunities for adults
- Access to adult continuing education
- Community event for gathering works
- Melding of “town and gown” residents

Benefits to the College, Student Body and Staff
- community visibility & prestige
- its own community-based ensemble
- library acquisitions
- scholarship money
- opportunity to premiere faculty works
- students assist in rehearsal

Community and School Music Wind Bands: Making and Maintaining Effective, Complementary, Rewarding Relationships

Don D. Coffman, University of Iowa, USA
Monte H. Mumford, University of Tasmania, Australia

Amateur community and school wind bands have a long and successful history throughout Australia and the United States. These ensembles have similar goals, namely to develop ensemble musicianship and provide public entertainment. Unfortunately, a degree of friction sometimes occurs between school and community music programs, resulting from ignorance, indifference, or jealousy. School and community music programs ought to recognize their common goals, develop positive relationships, and investigate opportunities that will combine their human and material resources. This paper examines some goals of community and school wind bands, some sources of friction, suggests some opportunities for partnerships, and identifies some potential benefits that can result when school and community ensembles collaborate. Each type of ensemble brings a unique contribution to music education, yet the groups can assist each other to create rewarding experiences and foster meaningful interpersonal relationships. Such relationships not only support community music making endeavors but can also lead to an awareness of life-long learning through school music education.

What is community music? The term 'community' can simply refer to a group of people who live and work in a particular geographical area, but more broadly represents a group of people who share common interests, beliefs, social position, racial or national identity, employment, education, hobbies, obligations and/or convictions, regardless of geographic proximity (Cahill, 1998; Falk & Harrison, 1998). A further consideration is that people can often hold membership in several communities simultaneously, and this suggests collaborative possibilities.

One international group of music educators listed 14 characteristics of excellent community music activities, including:

- active participation in music-making of all kinds (performing, improvising and creating)
- the development of active musical knowing (including verbal musical knowledge where appropriate)
- multiple learner/teacher relationships and processes
- a commitment to life-long musical learning and access for all members of the community
- a recognition that participants' social and personal growth are as important as their musical growth
- an on-going commitment to accountability through regular and diverse assessment and evaluation procedures
- flexible teaching, learning and facilitation modes (oral, notational, holistic, experiential, analytic)
- excellence/quality in both the processes and products of music-making relative to individual goals of participants. (ISME CMA, 2000)

Cahill (1998) points out that community music ensembles often bring people of different ages and backgrounds together for the purpose of artistic endeavor. The ensembles can become unique micro communities within themselves because they require coordinated efforts of the participants. Likewise, Egan (1989) asserts that communal music making:

> *can be used as a tool to aid in one's social development by serving as a beautiful and significant unifying factor. By bringing together people from different ethnic, economic and intellectual groups to share a common experience, music can promote an understanding and appreciation for the spiritual values of all people…. By actively participating in a field of interest as well as submitting to the mental discipline required in the study of music, the individual is better equipped to meet the obligations and needs of society as an active citizen, a responsible adult and a directed human being. (p. 91)*

Ensembles can promote a sense of security by providing a regular rehearsal framework of activities with perceived, worthwhile outcomes. The rehearsals can reinforce participants' sense of self-worth by providing opportunities for the successful completion of tasks, peer acceptance, and the recognition of group achievements. All of these outcomes can nurture a sense of responsibility and leadership, and self-confidence. Ensemble participation can provide positive environments where members experience the joy of significant, creative music making through group participation. Relationships formed within music ensembles can also lead to lifetime associations and friendships. This paper's second author (Monte Mumford) cherishes a special friendship that began on his first day of high school, and which remains undiminished over twelve thousand miles and thirty-seven years. Successful music ensembles also provide environments where powerful learning incentives can operate to challenge and expand participant's views of music making, potentially leading participants to pursue a wider range of inner personal goals. These benefits occur when conductors develop rehearsal strategies that focus on both interpersonal and musical skill development. These outcomes are achieved through exposure to suitable quality repertoire, effective rehearsal technique and validated learning strategies.

Performance ensembles, community and school-based, can be viewed as both the catalyst and culmination of personal and music achievement. They can provide experiences where the various elements of music education such as history, theory, composition, technical skills and musical expression are brought together. It is at this point that the goals of community and school ensembles sometimes diverge. School groups are often viewed primarily as vehicles for developing musical knowledge and skill while community groups are viewed primarily as vehicles for entertainment, relying on performers with sufficient skills so as to not need much rehearsing or educating. In this divergence lies perhaps the source of some friction between these groups. These difficulties sometimes are instances of benign negligence in which school and community ensembles simply are unaware of the other's existence because they are so focused on their own agendas. Less charitable motivations include inflated self-importance, or conversely, feelings of inadequacy by either group members or their directors. Points of tension between community and school music ensembles usually arise through perceived or real conflicts of interests such as performance date conflicts, priorities, teaching styles, choice of repertoire, etc. These conflicts result from a lack of understanding, or appreciation, of each group's goals. .

These damaging attitudes can result in missed opportunities for sharing library/repertoire resources and instrument/equipment resources. Furthermore, pursuing separate agendas robs ensembles of opportunities for mutual assistance in time of difficulty and the exchange of ideas founded on mutual respect. Ensembles that collaborate have the potential to benefit from exposure to differing teaching strategies, increased performance opportunities, broader social contexts, broader repertoire exposure, and multiple reinforcements of music learning/making, both technical and expressive.

We (the authors) each have community ensembles with links to tertiary music education programs. It is our hope that descriptions of our individual situations and our recent teaching exchange will encourage readers to consider exploring the possibilities for school-community collaborations in their own locales.

Launceston, Tasmania, Australia

In 1984 Monte Mumford moved to Launceston, Tasmania taking up a position as Lecturer in Music at the University of Tasmania. One of his duties was to give half-hour private lessons to music education students for second instrument study. He was struck with the time-consuming nature of the task and contemplated its effectiveness in preparing potential music teachers for ensemble music instruction. What useful outcomes were to be gained from the process of achieving a limited performance standard on a single instrument, isolated as it were from an ensemble context? He came to the conclusion that it would be more effective for the students to learn the processes of ensemble instruction through participation within the ensemble context. He believed that participation in a group learning environment would in turn widen students' range of musical experiences through both the processes of participation and observation.

Monte proposed to trial this method with university education students. However, he also planned to invite the general community to participate. His purpose for opening the program to the wider community was twofold. Firstly, he wished to provide a practical learning environment for his

education students. Secondly, he wished to respond to the community's need for opportunities to experience and share in an educationally based musical performance program.

Armed with a background of ten years experience in the successful training of high school beginning bands, Monte was convinced that this method of learning would also be effective for his education students instrumental education needs. He decided to trial the plan with participants over a wide range of ages to test his ideas.

The opportunity to implement his ideas came with the establishment of the University of Tasmania Community Music Programme in 1985. The aim of the program was to initially provide semi-professional performance opportunities for community and university music majors. By 1991 the program had expanded to include seven ensembles, which ranged in skills from beginning to semi-professional levels, involving over three hundred members. Today the beginning band ensemble, embedded within the program, continues to provide the most suitable vehicle for the teaching of second instruments study for music education students. It also provides invaluable opportunities for conducting students in developing their ensemble conducting skills. These opportunities are proving particularly valuable, as the growth of instrumental ensembles within both schools and communities continues to grow at an ever-increasing pace.

Many musicians have moved through the beginning band ensemble during the 14 years of its operation. Several participants have continued onto further tertiary study, while others have stayed within the program, progressing to higher levels of performance skill within their individual ensembles. Furthermore, a significant number of education graduates, trained through this program have gone on to achieve recognition as leaders in music education throughout Australia.

Iowa City, Iowa, USA

In 1995 Don Coffman founded the Iowa City/Johnson County Senior Center New Horizons Band, a concert band of woodwind, brass, and percussion instruments is designed to provide "chronologically gifted" retired seniors with instruction in instrumental music. No prior musical expertise is required of participants, and the band attracts both novice and veteran players.

The Iowa City band is part of a growing movement of bands sharing the same vision. The first New Horizons band began in Rochester, New York, in 1991 (Ernst & Emmons, 1992), and Don's band was the fourth to appear. The movement has expanded to approximately 50 bands across the United States and Canada. The mission of each band is to provide instruction on instruments as well as a performing band. Most New Horizons Bands, or NHBs, differ from other amateur community bands because they don't simply rehearse music for an impending performance. The New Horizons Band movement is a loose affiliation of bands that share a newsletter, Internet website (http://newhorizonsband.com), and national institutes, which consist of players who gather for a few days of intensive music making. Bands typically are led by retired high school or college band directors or by college teachers who can be somewhat flexible with their schedules. Most rehearse at music stores, schools, or in churches. Don's band is relatively unique in using undergraduate and graduate music students as instructors, because one to three professional teachers lead most bands.

Twice weekly on Tuesday and Thursday mornings members congregate at the local Senior Center for 45 minutes of small group instruction or chamber ensemble coaching followed by a 60-minute band rehearsal. The brass players (who refer to themselves as the Antique Brass) and percussionists form two groups, while the woodwind players are organized by ability into small groups of similar instruments. Students from the University of Iowa's School of Music—undergraduate music students preparing for music teacher licensure and graduate students with teaching experience—comprise his instructional staff for these groups. The concert band, which Don directs, is the centerpiece of the program. The concert band has nearly tripled in size from 26 players in 1995 to 68 at present in a relatively short time. Furthermore, the program has expanded from one band to five. Some bands were formed completely by members' own initiatives, such as the Polka Dots, who are devoted to polka music; the Dixie Kids, who specialize in Dixieland jazz; and the Old Post Office Brass, a quintet whose name reflects the original purpose of the building where they rehearse. In 1998 Don added the Silver Swing, which plays Big Band swing music from the 1930s and 1940s. He also added a Green Band for "unripe" novice players in response to members' wishes.

An Exchange

Don and Monte met at the Ninth Biennial Meeting for the ISME Commission for Community Music Activity in Toronto, Canada July 9-16, 2000. After learning about each other's program they agreed to find a way to visit. Eventually, Don and his family stayed in Monte's home from mid March through mid May 2002, and Monte lived in Don's home during April 2002. During the exchange each taught the other's university classes and worked with each other's band program.

Both directors observed vibrant organizations with loyal members. Don observed how Monte's instructors meticulously taught counting, ear training, and musical expression. Monte was struck by the responsiveness of Don's band members and was inspired by these performers who were well into their 70s and 80s. Both groups displayed many of the ISME CMA defining points for excellent community music.

1. *Active participation in music-making and knowing.*
2. *Multiple learner/teacher relationships and processes*. Both programs relied on teams of instructors, and those instructors readily acknowledge that they learn much from their "pupils" about how to teach, how to learn, how to be a better musician.
3. *A commitment to life-long musical learning and access for all members of the community.* Monte's participants span the age range from approximate 10 years to 70 years. Don's participants range from 55 to 90 years.
4. *A recognition that participants' social and personal growth are as important as their musical growth.* Some of Don's research indicates that although a desire for active music making is the primary motivation for joining the band program, a desire for socialization is also clearly evident (Coffman & Adamek, 1999, 2001). Furthermore, many of the members consider these two desires to be "very important" or "essential" to their quality of life and rate these issues as highly as they do good family relationships and good health. Relationships, a sense of personal well-being and accomplishment, and the enriching recreational activities of the band program are highly important to members' perceived quality of life in both programs.
5. *An on-going commitment to accountability through regular and diverse assessment and evaluation procedures.* Monte's learners progress through graded method books and audition to obtain membership in the higher ability bands. Don relies on member feedback about instructor effectiveness.
6. *Flexible teaching, learning and facilitation modes (oral, notational, holistic, experiential, analytic).* This is particularly evident in Monte's program, which stresses developing oral, aural, and notational reading skills. Don's reliance on music education student instructors for small ensembles results in diversity of teaching styles for participants.
7. *Excellence/quality in both the processes and products of music-making relative to individual goals of participants*.

Implications

What do these two programs have to suggest about school and community music ensemble relationships? Both band organizations operate in towns that have other adult amateur bands and school bands. Here are a few examples:

1. Don's New Horizon Band has performed jointly with University of Iowa Symphony Band, one high school band, two middle school bands, and an elementary school band. In these concerts each group performs several selections and then the groups are combined for one or two tunes. Participants have enthusiastically commented on the opportunity to "rub shoulders" with performers of a different age generation.
2. Monte organizes University of Tasmania and "friends" concerts that bring together a variety of undergraduate student musicians and local adult musicians in chamber settings.
3. Don recently added an adult aged band to the University of Iowa's annual summer music camp program for students aged 13-18. Adult participants rehearsed in their own group and then mixed with the younger players in master classes on their instruments and in classes on music theory, conducting, and history.
4. Monte's bands incorporate school aged players, so he schedules rehearsals for late afternoon and evening.
5. Both Don and Monte strive to be aware of the performances of music organizations in their communities so that they can avoid potential conflicts and so they can inform their bands of concerts to enjoy.

How should school and community bands view each other? Quite simply, they should provide support and encouragement for mutual benefit. School music teachers should encourage their students to be actively involved in their local community music program. Strong community music programs should consider how best to reinforce the training that occurs within in the school music program. Community music participation increases the variety of performance opportunities available to students. Community music participation can also provide opportunities for music teachers to maintain or develop their performance profile, which enables them to bring fresh, new musical insights to their students. And students benefit from seeing their teachers perform, which can be excellent modeling experiences.

Such mutual support could lead to increased opportunities for cross-age contact between children, adolescents and adults. These interactions help to reinforce attitudes about the benefits of respect, commitment, responsibility, and a spirit of cooperation. In short, these kinds of interactions serve to link school and community experiences for student. Schooling is often viewed in Western society as preparation for the "real world,' so student interaction with adult musicians initiates them into real world activities and allows them share a treasure of musical and social experiences.

These are but a few of the many benefits to be gained through mutual cooperation between school and community programs. Let us not allow fear, suspicion, ego, etc. to keep us from the ultimate goal of providing the joy of music making for more to experience. The study of music continues to provide an excellent pathway for the search for beauty, trust, respect, responsibility, and humility, with a willingness to keep improving and growing in the never-ending quest for excellence.

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Features of conductors' work with amateur music groups in countries without traditional music education (a new look on music education in general)

Liubov Dodonova

Abstract

One of the fundamental problems of music education is a search for new methods which could help put the education process in harmony with the individual's inner-self. This is especially important for all those working in the area of community music, because they have to deal, as a rule, with amateurs who are eager to sing or play music, but in many cases have no elementary music education. An example of that is Brazil, where a lot of people participating in various forms of musical activities never learned standard music subjects, due to the lack of qualified teachers and of deeper tradition in music education, as opposed to European countries. I would like to share my experience of work with various groups of amateurs in countries with quite different traditions and cultural references such as Russia and Brazil, emphasizing the common problems encountered by leaders of music groups or music teachers in their out-of-school activity.

Plan

1. A brief comparative review of conductor's activities of professional and amateur groups.
2. Common difficulties in the work with amateur groups and how to solve them.
3. Basic principles of work:
- development of initiative, independent and creative thinking;
- correlation between different moments of conduction, adequate response of participants to conductor's hand gesture;
- development of self-correction, pointing out participants' achievements, struggle against negligence.
4. Lessons of vocal technique and rehearsals as means of putting the theory of music education into practice.
5. Various types of activities during rehearsals: musical games and riddles, special exercises, short theatrical plays.
6. An analysis of principal components: repetition, execution, efficiency of conductor's gesture, intercommunication and corrections.

Introduction

Teachers of Music Education in standard and music schools, colleges, universities and conservatories, have to devote their time to theoretical lessons and practical applications. In many cases they conduct choirs, orchestras, or some other music groups. As a rule, these groups are composed by the students of the same school (college, institute, etc.) or by music lovers of different ages and different levels of education, frequently with insufficiently developed artistic tastes. Conductors (teachers) working with such groups meet countless difficulties and problems which must be solved during rehearsals, but the solutions are frequently hidden. However, despite specific individual situations, there are many common problems, which can be sorted out in the frameworks of some general approach.

Leaders of amateur music groups face more problems than those working with professionals. Besides pure musical questions, they have to deal with different issues related to various aspects of pedagogy, psychology, ethics, communication, etc. Many people wish to participate in music groups during their free time. They come from different professional backgrounds and frequently have no musical preparation. Their artistic tastes are usually badly developed. Therefore, not only does a professional music leader have to explain to amateurs the basic notions of music, but also teach them how to sing or to play different instruments.

There is a great distance between personal skill in some area and the ability to teach other persons to do things in that area. Leaders of amateur groups frequently find themselves surprised that the things which seemed quite simple for them, turn out to be very complicated for the

learners. Even though the basic rules of conducting are the same for leaders of professional and amateur groups, the main aims are different.

Differences between professional and amateur groups

There is a noticeable difference between the conditions and methods of work for music leaders of professional performers and of amateurs. The objective of professional musicians is to perform a variety of musical compositions at the highest artistic level, thus satisfying their public, and, at the same time, forming the audience's artistic taste. Professional groups also execute new pieces of modern composers, spreading their work. Amateur groups, on the contrary, focus their work on educating their members by means of musical art, while a popularization of musical compositions arises as a concomitant result. Respectively, the roles of leaders are different: the leader of the professional group is a performer first of all, whereas the leader of the amateur group is both a teacher of music and a general educator.

For professional musicians, the performance of music (rehearsals and concerts) is a unique kind of work. On the contrary, amateur groups are formed by persons having different professions (far away from music in most cases), and their members can rehearse only during their free time. Leaders of amateur groups have to search for such methods and forms of work, which could help them to maintain the interest of the group members in the joint work and studying music. Also, it is necessary to choose such musical compositions which could be accessible for assimilation and interesting for execution by the participants in accordance with their cultural level, not forgetting the tastes of public.

For professional groups, a stability of cast and a uniformity in the quality of performance are important criteria according to which the qualification of the leader is evaluated. On the contrary, the cast of amateur groups is not permanent. Besides, music lovers have, as a rule, low initial musical and general cultural background, and the quality of execution and studying musical pieces strongly varies from one person to another.

However, leaders of amateur groups cannot choose only persons with high level or extraordinary musical talents. The problem of staffing amateur groups is very complicated, because their leaders must take into account a lot of quite different factors, such as the difference in age and musical qualification, the availability of initial musical preparation, artistic tastes and general culture. To solve this problem, the leaders must have, besides the special musical preparation, certain knowledge of pedagogy and psychology. Also, they must know how to combine general rehearsals with individual lessons and part rehearsals, using different forms and methods of work.

The performance levels of professional and amateur groups are absolutely different. Each group has its own artistic objective, public, intentions and stimuli for its activity. Nonetheless, although there are no reasons to compare amateur and professional groups, it is necessary to elevate the level of execution, trying to reach the professional one.

Leaders of amateur groups must be ready for great amount of organizational work, such as the selection of new participants (making tests), forming the artistic council, planning and organizing performances, different creative activities beside rehearsals, etc.. In professional groups the same kinds of work are done by different persons.

The main requirement usually made with respect to leaders of professional groups is the professional competence. Leaders of amateur groups must combine various personal components. Besides the professional competence, they must possess a wide set of other qualities, from organizational talents to a personal charm. The creative growth and perspectives of success of any group depend on the personality of its leader, his/her energy and musicality, habits in establishing contacts with participants, a creative and fruitful atmosphere during rehearsals and other moments of studies, an existence of a favorable climate inside the group.

Leaders of amateur groups must feel the level of their groups, knowing exactly at which moment they have to stop. At the same time, it is necessary to demand each time more, until reaching musical or educational limits. Therefore, it is necessary to establish a contact with the group in order to get a proper response, although this could require some time before the full contact will be found.

How to overcome some common difficulties

During rehearsals, a leader is always like an actor on a stage, other participants being simultaneously spectators and colleagues, carefully studying the leader's professional conduct through a magnifying glass. Thus it is worth remembering some basic principles, which could help to perform rehearsals with maximal efficiency. I would like to dwell at length on a few common problems and methods of their resolution.

Mutual understanding between leaders and performers. Leaders must insist on immediate perception and execution of *all* (however tiny) their demands and remarks, expressed in any forms, including gestures, looks and facial expressions. If a new leader begins to work with an established group, he/she should accept existing traditions, removing former errors and introducing new rules (if they are necessary) in the most tactful forms.

Cast and repertoire. Frequently, the available cast of a group does not allow to include into the repertoire many interesting compositions, simply because of lack of a sufficient number of performers for some parts (such a situation is typical for Brazil). It is necessary to think out the repertoire choice, searching for such compositions which would be interesting for the group and public, and which could be performed effectively with the available cast.

The leader must make arrangements for the concrete choir, transferring difficulties in execution to other parts, shifting accents, combining parts, and so on. If any composition appears below the potentialities of the group, it is better to remove it from the repertoire, otherwise it will not be perceived, neither by group nor by public, because the group will perform it without interest. If the choir lost interest to some piece, it is worth excluding it from the repertoire temporally. Then in 1-3 months it will be performed again with the previous interest.

Organization of work and staffing of a group. One of necessary prerequisites for a success is a clear organization of the rehearsal process. Rehearsals must combine studying new material, entertainment, and the permanent creative process. The work should be thought out in such a way that new participants would not brake the development of the whole group, the arrangements adaptation would not lead to a loss of artistic image, and so on. The experienced participants should help the leader to correct errors of beginners during rehearsals. But every new participant should receive enough individual lessons with the leader for a complete adaptation. These lessons should include the vocal technique, learning the available repertoire, explanations and recommendations. The leader needs such administrative and musical assistants, who would fulfil his/her demands exactly, without introducing new interpretations. An existence of different influences on the group is inadmissible.

General and individual discipline. The general discipline depends on the individual one. A group can do a qualitative work provided every participant feels himself a part of the whole and disciplines himself. A creative work and artistic performance need due tuning and enthusiasm, which cannot be reached without strong discipline of all participants. This is a permanent process, so the leader should struggle permanently against various distracting factors, such as boredom, chatter, loss of interest, etc. (Somebody could think that these issues are obvious, but they are extremely actual in the conditions of Brazil, where people have no habits of respecting time, and where the delay by 15-20 minutes in the beginning of performances, meetings, and so on is a quite usual thing.)

One should not expect immediate results, because every person has individual abilities. However, the best way to reduce the time of learning is to notice even tiny achievements and to encourage them. It is necessary to choose compositions containing clear and expressive programs, related to genuine feelings and ideas, and demonstrating the diversity of real life by means of sounds.

Basic principles of work

Basic principles of education must be exposed and applied in the most clear and understandable form. It is necessary to develop the initiative and creative independent thinking. Every rehearsal is a creative process. The more diverse the forms and methods of teaching, more possibilities for developing creative abilities of learners become available.

One of the first principles is wiping out of musical illiteracy (perhaps, this issue is not actual in many countries, but it is very important in Brazil). Indeed, singing by ear is the same as learning poems by those who cannot read, perceiving the text by ear. One cannot deny that singing by ear develops musical memory, but it is necessary to excite the curiosity of learners to read scores and to count rhythm. This facilitates learning songs or instrumental pieces. Besides, the knowledge of music writing enables singers or instrumentalists to analyze scores and read music texts independently of a conductor, which is not only pleasant for learners, but stimulates further studying and understanding of music.

The learners reveal for themselves sounds of music, and the leader should respect their efforts, encouraging each achievement. The main reaction to any work done by a learner, however small it could be, must be encouragement, approval, and only after this - critical remarks in the most tactful form.

The leader should always control and analyze the process of conducting, insist on an adequate response from participants to the hand gesture, detect and correct errors immediately at the moment of execution. It is necessary to notice achievements of participants and to stimulate them, as well as to struggle against negligence and untidiness.

The basic principle of any rehearsal is to go from an accumulation of musical and auditory impressions to the understanding of them. All musical and theoretical material used in the repertoire should be repeated many times in various forms: exercises, games, singing, improvisations. Every new task helps to discover new sides of already known pieces, to hear and to show new intonations and a new, more profound, understanding. It is very important that all these tasks should be executed with pleasure and imagination.

Rehearsals should be planned in such a way that the emotional strain would increase from the beginning to the end. Moreover, it is reasonable to stop the work exactly at the moment of the highest emotional animation. Then its effect will continue for some time, and the learners will impatiently wait for the next meeting with music. Discussions and analysis are other important elements of each rehearsal. The more profound and impressive an explanation, the deeper will be the interest to music and artistic education and the sooner the final aim will be achieved.

The quality of rehearsals can be evaluated by taking into account the following criteria:

- punctuality;
- emotional dramatic composition;
- integrity of all parts of the rehearsal;
- simplicity in explanation;
- active and conscious work of all participants;
- thought-out and efficient planning and performance;
- diversity of methods of explanation and creative tasks;
- culture of conduct;
- ability to foresee and resolve problematic and conflictin situations;
- summing up and formulating the tasks for the next rehearsal.

Lessons of vocal technique and rehearsals as means of putting the theory of music education into practice

The development of vocal technique consists in

a) the formation of the correct singing, breathing and the conscious sound extracting position,
b) learning the notion of the harmonic steps and their interrelations,
c) the consolidation of concepts of pitch, melody direction, gradual or uneven movement of melody, tone and semitone.

Music education goes in parallel with various subjects of musical and pedagogical cycles: solfeggio and music theory; peculiarities of the work with vocal organs; correct singer position, facial expression, clear articulation and enunciation; acquaintance with music history and diverse musical genres.

It is not very important that at the beginning the knowledge of music and musical writing can be short and even chaotic. It is much more important to awake the first interest and to inspire the confidence in a real possibility of learning to control the own voice, to sing and to play scores in a

short time. Combinations of certain components of different methods (diagrams and drawings, visual aids and the mute keyboard, rhythmical and musical scores in combination with games stimulating creative imagination) result in an easy mastering of the material and in an unabated interest to the subject during the whole education process. Besides, they help to use vocal organs correctly, cultivating habits of singing in a free and easy manner, in coordination with impressive hand motions and facial expressions, thus achieving genuine artistic performance and clear articulation.

To begin singing is not easier than to pronounce the first words, especially for those who sing a single sound and do not feel a pitch difference. No creative process is possible without mutual understanding and friendly relations between all those present, otherwise the most interesting and clear things would be rejected as wrong or doubtful. It is important to put questions with correct intonation and to listen to answers with attention, not to thrust one's opinion on others and not to speak in a haughty manner, but to try to imbue one's mind with mutual interests and to become allies. Special attention should be paid to timid or disabled persons, because they need strong support more than anybody else to overcome shyness and diffidence.

The work should be aimed at the permanent development of:

- the vocal organs and the ability of using them, expressed in the clarity of intonation;
- muscular freedom, plastics and high-quality artistic mastery;
- feelings of harmony and rhythm;
- reaction;
- a melodic and harmonic ear, memory, the skill of making music solo and in an ensemble;
- senses of form, style, and the observation of phrasing, as well as habits of hearing music;
- an emotional responsiveness and the skill of expressing an attitude to music;
- a general musical culture, mental outlook, and artistic taste.

Various types of activities during the rehearsals

The main objectives are to develop in learners the ability to think, to help them understand and like musical art and to know how to transmit musical images through special creative tasks. This facilitates mastering the note reading, correcting false intonations and training the voice, as well as reducing stress in the vocal organs and developing muscular freedom.

Each rehearsal should captivate the learners with its continuous dynamical development, putting first and foremost the development of abilities to perceive and create music. It must combine the studying of new material, entertainment, and the permanent creative process. It is knowledge and skill that make perception and execution of music more profound and complete. Every knowledge or skill should come to learners in a vivid form, connected with real actions. All new concepts must be correlated and easily understood due to their character and the manner of exposition.

The leader should be active and animated during the whole rehearsal. Creativity and wit diversify rehearsals, so each episode can include elements of game, improvisation, creative work, and transformation (however, one should not speak too much, in order not to tire the audience). The work cannot be productive if participants are tired, therefore the leader should permanently change tasks, alternating difficult exercises with simpler ones.

For this purpose, one should use various musical games, movements, and other forms of activity, which give a possibility to relax and, simultaneously, pursue certain pedagogical goals, such as the motional coordination, training of attention, development of musical ear, rhythm and mutual understanding between participants.

An analysis of the principal components of work

The organization process is the only part of the work, when leaders can consult with participants, taking into account their proposals and ideas concerning the schedule and the choice of repertoire. It is necessary to motivate the choice, making compromises in the case of dispute. When participants know the reasons of the choice of some musical composition and agree with this choice, they study music with great attention, pleasure and understanding. But if leaders dictate their will, the participants work without interest, and some professional conflicts can arise. Also, discussing the organization problems, the participants can plan, together with the leader, both the principal directions of their activities and the concrete details, such as the schedule of

performances, regulations of rehearsals, different cultural events and joint rest. It is necessary to establish good contacts with the most active and experienced participants, which have authority with the others, not forgetting to encourage shy persons and rebuff presumptuous ones.

The repetition process is the most tiresome and labor-consuming. The leaders must demand the participants to accept their requirements and directives without discussions. Their words must be the law for everybody. However, it is necessary to explain the purpose of each repetition. It is not allowed to repeat without a concrete aim. Every participant must understand artistic merits of the compositions under study and reproduce them through the performance. The main objective is to excite in the public the feeling of artistic satisfaction. This can be achieved, if after *every* rehearsal *every* participant feels moral satisfaction and joy. It is important to distribute correctly the rehearsal time between studying, repetition and consolidation. If too much time is spent for repetition, a group can lose interest to fixing results, and participants will respond passively or even will not respond at all. If the leader leaves some complicated musical pieces without due attention, it will be very difficult to clean and correct them in future, as soon as participants get accustomed to executing music with errors. For this reason, it is worth altering the repetition moments with other kinds of activities, changing complicated parts with simpler ones, and to give new tasks during each rehearsal, in order to achieve positive results without boredom and irritation of musicians.

Moments of execution. It is important to pay due attention to the process of perceiving music, from understanding the composers' ideas to the aspiration for transmitting this understanding through music execution. Musical pieces must be executed in the exact accordance with the original texts. The conductor may only change and correct something with great care, respecting the composers' works. People feel music individually and wish to execute compositions according to their own tastes. But conductors cannot follow performers: they must be always ahead of them, foreseeing all eventual changes in rhythm, tempo, dynamics, etc. The difference between conductors of instrumental or vocal groups and soloists consists in the form of motivation of some steps: a soloist can perform different things intuitively and without any explanation; but the group leader must explain to all participants, why he/she wants to make exactly this or that thing. The conductor must convince the participants in his/her interpretation, achieving the non-formal execution with creative thinking.

Each instrumentalist or singer has possibilities to correct the form, dynamics and nuances in the process of studying, but the conductor must begin to study a musical piece with participants having already a plan of the final execution in the head. If the leader discovers some errors in the form, nuances or general performance during the rehearsal, he/she must prepare the ways of correcting the errors for the next rehearsal.

The efficiency of conducting strongly depends on the personality of conductor: his/her purposefulness, manual technique, plastics, mimics, body expression, influence of look, exact words, attention to all participants during the rehearsal. The process of preparation to every rehearsal is the home task: the leader must foresee all difficulties of the score which could emerge during the rehearsal. Nowadays the leaders of musical groups have possibilities to hear the scores using computer facilities, trying various keys with different times and different combinations of voices and timbres. This can facilitate the preparation of every rehearsal, helping to find difficulties and the ways to overcome them. A group will respond to conductor's demands, if these demands are well-thought and definitive, and the conductor's gesture is clear.

The next moment – **interconnection and correction** – follows from the preceding one. The conductor must possess two types of musical hearing during rehearsals or performances: the "strict" hearing – which serves to determine every wrong note of every person, and the "wide" hearing – which is necessary to hear the general score at the same time. The efficiency of work depends on the attention of the group: if participants work with concentration during the whole rehearsal, the leader has a possibility to correct errors quickly and without difficulties. For this reason, it is necessary to train and teach participants attentively, beginning from the first rehearsals. On the other hand, it is impossible to correct errors if the leader has no clear and understandable technique of conducting and if he/she works without expression, imagination and enthusiasm. In order to execute a composition in the best way, taking into account all its specific features, -- dynamics, timbre, expressiveness, -- the conductor should work up each tact of the play, analyzing its musical form, harmony, literature text, phrasing, time and deviations from it. It is necessary to choose practical methods of conducting corresponding to the specific character of

the piece, to clarify conductor's own attitude to the music images, and to find the ways of simplifying the difficulties arising.

For an effective execution it is necessary **to prepare the group psychologically**, explaining that the emotional excitation is a normal process, so that one should not fear that emotions would spoil the execution. At the time of performance, the agitation will transform into rising spirit which helps to execute music in the best way possible.

Conclusion

The methodology exposed is based on my experience of almost 30 years of work with different groups of amateurs and professionals in Moscow. During the past six years, working with different groups of amateurs in Brazil, I had many possibilities to show and apply my methods in different regions of Brazil and in some national and international events. I have contacts with leaders of various groups, and all of them confirm that using these methods, they achieved positive results very quickly, that their professional work becomes simpler, and the climate inside each group was significantly improved.

CREATING A NEW MEANING FOR 'MUSIC' IN THE SCHOOLS OF WALES

Steve Garrett

Synopsis

The level of provision and the quality of music teaching in the schools of Wales has come increasingly under fire in the last five years from parents and from agencies concerned with the educational welfare of young people. Under pressure from the UK central government to improve the 'performance' of teachers, schools in Wales (as in the rest of the U.K.) have become increasingly preoccupied with the more academic subjects, often at the expense of arts or creative activities. These are optional subjects past an early stage rather than forming a core part of the National Curriculum. There has also been a marked reduction in the level of funding available in Wales to employ music officers and peripatetic music teachers to ensure quality music teaching in schools. The result has been a very low level of participation in music education - often concentrated in areas of socio-economic privilege where parents can afford to cover the costs of tuition fees and extracurricular activities. An effective response to this shortfall has been the establishment of a Music Development Fund by the Welsh Assembly. I will also describe a proposal for 'Youth Music Action Zones' in Wales (mirroring an initiative which is already in place in England) which aims to encourage partnerships between a wide range of music providers to ensure that there is the widest range of music access for young people both in and out of schools, and to encourage practitioners from different sectors to collaborate in this process.

Background

For a variety of social, cultural, economic and other reasons, many young people in Wales are no longer very interested in the 'traditional western' model of music education which predominates in the limited school provision which is available. Traditionally-trained music teachers tend not to have the breadth of knowledge or experience to meet the need for a broader range of musical activities within the school environment.

In many areas there is the anomaly of young people whose interest in music outside of school hours is clear from their participation in a range of chosen music activities, but who feel that at school 'music is boring' and choose not to take part in even the limited provision which is available. They are drawn to alternative music-making opportunities outside the school environment, provided by a range of independently funded community music organisations who are supported by an increasingly broad range of funding sources who view music activities as an effective way to engage with marginalised or disaffected young people. This reflects a growing body of evidence that involvement with music-making in genres which interest them provides young people with a creative activity to boost their confidence and self-esteem, providing a 'cool' alternative to the temptations of anti-social or criminal behaviour, and in some cases leading to qualifications which can open the door to opportunities for further education or employment.

The rapid expansion in the level and variety of community music activities available to young people outside of school hours and structures in Wales is supported by a slow but steady change of thinking by arts funders, who are coming around to recognising the intrinsic value of art other than the 'classical' or 'high art' forms. The still relatively new Welsh Assembly Government, which is ultimately responsible for the allocation of arts funding in Wales, is also driven by an imperative to justify the spending of public money on the arts by demonstrating how arts activities contribute to broader policy objectives such as economic development, training, reductions in youth offending and so on. There are an expanding number of community and voluntary arts organisations who have been able to access funding from the Arts Council of Wales (ACW) under their Arts for All scheme, which prioritises projects in disadvantaged areas and work with young people, and the current ACW Corporate Plan and Arts Development Strategy both highlight the importance of participation in the arts, and the need for expanded work with young people.

There is also an increasing recognition on the part of educationalists of the importance and value of introducing young people to creative activity when they are still at a formative age - both for the

intrinsic pleasure and satisfaction that is derived from developing a creative skill, and also because an increasing body of evidence suggests that engagement with creative activity helps mental development in a way which will also have positive benefits in the performance in a range of other subject areas.

In our neighbour country of England the growth in music activities for young people has been dramatic in the past five years, partly driven by the establishment of the National Foundation for Youth Music (NFYM) three years ago with significant funding from the Arts Council of England. NFYM is a re-granting body with a budget of over ten million pounds per year, and in its relatively short life it has been responsible for supporting a wide variety funding initiatives which have enabled thousands young people to be involved with music activity for the first time, both in schools and out. There are also several other government-backed initiatives emerging in England which will provide greater access to arts activities for children in school, such as the 'Creative Partnerships' programme which aims to link schools with artists and arts organisations in their area, and the recently launched Arts and Kids Foundation.

In Wales, an important barrier to the further development of music activities in the schools has been a lack of money available to local governments of the different counties, each of which is responsible for music provision in their own area, and there is a wide variation in the level of service provided by them. In the capital Cardiff there has been, in spite of a relatively high level of funding, a large discrepancy between the demand for music teaching and the level of delivery, characterised by a concentration of provision (in almost exclusively classical music) in areas where parents tended to have sufficient income to buy in the activities for their children, and very little elsewhere. However there are several community music organisations in Cardiff whose work prioritises young people, and whose objectives include broader social, educational and personal-development objectives for participants. Increasingly they have begun to work in partnership with head teachers who are persuaded that a much wider range of musical activity in school would provide an important and valid learning opportunity for pupils and could effectively address the issue of (often self-imposed) exclusion from school-based music activity.

Three years ago the National Assembly for Wales recognised the critical shortage of music activities in Welsh schools and inaugurated the Music Development Fund, a package of funding which went to local authorities in the various counties of Wales for them to spend in providing additional and non-curricular music activities in a way which they felt was most appropriate to needs of their area.

In Cardiff they took the relatively radical step of hiring a local head teacher, Jenny Griffin, as a coordinator of the Fund and giving her a relatively free reign in designing a programme of activities. She has a background of working in one of the most disadvantaged wards in the city and was already convinced of the importance of offering a wide variety of music genres and activities in schools in order to engage with the most excluded children. Jenny has been able to deliver a wide ranging programme of activities in Cardiff, targeting the areas of greatest need, and working in partnership with local community music organisations and practitioners - an approach which is fairly innovative in Wales, and one which has been seen to bring excellent results. Sessions which she has initiated include: samba music in infants schools; rock, rap, hiphop and jazz sessions in secondary schools; and a range of 'world-music activities, including Indian drumming, steel pan and gospel singing, targeting schools with pupils of mixed ethnicity. She has also delivered an innovative programme of music activities to three special schools in the city who cater for pupils with special needs. Previously there was little or no music activity in these schools, and the pupils, some of whom have extreme behavioural problems, have responded extremely enthusiastically.

All these activities are delivered in partnership with a wide variety of local community music organisations and practitioners. With this partnership approach, schools have been able to deliver music activities for which they have neither the in-house skills or the resources to buy in outside expertise, and community music practitioners are able to apply their particular experience in involving and empowering disaffected young people. Their way of working often represents a break from the formal 'learning' approach traditionally adopted in schools whilst having equally valid learning outcomes. Crucially, Jenny has identified and adapted an approach to evaluating these music sessions so that the learning which is taking place can be measured and validated, irrespective of the particular musical form or approach to teaching which is being employed.

There has been initial resistance on the part of some head teachers and music teacher to the idea of outsiders coming into schools to work with 'their' pupils. Paradoxically this resistance has been likely to increase where the new musical activity was particularly successful in engaging with and motivating the most excluded or 'troublemaking' kids. Partner organisations have had to learn the importance of consulting and working in partnership with the school staff at every stage - making them feel a part of the process, passing on relevant skills and information to them and working to create a non-threatening atmosphere.

There has also been an increased emphasis on the importance of creating paths of progression and opportunity for young people in schools, and after they leave school, who show a particular aptitude or enthusiasm for non-traditional musical forms. The learning which they achieve in musical areas such as 'DJ Skills' or 'Rock Guitar' can be accredited in the U.K. under systems such as the Open College Network. In this way participation in a music activity can open the door to further education opportunities for marginalised young people who might have found these doors closed to them if they followed to more traditional educational routes.

The current round of the Music Development Fund programme in Wales will come to an end in March 2003, and the Welsh Assembly have commissioned an evaluation report to look into the results and effectiveness of the programme in each of the local authority areas. There is currently a high concern amongst schools and music teachers about how the expanded level of provision which the MDF has enabled should be sustained. Intense lobbying is taking place for the Fund to be at the very least maintained at existing levels and ideally expanded. That decision is now in the political arena of the Welsh Assembly, jointly overseen the the recently pointed minister for Culture and Sport, and the Minister for Education. As usual, the outcome will come down to available resources and who has the strongest claim on those resources. Those of us working with music and young people in schools have our fingers firmly crossed!

In looking for new and more effective ways to provide music-making opportunities for young people, the National Foundation for Youth Music (NFYM) recently launched and funded a series of Youth Music Action Zones (YMAZ) in England which have demonstrated dramatically the effectiveness of a more collaborative approach to the delivery of youth music activities. Each 'Zone' (and there are more than twenty at the time of writing) is established in a particular geographical area. A range of local organisations who engage with young people and use, or plan to use, music in their work (including officers responsible for music delivery in local schools) are invited to form a consortium to devise and deliver an expanded programme of activities in their local area. The NFYM funding which is available to support this expanded programme is a strong motivation for a partnership approach to be adopted between consortium members.

The evidence so far is that this collaborative approach results in a much higher level of provision by all the partners than they could have achieved working alone. Economies of scale are achieved, resources and skills can be shared, wasteful duplication is avoided, and the partners move away from seeing themselves as competitors for limited funding. An 'exit strategy' is always needed with time limited funding of the type provide by NFYM, but the intention is that during the period that that YMAZ projects are funded they will create a culture and a habit of collaboration amongst the partners which will continue, and demonstrate to other potential funders the value of this approach

In Wales we are about to launch two pilot YMAZ projects to see if the model which has been so successful in England can be replicated in Wales. The projects will be in areas which been identified as having a particularly low level of music provision, linked with a high overall level of economic deprivation.

Planning for these projects is at an early stage, but they will be launched on a pilot basis later this year and will be closely monitored so that lessons learned and experience gained can be shared with other youth music providers. In the meantime, I am currently working on setting up a pilot Wales Youth Music Forum which will begin with a brief on-line conference and will aim to encourage youth music providers from all sectors to share information and resources and to look at opportunities for collaboration - to make a break with the culture of secrecy and competition which has developed around some community music practitioners. This way of working has developed primarily in response to the limited availability of funding . Hopefully extra money from the Arts Council of Wales and the Welsh Assembly for innovative music work with young people both in schools and out, will

play an important part in making collaboration and partnership between the wide range of youth music providers and support organisations which exist in Wales, the predominant way of working in the future.

Appendix 1

From: Creative Future - A Cultural Strategy for Wales
(Welsh Assembly Government, 2001)

‘Any long-term cultural strategy must begin by laying the foundations in our schools and colleges. The National Curriculum does give our children not only the opportunity to learn about their history, culture and language and those of other countries, but it also provides a chance to explore and develop their own talent, imagination and creativity. That must mean, at all ages, opportunities must be available to fulfil themselves through music, drama, dance, arts, design, technology and sport as well as core academic and vocational subjects.

To fulfil these ends we must ensure, first, that schools can make the most of the opportunities implicit in the curriculum. Second and subject to competing demands, they and others should be resourced to provide further extra-curricular opportunities, including regular exposure to and contact with the professional arts and participation in sports at as high a competitive level as talent allows. Beyond school, we must enable the outlook of young people to remain just as broad, by ensuring that provision is made at a community level and that professional arts organisations have an active commitment to the engagement of the young.

Under the National Curriculum in Wales, music is compulsory up to and including Key Stage 3. The National Assembly has already recognised the importance of providing all young people with opportunities to take part in musical activities of all kinds, regardless of their social background or where they live’.

The desire for this work, in time, to be firmly rooted alongside more traditional musical genres is seen as a primary goal and, to this end, a Junior Steel Pan Orchestra will perform, together with the Counties' Junior Schools' Choir, Orchestra and Brass Band, at the Junior Schools' Festival at St David's Hall in March. Efforts to build on existing inter-cultural links and understanding are felt to be well served by this initiative’.

Appendix 2

From: The Music Development Fund in Wales
(Welsh Authorities Music Education Association, 2001)

‘Quantitative measures say nothing of the real and important impact of the Fund on children and young people i.e. the quality of the experiences which they are getting, and the enjoyment, sense of achievement, feeling of fulfilment, and boost in self-confidence which all this is bringing them.

The range of priorities, strategies and initiatives described in this report reflect the diversity of provision across Wales. When the Fund was first introduced in 1999 no two Counties were at the same starting point, and since its implementation each County has had its own distinct priorities, in line with individual Education Strategic Plans. What is clear, however, is that the Music Development Fund has enabled each LEA to make significant further progress along the continuum towards providing a stimulating, relevant and vibrant musical experience outside of the classroom to as many children and young people as possible.

This report also shows that each LEA already has targets for further progress along this continuum beyond 2002, funding permitting. Many of these targets encompass new initiatives, whilst several others deal with consolidation and further development of initiatives established in these first three years. Many of the new initiatives outlined in this report are merely in their infancy, and experience has shown that such things take several years to reach maturity. Experience has also shown that such wonderful musical opportunities for young people can and will disappear overnight if funding is withdrawn.

COLLABORATIVE APPROACHES - Putting Colour in a Grey Area

Sean Gregory

The past few decades have witnessed new socially driven models for arts practice, particularly in the education world, which involve practicing artists working as facilitatory leaders and collaborative participants in a workshop context. Motivation for this movement is interesting: it can range from a classroom-based policy that encourages a 'hands-on' involvement for all ages and abilities, to a search for meaningful connections through the fundamental elements of artistic experience which highlight the commonality, rather than the differences, between art forms and culture.

These 'laboratory' environments can sometimes be seen as little more than an artistic, educational and cultural meltdown, reducing collaboration through facilitation to little more than a "warm-up to nothing". Individual ideas become compromised for the sake of inclusiveness, with the quality and effectiveness of workshop practice being measured solely on the level of group ownership in relation to the creative process and its final product.

However, the improvisational nature of collaborative approaches in workshops can lead to people expressing themselves creatively, encouraging a "team" approach to music-making, instilling a sense of ownership and responsibility both in the process and in the final product. Exchange of ideas and skills amongst the participants becomes an integral part of the process, deepening group interaction through improvisation, encouraging musical awareness through tuning in to an idea, copying, extending, adding and responding to change. This experience collectively gives people the freedom to interact and to respond intuitively to what is going on around them.

The potential of ideas through collaborative arts practice is as relevant today as it ever has been in the past. Quite apart from the more recognised areas of improvisation-based music-making such as jazz, rock, folk or avant-garde, there is considerable scope for exploring the materials of music by drawing on the influences of 'non-western' music. This can be applied to aural as well as notated approaches to composition and performance. How far this potential can be realised within conservatoires, where teaching is still arguably locked into approaches that have evolved out of a 19th Century European tradition, remains an intriguing surmise.

Conservatoires: "Colleges for the study of classical music or other arts, typically in the continental European tradition." The New Oxford Dictionary goes on to acknowledging the Australian term *conservatorium* and the United States term *conservatory*, which in British terms is "a room with a glass roof and walls, attached to a house at one side and used as a sun lounge or for growing delicate plants." Take what you will from that. Whatever the chosen term, these schools or colleges (often affiliated to Universities) are dedicated to conservation, prevention or deterioration and protection from harm or destruction. Conservatoires value their autonomy and role in society as 'centres of excellence' with the primary focus of training resting within the Western classical tradition. However, pure preservation of this, or any other pop, jazz or 'world' music tradition will not be enough if conservatoires are to respond and develop within contexts which embrace tradition and innovation.

Contemporary culture is no longer limited to handing down a tradition. A belief in the integrity and transformative potential of 'local' traditions should be aligned with the development of skills, attitudes and outlooks which encourage connections within different contexts of our cultural evolution. What if conservatoires developed reputations as centres of excellence for new ideas and approaches as well as the preservation of our musical tradition?

There is an **emerging generation** of musicians coming from a wide range of backgrounds, disciplines and experiences, with many of them interested in extending the nature of their performance as interpreters and improvisers. The dawn of the 21st Century is brimming with 'non-definability' – culturally, artistically, socially – providing opportunity for the worlds of Electronica, Instrument Design, DJs alongside traditionally trained instrumentalists to create a new hybrid of music and performance. Many go into a project without fixed ideas, welcoming collaborators, and create a shape out of resources they are given. Could conservatoires break new ground by providing environments which extend artistic boundaries and deepen creative processes without merely being seen as providers of polite 'classical meets the rest of the world' projects?

Connected musicians who perform traditional and commissioned repertoire, who improvise freely and within collectively composed frameworks, collaborate with other artists, draw on non-European influences and embrace technology - this will be **dangerous territory** for some. Talk of change and diversification inevitably leads to suggestions of 'dumbing down', where individual skills and ideas become compromised for the sake of inclusiveness. Our fascination with technology and globalisation's suggestion of borderlessness can lead to technical and intellectual laziness. High standards can and should be maintained – what needs to change is the premise upon which the quality of process and product is measured.

One would hope that the opened borders of collaborative approaches which connect people, disciplines and genres would increase our cognitive capacity, giving us new points of comparison and departure. Yet while opened borders may have increased our ability to dream, they have also overwhelmed us with a deluge of information and experience that we are unaccustomed to processing. In response we rely more than ever on labels and categories rather than seeking out the ambiguous or the puzzling. Moreover, to seek the incongruities and explore other 'fields of potential' requires a lot more effort, as well as threatening to dislocate the ordered mechanisms of our lives.

It would be argued that a lot of energy is spent conditioning conservatoire students to traditional expectations. Whilst these expectations may be valid in order to ensure technical control on your instrument, there is a danger the student becomes disconnected from his or her own creativity. They should be encouraged to personalise their craft, consolidating their motivations as musicians in contemporary society as well as becoming accomplished instrumentalists or composers. The performance and communication skills of 'trained' musicians working in contexts beyond the concert hall are generally second-rate, despite the wave of music education, community and cross-over programmes set up over the past few years, especially in the UK.

At present, a rather narrow view of excellence favours a few but de-motivates the majority to the point where some no longer even want to perform. On one level, that's life! On another it means the conservatoire ship is possibly running on a false economy. They advocate excellence but are in fact producing a majority who are moderate by traditional standards and generally unable to realise their potential as contemporary musicians within a diverse and bewildering culture. The classical conservatoire culture is, of course, valuable and vibrant. It just won't do for the majority of people. Worse still, it alienates a huge number of potential music-making participants of all ages, backgrounds and abilities. Both the conservatoire and the wider community appear to be left 'high and dry'.

At the heart of any collaborative process lies creativity and ownership. By participating in the shaping of collectively conceived ideas and by performing something of their own, musicians of all backgrounds can begin to share their musical in the most direct way possible. This process enables people to be close to the conception and to the realisation of a performance. It can be challenging and uncompromising. There are no rituals or traditional procedures involved, rather a spirit of engagement which considers each individual as a whole and fosters a wide and open attitude to people and to the art. It encourages the meeting and engagement of apparent opposites.

The greyness of collaboration lies in vague “cross-overs” and a compromise of quality. The colour of collaboration lies in its uncertainty. It entails moving into unknown territory and developing a confidence to take risks. This, combined with integrity, a flexibility of mind and creative energy, will enable musicians of any genre to embrace new ideas and to live with cultural paradox.

Guildhall CONNECT: Creative Collaborations within a Conservatoire Culture.

Widening access has become a central issue within arts and education. Whilst remaining 'specialist', conservatoires could benefit from losing their 'elitist' label, giving the outside world a greater sense of access to their institutional skills and resources.

The Guildhall School of Music & Drama trains and educates musicians, actors and stage managers for entry to their chosen profession. The School seeks to blend the best of traditional and innovatory educational and artistic practice through the diverse expertise of its staff and on the range and quality of its artistic activity. In addition to courses for full time tertiary study the School has an Initial Studies Department (encompassing a Junior School and an external Examinations Service), as well as opportunities for part-time study, a modular Continuing Professional Development and a Research Centre for Teaching and Learning.

Over the past two decades the Guildhall School has gradually extended collaborative opportunities for students and staff in a move towards strengthening its role in and contribution to regional regeneration, lifelong learning, widening participation, cross-arts and trans-cultural partnerships. After a period of satellite activities (from 1984), the School established a Department of Performance and Communication Skills in 1989 and an Arts and Community Development Project in 1995. A Continuing Professional Programme began in 1998, followed by a collaboration with the Royal College of Art in 1999 entitled "MAP/making: exploring new landscapes in Music, Art and Performance." The most recent development has been a generous award from the National Foundation for Youth Music. This is a new strategic programme of action research which aims to build on, extend and develop the experience of the School in the East London Boroughs of Newham, Tower Hamlets and Lewisham. All of these projects and programmes of activity have become integrated into the School's ethos, curriculum and infrastructure and continue to contribute to its ongoing development.

It is within a context of a music curriculum which aims at high standards of performing skill enhanced by a School culture which encourages collaboration, innovation, personal motivation and reflection that Guildhall CONNECT has evolved. The School is now poised to move ahead informed by its current work with partner organisations including schools, community groups, performance venues, hospitals, prisons, the Royal College of Art and London Contemporary Dance School, as well as members of staff who are researching the nature of music and the arts in non-European traditions. As an initiative that involves the commitment and input of all senior and departmental staff, the programme embraces a number of partnerships exploring ideas and approaches which may develop new modes of good practice in the field of creative and participatory music-making. This integrated forum of activity and liaison is helping to form a firm basis for future internal and external School developments. It presents an exciting opportunity for a conservatoire such as the Guildhall School to redefine its role in the community without compromising its reputation as an international centre of excellence.

Guildhall CONNECT aims to present a series of artistically driven activities which are creatively and inclusively led and where reflection on practice encourages continued innovation amongst musicians and composers of all ages, professional and amateur. The project facilitators include orchestral, jazz and electronic musicians as well as composers and music educators, all equipped to extend musical boundaries through improvisation and collective composition, and feed the imaginations of project participants. Drawing on a wide range of musical influences, they have provided a catalyst for an artistic identity and musical language that resonates with people and community groups of all ages, cultural backgrounds and abilities, leading to flexible music making that can draw on many musical disciplines yet be totally distinctive. An equal emphasis is placed on process and performance for project leaders, musicians, artists from other disciplines and participants.

'The essence of the (Guildhall's) work, embedded in improvisation and structured fusion, has helped create a musical language in Tower Hamlets which is truly international, reflecting the many cultures residing both in the Borough and further afield.'

Diane Warne, School Development Advisor (Music) for London Borough of Tower Hamlets

There are five key areas of developmental activity within the Guildhall CONNECT framework, underpinned by the School's Research Centre and running in association with the undergraduate, postgraduate and Continuing Professional Development programmes:

1. **Youth Music/Creative Partnerships** with young people, teachers and parents across the London Boroughs of Newham, Tower Hamlets and Lewisham.

2. **Arts and Community Development Project** for Healthcare and Disability Centres, hospital patients, prisoners and young offenders, 'third age', parents and toddlers. These projects are also run in association with orchestral and opera education programmes and regional instrumental teaching services.

3. **MAP/making-Exploring New Landscapes in Music, Art and Performance** in collaboration with the Royal College of Art and the London Contemporary Dance School.

4. **Trans-cultural Collaboration and Research** involving developing relationships with the Queensland Conservatorium, the Amani Ensemble (Tanzania) and the British Council.

5. **ANIMARTS –** Action research with the London International Festival of Theatre, exploring definitions for the role of an artist in the community.

The **Youth Music/Creative Partnerships** build on the Guildhall School's 12 year experience in Tower Hamlets schools, developing new partnerships with a range of schools, music and community organisations in East and South East London in order to extend music making opportunities for young people between 8 and 18 years of age. The **Arts and Community Development Project** works with all ages and abilities in a broad range of contexts around the United Kingdom. Associate organisations include Bath International Festival, Irish Music Network (Health Care and Education), Wigmore Hall (mothers and toddlers), Middlesex Hospital and the Irene Taylor Trust (Music in Prisons).

A key objective for both these areas of activity is to strengthen and develop the capacities of all project partners. As well as having a positive impact on the Guildhall School, the projects draw on partners who have not worked together before, with CONNECT acting as a catalyst for these organisations to develop other work together in the future.

There are three key areas of research, underpinning and informing all activities for the **Youth Music/Creative Partnerships** and **Arts and Community Development** projects. These 'experiments' have the potential to make a significant impact on the creative music making landscapes.

EXPERIMENT 1 – Researching, evaluating and benchmarking inclusive creative music education practice

It is increasingly recognised in the professional arts community that there is no one immutable standard of excellence. Any valid view of excellence should be defined in relation to context and fitness for purpose. A chamber ensemble performing in one of the world's leading concert halls or creating and performing a new work in collaboration with teenagers in East London; both these activities should strive for excellence, but the criteria of appraisal would be different in each case depending on the aim and context. Arts institutions working in the field of creative music education have yet to establish a framework and critical vocabulary for assessing quality in three

central areas of process, project and performance. An action research exercise which aims to develop an enabling framework and critical vocabulary for assessing quality in these areas, and which acknowledges diversity of need and purpose, is now a crucial part of these projects.

EXPERIMENT 2 – Research into potential of various models of instrumental learning and teaching, which encourage widespread access and participation

It could be argued that accepted traditional approaches to instrumental teaching and learning involve a form of conditioning which appeals to a few but alienates many. This conditioning, for all its former resonance and meaning, now effectively cuts the majority off from the creativity, flexibility and breadth of perspective that are necessary for music to be a vibrant force in society. This piece of action research is investigating various models of instrumental learning and teaching with a view to providing an enabling framework for individuals and organisations involved in the delivery of music education at all levels that responds to the cultural landscape of the 21st Century. In particular we are looking at the following questions:

- What constitutes access to instrumental teaching and learning?
- What constitutes good practice in the provision of instrumental teaching?
- What is the function of music in the community?
- What is the nature of the dynamic between 'learning' and inclusivity?
- What is the nature of the dynamic relationship between creative workshop environments and instrumental learning?
- What is the nature of the dynamic between instrumental learning and music technology?

EXPERIMENT 3 – External and self evaluation, to measure success against objectives, and to evaluate participants' experiences

Like it or not, we are in a society increasingly geared towards evidence-based policymaking. As Higher Education provision enters a period of real organisational development, the need for objective evaluation of its work is imperative. More to the point, if conservatoires remain entrenched in a 19th Century mindset, they will be slowly suffocated by the 'sexy' cultural industries and participatory music-making will mean little more than 'Rock School', 'DJ' or 'World Music' workshops. This experiment therefore seeks, through a process of on-going evaluation, to establish a baseline position for the Guildhall School from which to develop future work in the community. It is hoped that the creation of an environment that encourages reflective practice, skills-sharing and self-evaluation will result in strands of evaluation that inform any decisions the School makes in terms of balancing its dual role of community resource and centre of excellence.

A priority for all three experiments is to ensure that the evaluation and research findings highlight how conservatoires could, if they want, have a unique role to play as providers of a music education that embraces traditional and contemporary music practices which have relevance and meaning in today's society. Informed recommendations, based on sustained practical project activity with our partners, will also lead to a long-term strategy for participatory music making in the future.

MAP/making; Exploring New Landscapes in Music, Art and Performance is a collaborative project that has been established as a result of an evolving partnership between the Guildhall School and the Royal College of Art (RCA). This CONNECT pathway enables musicians to meet with confidence the opportunities offered by the growing market of cross-arts multi-media presentation. The programme has been designed to bring together MA/Ph.D. Communications students from the RCA working in the field of audio-visual, video and light projection, sound and multi-media with undergraduate and postgraduate instrumentalists, singers, composers and electronic music students from the Guildhall School. Comprising creative workshops, presentations, forums and public performances, the project aims to foster the development of cross-arts initiatives which are innovative and responsive to changes in arts practice, and is designed to reshape and add a new dimension to the training in both institutions. Students from the London Contemporary Dance School are also periodically involved with this project.

Crossing boundaries, artistically, educationally or culturally, can quickly lead to compromise. The individual's 'voice' gets lost in a collective 'mist' of styles, genres and disciplines. Ideas are 'played with' rather than explored in depth due to exotic ideals and economically led initiatives. The people involved, and their ability to connect, listen and find a way in, then becomes critical. Musicians in particular need a firm footing so that they can build up their involvement from a position of strength. Certain faculties may need 'awakening', such as confidence in finding ideas without notation and performing away from the music stand, but quality of musicianship should remain intact.

> *'On creative collaboration I would say there is a danger of no seeds being planted, only water and fertilizer. This leads to secondary, or pastiche, music and not primary, or original, composition…it is about giving new ideas, a new outlook, and a sense of building up. It is about having the feeling of the 'whole' music by setting up different frameworks to improvise around and within. It is about freedom of expression as well as the limits and boundaries. So, a seed is planted and the musicians water the seed to make the plant strong. The performance gives the message.'*
>
> Cassius Maganga (Amani Ensemble, Tanzania) Guildhall School of Music and Drama Continuing Professional Development Student

Trans-cultural collaboration and research is facilitating a network of musicians who can meet, exchange skills and ideas and share resources. This began as a collaboration between staff and students at the Guildhall School and musicians, dancers, and teachers from the Amani Ensemble in Tanzania. It quickly developed a momentum of its own as it became clear that it provided an excellent opportunity to look deeper at what lies behind both African and European approaches to creating and performing new work as well as our respective education methodologies. Since 1998 the British Council and the Guildhall School have supported this project by assisting tutors from Guildhall to continue working in Tanzania, and members from the Amani Ensemble to come to the UK and to learn from and contribute to the School's Continuing Professional Development and CONNECT programmes.

The philosophy and practice of the Amani Ensemble arise from a process of redefining the traditional concept of 'ngoma' within a contemporary living culture. 'Ngoma' embodies a whole way of life which generates a web of interconnected social and cultural meanings through music, song, dance, drama, storytelling and ritual. Amani captures the spirit of 'ngoma' by devising creative, participatory processes, projects and performances which have a resonance with today's social, educational and cultural needs. Through developing its own artistic language, Amani is creating a new living tradition which both connects to the present while being rooted in the past.

More recent connections have been made with musicians from The Gambia, South Africa, Somalia, India, Brazil as well as Aboriginal visual artists and musicians via the Queensland Conservatorium in Brisbane. Through practical collaboration, workshops and forums, a focus is emerging on what the function of music is in contemporary society alongside an exploration of the

distinctive methods and approaches used in our respective teaching and learning processes. The possibility of offering Guildhall student placements in African and Aboriginal communities is also being explored.

There is no lack of evidence that participation in the arts can contribute to social cohesion and produce social change. Strengthening inter-cultural life through participation in the arts is a vital factor in the creation of a healthy society rather than a soft option in social policy. However, certainly in the UK, there is a shortage of artists and teachers who can deliver high standards of experiential learning through the arts in education. This diminished supply could be strengthened, though not replaced, by a more substantial complementary resource of trained animateurs (sometimes called arts education practitioners or artists in education) working in partnership with teachers and community group leaders. Animateurs are seen as practicing artists, in any art form, who uses his/her skills, talents and personality to enable others to compose, design, devise, create, perform or engage with works of art of any kind. ANIMARTS aims to:

- Establish distinct and recognised professional status for artists working as animateurs
- Increase the supply of and demand for trained animateurs
- Improve access to trained animateurs
- Enhance the professional standing of trained animateurs

A team of twelve, comprising two musicians, three visual artists, three actors, three teachers (two of whom trained as musicians) and one community arts facilitators have begun an action research programme investigating what it takes to be an effective animateur. In the next year it will identify the particular competencies and qualities which are needed to work in this way and outline a training model for arts animateurs that could be adopted nationally.

LOOKING AHEAD

Education can be about the future. It facilitates acknowledgement of our environment, respects its heritage and invests in the new. Collaboration amongst people, their culture and disciplines is an essential ingredient for this process, particularly if the motivation to maintain the aesthetic authority of traditions such as Western art music continues to wane. It is impossible to ignore the fact that this canon is not as relevant to the artistic needs and fulfillment of contemporary artists or their audience as it once was. The society which gave rise to it, and the time in which it was created, was very different to our own.

This can cause understandable concern for conservatoires. Any organisation involved in cultural change will wonder about the message it is giving out to the world. A reputation for excellence in collaborative and community-based activities could undermine the conservatoire's core activity of principal study tuition. Will standards fall through widening participation? It would be a shame if 'access' and 'excellence' could not be seen as complementary forces. Frameworks for the measuring and delivery of excellent practice will shift as we broaden our perception of context and community. More facilitatory approaches would enable conservatoires to become a network of creative, performance and educational possibilities, strengthening its capability as a flexible resource for the professional arts world, education and the wider community. Quality can, and should prevail at all times.

All this talk of accountability can quickly become wearing and confusing for everyone concerned. This raises the imperative for conservatoires to recognise their capacity to blend the best of traditional and innovatory practice, embracing imaginative approaches to performance and creative collaboration in different contexts. The result of this is a potentially critical role for conservatoires as an interface to arts, educational and cultural practice. However, as representatives of the pinnacle of music training in higher education, they are always in danger of a museum mentality that preserves and guards purely traditional principles, rather than

encouraging the teaching and learning of a living art form relevant to the needs and context of the 21st century.

The role of a conservatoire should be re-aligned to meet the needs, expectations and potential of today's society. Reformulating the idea of what a musician could be – what they have beyond their technical proficiency on one instrument – is highly relevant to the workplace as musicians now need many strings to their bow. Being creative, a multifaceted performer who is effective in collaborative environments are important qualities for musicians who want to remain employable.

Collaboration is about connecting with people, their context and the culture it creates at a particular moment in time. For participating artists, especially playing musicians, it is about accepting a bond, accepting everything for the way it is. It takes a lot of patience and a lot of taking chances with each other. It means seeing each other in weak and strong lights, accepting both, and utilizing the high and low points of the relationship. Above all it transcends the qualitative and the quantitative.

> *"People talk all day in a practical way, but real language that penetrates and affects people and carries wisdom is something different. Maybe it's the middle of the afternoon and you see a child's moon up in the sky, and you feel it's such a simple, pure, wonderful thing to look at. It just hits you in a certain way, and you point it out to a stranger, and he looks at you like you're weird and walks away. To speak that way, to point out a child's moon to a stranger, is original language, it's the way you originate yourself. And the great thing is, if you catch people in the right moment, it's totally clear. Without knowing why, it's simply clear. That sort of connection is very empirical. It comes from the part of you that understands immediately. All these types of things are gold, and yet they are dishonoured or not paid attention to because that kind of tender communication is so alien in our culture, except in performance. There's a wall up between people all day long, but performance transcends that convention."*
>
> Singer/Songwriter Jeff Buckley talking to Dimitri Ehrlich
> INSIDE THE MUSIC – Shambala (Boston and London 1997)

Collaboration is so many things. It's not just the performance. It's the creative process and the participants together with the audience and the architecture of the final product. It generates excitement that is not just aesthetically pleasing but is something that connects understanding and is felt, at that moment in time, to matter.

TOWARDS COMMUNITY MUSIC CONCEPTUALIZATIONS

LEE HIGGINS

INTRODUCTION

Almost without exception, contemporary discourse concerning Community Music will inevitably concern itself with the basic dilemma of what is meant by this concept. The debate ranges across both international and local lines including; International conferences organized by the International Society of Music Education (ISME) and seminars such as the International Commission for Community Music Activity (CCMA).

Two-years ago the CCMA held its ninth biannual meeting entitled, 'Lived Music, Shared Music Making, community music in the new millennium'. During this event I have to confess that there were personally some difficult moments. I was a little bemused and disappointed to find the commission discussing Community Music definitions – yet again. I had traveled hundreds of miles for a debate I had participated in many times and a discussion that at the time I had presumed exhausted. I was contented with my own definition and secure in its validity, so another endless '*what is community music'* argument was neither a particularly welcome debate nor a discussion that I had been looking forward to. During my *'difficult moments'* I was also confused as to the content of some of the presentations. Those particular presentations told us about some fascinating work, they were presented well and had interesting things to report on: on occasions though I could not help thinking *'what has that got to do with Community Music?'* I was genuinely confused as to why some of the presenters were there. A certain line of questioning unearthed a clear association with the Commissions statement of intent and their personal philosophy in engaging with music-making. I was perhaps missing something, clouded by my own entrenchment in a particular kind of practice, a practice that had been developed in a particular sort of way within a specific context. Perhaps my question should have been rephrased to read '*What has this got to do with the Community Music I understand'?*

Sallyann Goodall a keen advocator of Community Music in South Africa and a presenter at the seminar could see my distress and decided to intervene. She spoke to me that day in a way that has stayed with me ever since. I cannot remember her exact words but they were along the lines of turning the frustration I was feeling into a positive force that would enable others to understand what I'd thought I understood. Sallyann's explanation was far more succinct and articulate, I distinctively remember she illustrated her thoughts using a tunnel of light analogy. I won't attempt to explain that! After the conversation with Sallyann I was left with a sense of mission, I would sharpen up my thoughts and remove my blinkers, reassess my vision of what Community Music might be, search for its heart and excavate its distinction. Looking back now two years on, there were obvious concerns and confusions blocking my own development in conceptualizing Community Music. I think I was stuck in a particular UK vision of Community Arts and consequently Community Music. It is perhaps ironic but possibly fitting that at this years seminar I find myself presenting under the banner of *definitions,* the very issue that left me frustrated at the end of the last meet.

This paper unravels itself as a mix bag of thoughts, musings, considerations, questions and writing styles - in other words a *'paper in progress'*. It should at the very least set the tone for my presentation and subsequent panel discussions. I introduce 6 projects that I have worked on and situations that I have encountered over the years since the last commission meeting.

1. Curriculum design and programme delivery, Liverpool, England. (Jan-May 2002).
2. Samba in Schools project, Seattle, USA. (March 2002).
3. Post-graduate provision, Limerick, Republic of Ireland. (Sept 2000 – June 2002).
4. Peoples Association, Singapore. (Feb 2002).

5. Participatory Rural Appraisal Project, KwaZulu-Natal, South Africa. (July 2000).
6. Drumming Project, Christchurch, New Zealand. (Jan/Feb 2002).

I will not focus on or highlight any particular common threads, but it is worth noting that these case studies do represent (I believe) examples of Community Music activity across five continents. I apologize in advance for the lack of organization and lack of clear through-line you may encounter while reading these case studies, these situations and experiences have been important to my own developing conceptual understanding and are an illustration of my wrestle with practice and theory. After each case study I will highlight the emerging key points helping to emphasis my own focus. My overarching quest is a search for national traits of Community Music activity that may provide a springboard for the development of a global Community Music model. Underlining this is a desire to find a usable paradigm based on practice and theory that might support our case in the development of Community Music worldwide.

1. PERIODIC PROGRAMME REVIEW, JAN-MAY 2002
THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS
LIVERPOOL, ENGLAND

This year the BA(Hons) Performing Arts (Community Arts) underwent a programme review, an opportunity to examine the effectiveness of the programme and change elements of curriculum, teaching and learning strategies, assessment and delivery, if appropriate. I led the Community Arts review and approached it in the manner of a revalidation, a complete course rewrite; looking towards re-balancing inadequacies within the course content and structure. My international experiences enabled me to take a global look at the needs of a Community Artist working in the performing arts and think through what skills and understanding one needs when proceeding towards a sustained career within the sectors that currently employ Community Artists and the sectors that have potential in generating employment opportunities. The extract below considers the needs of practitioner and performance skills necessary for the Community Artist.

Community Arts as a recognized practice and vocation is a relatively recent phenomenon. University education that offers courses in Community Arts practices and methodologies are maturing but these programmes are still new on the landscape of vocational opportunities. To highlight this, research gathered across the UK's higher education (HE) and further education (FE) sectors reveals a total of 26 courses that have a strong inclination towards community and arts.[1] All these courses have different emphasis on content weighting, i.e. the amount of time spent on art-form skills, workshop, project planning etc. Other providers generally offer localized training courses that are unaccredited, the unaccredited nature of these particular training programmes are often conscious decisions by the training providers. These courses have tended to recruit artists who have a history of practice and a certain body of experience; the focus of these localized courses therefore oscillates around workshop skills with some project planning and development. As a higher education institute LIPA's degree programmes are concerned with a broader education as opposed to training specifically. Our programmes need to have a depth of reflection, analysis and contexulisation that localized courses are not able to provide. We must also be clear about our student market and where student numbers are likely to come from.

At the heart of any Community Arts course must be 'workshop', simplistically; those sets of skills that enable an individual to work with people and facilitate creativity. In my opinion it is also essential that Community Artists have strong and flexible skills in their own particular arts practice. As an example take a Community Musician: I believe that to run a music workshop you need strong music-making skills and a confidence in yourself as a musician. It therefore follows that one should have an expectation that students completing a vocation Community Arts programme, such as LIPA's, finish their final year with a secure notion of themselves as artists. During the admissions procedure and at interview I would therefore expect prospected

[1] Allen, K. (2002), A study of the implications of professional community arts training on the future of community arts. Final year dissertation: LIPA

candidates to have a certain level of competent in their chosen art-form specialism, in LIPA's case dance, drama or music.

As an undergraduate degree our programme predominantly attract applications from the 18 – 23 age range, to attract students in this bracket it is essential that our programme offers teaching in art-form technique. The new BA (Hons) Performing Arts (Community Arts) has considered this and has re-focused its modules to allow for study in this area. It does not ignore the heart of Community Arts practice but presents a teaching and learning strategy that enables the student to feel confidant and secure in the notion of themselves as an artist. This is of course is vital to the student and vital to the successful marketing of the course. The majority of 18 – 23 year olds will not have substantial performance experience and will expect the teaching of art-form technique to be a vital component in their chosen programme of study. In the framework of the BA Performing Arts, Community Arts we have three performance disciplines, dance, drama and music, art-form content and selected art-form techniques will vary between disciplines. The aims listed below provided the framework for the development of LIPA's new Community Arts curriculum. Bullet point three particularly highlights the importance of art-form technique within the courses philosophy.

- *To offer a vocational, interdisciplinary Course of the highest calibre, which will educate individuals in readiness for employment in the broad and expanding range of participatory work that constitutes the Community Arts sector.*
- *To enable students to explore and develop technique in a range of artistic media in relation to Community Arts*
- *To enable students to explore and develop technique with their performance specialisation*
- *To provide students with an understanding of the social, artistic, political and economic contexts within which Community Artists work and the ability to articulate this in the relevant media*
- *To provide students with skills and awareness necessary for generating arts projects in a community setting*
- *To enable students to develop and articulate a critical conception of Community Arts together with the ability to negotiate practice and theory according to the contexts which they encounter*

The next development in constructing the new programme was to pin point key areas of professional practice. These formed the guidelines for determining what was expected of the student on completion of each level. Listed below are some of the level descriptors that helped categorise key areas of professional practice, please note that 'The Community Artist as artist' features among these.

The Community Artist as:

- *artist*
- *workshop leader*
- *project planner, manager and developer*
- *evaluator*
- *entrepreneur*
- *researcher*

As you can see *the artist* forms an intrinsic part of the new programme, it therefore follows that the teaching and learning strategy would at certain points concentrate on practitioner and performance skills, the new programme provides art-form skills at 1st and 2nd year level. The art-form teaching is expected to be high and so too the demands made upon the students. Many Community Artist maintain a professional performing career as well as involvement in the participatory arts. It is worth qualifying that I would not expect final year students to have the

sense of art-form virtuosity (in a western conservatoire sense) that a straight performing arts major might have, but I would expect high levels of art-form skill appropriate to the performance discipline being studied. It is a matter of balance; put simply Community Artist do not spend as much time practicing traditional art-form technique and performance skill as much as their performing arts colleagues, the Community Artists overall focus is different. Another discussion point might be the consideration of 'workshop' as an art-form for instance.

As a postscript to this I would like to mention LIPA's planned post-graduate programme in Community Music. A program such as this would need to insist that prospective students had a strong sense of themselves as musicians, in fact a high level of practitioner/performance skill. A course such as this would need to enable the students' reflection and review on their existing skills in the light of participatory music-making, as well as expanding their music capability in techniques that lend themselves to Community Music. If we expect a high level of music competence at the admissions stage it may follow that the bulk of the course concentrates on those other areas outlined in the BA level descriptors.

So in conclusion I believe high levels of art-form skills and practical workshop skills are vital to sustain a full career in Community Arts. LIPA's new programme offers dance, drama and music as art-form specialism, so recognition of the different demands each discipline requires within Community Art practice is necessary. I also recognise that there are time and budgetary restrictions when delivering a HE programme, this means choices need to be made about content - what's in and what's not. If the balance and focus is right LIPA's new BA will provide students with the appropriate skills to excel with the key practitioner and performance skills necessary in today's broad and expanding Community Arts sector.

Key Points:

- Curricula content for Community Arts in a higher education setting (dance, drama and music).
- Isolating skill characteristics of the Community Arts professional.
- Tensions surrounding the Community Artist as *artist* and consequently the Community Musician as *musician.*

2. SAMBA IN SCHOOLS, MARCH 2002
UNIVERSITY OF WASHINGTON, NATHAN HALE HIGH SCHOOL, EXPERIENCE MUSIC PROJECT, KEXP-FM, THE ALLEN FOUNDATION FOR MUSIC
SEATTLE, WASHINGTON STATE, USA

This project was initiated by Professor Patricia Campbell (University of Washington) and was the first in series of proposed collaborations between the University of Washington (UW), the Experience Music Project (EMP[2]) and KEXP[3]. The Allen Foundation for Music funded the project, they gave a grant to UW and UW administered the money by paying the artists the music merchants (instrument purchases), and production crew (EMP). Two artists were involved

[2] Experience Music Project (EMP) provides dynamic, multifaceted, ever–changing experiences through new and exciting explorations of American popular music, which both entertain and engage visitors in the creative process. EMP is a one-of-a-kind music museum combining interactive and interpretive exhibits to tell the story of the creative, innovative and rebellious expression that defines American popular music. Featuring a world-class collection of artifacts, unique architecture by Frank O. Gehry, state-of-the-art technology, exciting interactive presentations, and a dynamic ride-like attraction, EMP will encourage visitors of all ages and backgrounds to experience the power and joy of music in its many forms. *www.emplive.com*

[3] Beginning as a tiny 10-watt station back in 1972, KEXP has grown over the years into an innovative, influential cultural force in the Seattle community and beyond. KEXP is licensed to the University of Washington *www.KEXP.org*

Eduardo Mendoncza and myself. Since the Samba project three other projects have followed; a salsa residency in April with Eddie Palmieri, a jazz residency in May with the Asian-American Orchestra, and a klezmer residency in June.

The aims of the samba residency were;

> *"To offer experiences in a rhythmic musical culture to students of various ages and trainings, with the intent of arriving to an acceptable level of performance-participation that would bring a sense of accomplishment to the students and "a musical offering" to parents and others in attendance at a community concert."* [4]

The bulk of my residency took place at Nathan Hale High School within the music department working alongside Rich Sumstad. Nathan High is one of ten high schools in the Seattle School District and is considered an 'inner-city school', its student numbers are around 1000.[5] Rich has been with the school for nine years and when appointed was the schools first full-time music teacher in twelve years. Rich who has an established background in music performance is an extraordinary teacher with great energy and rapport with his students, he has turned the department into a thriving hot house of music activity catering for a range of musical interests, jazz bands, brass bands, choirs, rock and pop, hip-hop club etc.

On one level the project was simple enough and followed a readily accepted residency model, guest artist(s) working with selected students in a school environment for a period of time. Central to this residency was a developmental strand, this involved building bridges and links with the University, local schools, and local resources i.e. EMP and KEXP. EMP was particularly targeted because of the undeniable potential for participatory music activity and its profile within the city and nationwide. Those of us who have visited EMP's incredible building and experienced some of its interactive exhibits would certainly envisage its potential power as a partner in Community Music activity. My conversations with local musicians, teachers and music shop staff would indicate that this potential has not been explored in any meaningful way. A number of music education projects have been initiated; indeed education would seem to be intrinsic to the overall goals.

> *"Experience Music Project offers educational programs and activities that can ignite a passion for artistic expression. From Studio Programs to the Electric Bus to Experience Arts Camp, EMP provides unique learning opportunities for people of all ages."* [6]

When I spoke to the then director of education Alycia Allen (2001) her vision for education seemed somewhat restricted. With limited research I would say EMP were a hugely under used resource for the local community. One of Campbell's personal intents was to *"breathe life into EMP, to guide them by modeling for them what community music and educational projects were possible."* [7]

The Samba in Schools residency ended with a performance in Sky Church, EMP's large performance space. All the young people involved in the weeks music-making was given an opportunity to perform some of the things they had learnt during their time spent with the artists. It was a packed hall consisting mainly of parents, children and music education students (as part of the project I had taught a couple of undergraduate music education classes at UW) the event also attracted many of EMP's paying visitors as they walked through Sky Church making their way towards the permanent exhibits. The performance itself was broadcasted live on the Internet. This live transmission, recordings of the process and interviews with Eduardo and myself had been

[4] Campbell, P (July 2002), email correspondence
[5] Sumstad, R, 2000, The Greater Musicical World of High School Students. Paper presented at the Popular Music in Performance, Education and Scholarship symposium, Univercity of Washington, May 2000
[6] Education Leaflet, 2000
[7] Campbell, P July 2002 email correspondence

KEXP contribution to the project, Amanda Wilde the education projects officer oversaw the radio stations involvement. The evening was a tremendous mix of exuberant drumming and singing, ending in a giant human conga dancing to samba reggae and snaking around the Sky Church. Participants and parents were very complimentary as were EMP and KEXP staff.

This had been my second residency in Seattle and on both occasions I had tried to influence some thinking on outreach opportunities within the EMP structure. The first visit had included meetings the second visit included practice. At this stage it would seem EMP's directors are not capitalizing on the resource they have. The project in only young but attendance numbers are lower than initial expectations resulting in lost revenue, perhaps connecting with the community could form part of the strategy to turn the project around? EMP is currently in negotiations with UW for support for its annual symposium.

Key Points:

- The Music Educationalist as Community Musician.
- Non-curricula music participation.
- Initiation, inception and evaluation of developmental music project.

3. POST-GRADUATE PROVISION; MA IN COMMUNITY MUSIC, COURSE LEADERSHIP, 2000/02
IRISH WORLD MUSIC CENTRE, UNIVERSITY OF LIMERICK
REPUBLIC OF IRELAND

The Master of Arts in Community Music at the Irish World Music Centre (IWMC) is a one-year, full-time postgraduate programme. It offers a comprehensive grounding in the skills and knowledge needed to function as a successful Community Musician in a range of contexts. The course is aimed at musicians who want to extend or develop the abilities needed to facilitate the expressive work of others and work effectively with a wide range of people in diverse settings. The programme enables students to attain practical perspectives and hands-on experiences in Community Music in conjunction with developing the skills required to realise projects from inception through to evaluation. The course includes: new music skills, groupwork, fundraising, evaluation, project development and entrepreneurism. One of the exciting aspects for Community Music globally is that this course sits alongside more established music studies such as Music Education, Music Therapy and Ethnomusicology.

The courses aims and objectives are:

- to equip students with a professional qualification in Community Music
- to develop workshop skills, practical management and all other skills necessary for this work
- to provide students with a contextual background in Community Music
- to develop new music skills
- to consider and be part of the development of community music in Ireland
- to consider participatory music making within a world wide context
- to add to the academic cannon of community music writing
- to promote access to excellent participatory music making[8]

I began teaching on the Masters programme in Spring 2000. My input increased and I was asked to lead the programme in partnership with Jean Downey the centres course leader in the post-graduate diploma in music education, I led the program for academic years 2000/1 and 2001/2. In the three years that this course has been running students have produced an impressive array of work spanning both the practical and the academic. Students from the course have amongst other things established an annual Community Music weekend, this takes place in Limerick and

[8] Higgins, Lee, Byrne, (2001), Course brouchure

attracts a range of groups throughout the country, created a database of Community Music activity, began work on an Irish Community Music network, initiate good practice for orchestral outreach and generally increased Community Music activity in Ireland considerately. From its inception and resulting validation overseen by David Elliott and Kari Veblen the course was always intended to play a key role in the development of Community Music in Ireland and was intended to be viewed as part of an overall strategic mission as presented to CCMA by Phil Mullen in Durban 1998[9].

Throughout my time in Ireland a constant dynamic has particularly fascinated me; the relationship between a growing Community Music scene and the firmly established Irish music tradition. Explaining what constitutes Community Music practice was not an unusual experience; the challenge for me in Ireland was articulating it in the light of a strong indigenous music traditional. I would often be informed that Ireland had a strong tradition of Community Music, this was with clear reference to their traditional music. Because of this ongoing perception of what Community Music was I had to consider that perhaps Irish Community Music included the infrastructure of Irish traditional music and its performance contexts? 'Communal music' and 'music of the community' were terms that I had found useful in attempts to qualify characteristic features of Community Music[10], could they be applied in this context?

An important question that needed consideration oscillated around a specific set of actions during a specific period of time. Were musicians engaging in performance of Irish traditional music engaged in Community Music? Answering this question may help us identify distinguishing aspects of Community Music in Ireland; it may also help us consider performance and aspects of ethnomusicology within discussions of Community Music definitions.

During the programmes module 'Community Music in Context' the student group tackled the issue surrounding Community Music in Ireland and its national identity, searching for national distinctions. Headings that arose from these discussions included, traditional music, performance settings, religion, a developing multicultural country, language, people, geography and population, sport and the developing regional arts boards. The group attempted some statements that would work towards a reflection of specific characteristics of Community Music in Ireland, I include some of the thoughts they had.

> *Community Musicians working in Ireland should realise the vital importance of traditional music; learning how to harness this unique resource will provide an essential ingredient that will infiltrate much of the work.*
>
> *Community Musicians working in Ireland should recognise the potential support, value and contribution of the parish priest.*

The groups intentions were that the 1st statement would move towards a recognition that Community Music and Irish traditional music were not the same thing, also a clear acknowledgement that the traditional genre is something that would colour much of the work, thus providing a distinct flavour.

Statement two pinpoints a very particular aspect of social structure within Ireland.

Key Points:

[9] Mullen, P, (1998), Community music in Ireland: Moving towards a national strategy.
[10] Higgins, L, (2000), 'Collaborations over Distance'. In Seminar Reader, Lived Music. Shared Music Making: Community Music in the New Millennium, p19.

- Dynamics and tensions between traditional musics' that have wide participation and the 'perceived' aims of Community Music practice.
- Issues surrounding Performers' as agents and Community Musicians as agents.

4. PEOPLE'S ASSOCIATION, FEBRUARY 2002
SINGAPORE

Whilst working in Singapore's American School my host Jennifer Walden secured a meeting with Biyi Lee the senior manager of Community Arts within the lifeskills and lifestyle division of The People's Association. The People's Association's vision is to be *"the leading organisation in building an active community where all contribute readily to the nation."* [11] The mission continues;

1. *To promote active citizenship and multiracial harmony*
2. *To connect the citizens for community bonding and volunteer work*
3. *To provide affordable access to lifeskill and lifestyle activities*
4. *To bring the people closer to one another and to the government*[12]

A fact sheet highlighting the lifeskills and lifestyle division explains that this division was restructured in March 2000 with the vision to be the *"trendsetter arm of the People's Association"*. The divisions overall mission, *"to promote lifelong learning, life enrichment and arts development in Singapore."* The goals are clearly laid out stating its commitment to private and public partnerships, innovative quality programmes and value-for-money. There are two broad branches within the division: Education and Lifeskills and Arts and Lifestyles. Community Arts and therefore Community Music would fall under Arts and Lifestyles.

> *"The Arts and Lifestyle Arm encompasses leisure and the arts and include the Life enrichment and Community Arts Sections. Life Enrichment comprises hobby and leisure activities while Community Arts takes care of performing arts at the community level."* [13]

Through out my meeting with Lee I was constantly struck by the similarity in language and definitions, we discussed Community Arts projects in Singapore and the UK and elaborated on our personal understanding of the role Community Arts has in our respective societies. Lee understood the specialised skills needed as a Community Musician and indicated that there was no training of this kind in Singapore. I did visit LASALLE-SIA, Singapore's college of the arts and met Eric Watson head of music. I discussed LIPA's undergraduate programme and the Irish World Music Centres Masters programme and Watson indicated that this type of activity did not take place at all in Singapore[14]. I understood from Lee that professional performing artist constitutes the majority of their workshop leaders, running sessions in the community as part of their contract. We discussed possible collaborations and are in the process of considering some training opportunities with an emphasis on identifying distinctive characteristic of Community Music within Singapore and exploring workshop methodologies.

Key Points:

- Community Arts as government strategy
- Recognition of specific skills needed to be effective as Community Artist – instigating a training policy.
- Exploration of specific skills and needs of a 'Singaporean' Community Artist.

[11] Annual Report 2000/1
[12] *ibid*
[13] Lifeskills and Lifestyles Factsheet, 2002
[14] I have since met Lisa O'Neil who is the Youth Arts Development Worker with Burnley Youth Theatre (UK). She worked at LASALLE-SIA for a year and said she wrote and worked on a Community Arts course at the college.

5. PARTICIPATORY RURAL APPRAISAL PROJECT, JULY 2000
LIMEHILL COMPLEX, UTHUKELA REGIONAL COUNCIL
KWAZULU-NATAL, SOUTH AFRICA

My presentation for CCMA 2000 focused on a number of collaborations with South African music educators, predominately in the KwaZulu-Natal province. I outlined a number of initiatives primarily developing from contacts I had made at the Durban CCMA in 1998. In the paper 'Collaborations over Distance'[15] I explained that Sallyann Goodall head of music at the University of Durban-Westville (UDW) and director of the Action Research Project[16] had invited me to teach and work for two weeks with the undergraduate music students. These particular music students had an affinity towards Community Music. In the interim before my arrival political circumstances had unfortunately instigated the closure of the music department.[17] Other projects were assigned to me including an invitation from the directors for the provincial government of KwaZulu-Natal to give a presentation on arts and regeneration at their offices in Pietermaritzburg. After working as a Community Artist on a number of regeneration projects in the UK I suppose I was surprised that an area with such a tradition of music 'participation' had failed to consider arts work within its regeneration strategy, my thoughts in retrospect were probably a little idealistic and perhaps naïve. Nevertheless my presentation and subsequent discussions led to an involvement in a sustainable development pilot project in the Ladysmith-Limehill area in conjunction with the uThukela Regional Council. I understood that the government office employed detached field workers and I had suggested that one of these posts could demand a person specification that included not only an artskill, like for instance music but also a commitment in utilising that skill for creative and developmental purposes, in UK terms a Community Music Worker or Music Animateur.

Two 2nd year students Wibke Hott and Kerry Deacon from LIPA's Community Arts programme worked along side students from the geography department of UDW and attached field workers from the government office. Wibke and Kerry who specialised in music and drama respectively were briefed on the structure of the project and their role in phase one of a two-phased project that was due to last a year. The projects objectives were to;

> *Devise and implement a strategy that focuses primarily on improving the quality of life of historically disadvantaged rural communities by socially empowering them towards achieving development in the fight against poverty*.[18]

The key focus areas were highlighted as:

- Capacity Building
- Adult Basic Education
- Early Childhood Development
- Women in Development
- Youth in Development
- Physically challenged in Development
- Crime and Violence
- Local Economic Development

[15] Lived Music-Shared Music Making 2000 CCMA seminar reader
[16] Funded by the Swedish International Development Association, SIDA
[17] UDW will now merge with the University of Natal. Education minister Kader Asamal is restructuring higher education in South Africa; the number of institutions will reduce from 36 to 21. Macgregor, K June 2001 The Times Higher Education Supplement
[18] Seethal C, Ramballey, V, 1999 Towards Sustainable Development; A pilot Project Proposal for the Limehill Complex, uThukela Regional Council, KwaZulu-Natal

- Infrastructure Development
- Community Based Structures[19]

Wibke and Kerry worked with the youth strand of the project for one month weaving their Community Arts skills into the methods being applied during the Participatory Rural Appraisal. They ran workshops that tacked issues surrounding;

- Perceptions the young people had on 'their' world
- Explorations of needs
- Authority
- Skills and Networking
- Future perspectives

The groups explored these issues through drama and music work. Specifically the music concentrated on songwriting and as an expression manifested itself into individual singing and group choir work. Instrument building from local materials resulted in rhythm work allowing instrumental elaborations for these new compositions. From the students perspective the project went well with excellent participation and a seemingly deep exploration into issues surrounding young people living in rural areas. The young people voiced their experiences in a workshop environment that promoted equality and democratisation and allowed all present to contribute in meaningful ways. The key recommendations that were expressed by the young people are as follows:

- It is essential that a youth forum be set up in each settlement.
- We need a youth centre that is run by local youth that facilitates a skills training programme. i.e. IT, business, communication, workshop and social work skills.
- Help foster opportunities for inter-settlement networking.
- Provide small business support e.g. hair salon, design shop, newspaper for settlements.
- We need an employment exchange; this would facilitate work experience and encourage Companies to visit the settlement to discuss job possibilities and requirements.
- Support an enhancement of traditional culture e.g. support for Zulu dance, gospel choir etc.

Infrastructure requirements were also highlighted e.g. safely, communication, health, education and recreation. In conclusion all participants had been giving the opportunity to express themselves and state an intention that they wanted and needed to be actively involved in decision-making surrounding their future.

As an epilogue to this short review I have to report that none of us have received any further communication from the government office since the project ended two years ago. An evaluation report plus a workshop handbook was written by Wibke and Kerry and submitted to the project directors and key local participants. We expressed a desire to continue the relationship between government office and ourselves but have been disappointed on no further correspondence. LIPA has however continues developing its South African partners, this summer four Community Arts students are working for two months alongside Community Arts projects in Cape Town and Durban.

<u>Key Points:</u>

- Community Music as a key part of a regeneration strategy.
- Community Music as a 'tool' for exploring and understanding situation and context.
- Community Music as 'tool' for 'healing'.

[19] *ibid*

6. DRUMMING PROJECT, JANUARY/FEBRUARY 2002
CHRISTCHURCH SCHOOL OF MUSIC
CHRISTCHURCH, NEW ZEALAND

Christchurch School of Music (CSM) has served the city of Christchurch for over forty years. It has some 1400 student enrolments annually and approximately 80 staff. It is the largest 'out of hours' music scheme in New Zealand. As well as individual instrument and music lessons the school offers performing orchestras, choirs, bands, ensembles and groups to suit varying musical abilities, age ranges and interests.[20]

Graeme Wallis the schools musical director attended the last CCMA meet in Toronto and presented on the range and scope of CSM activities. Although a fine example of a local music school I would not have necessary seen it as a Community Music initiative, at least considering it next to definitions I currently understood. I saw CSM as a private music school offering an impressive array of instrumental and musicianship classes to fee-paying students. Did Graeme see CSM as Community Music, if so how? Why was Graeme at the commissions meet, what were his motives? I believe he had previously met Kari Veblen then chair of the CCMA and had also seen the statements put forward by CCMA and clearly saw himself as playing a role in Community Music. Graeme invited me to his school to work on a project involving carnival street drumming the likes of which I have ran for many years in a range of contexts. Graeme saw this as an opportunity to expand CSM activities and fulfill other aspects of the schools vision.

> *To inspire and nurture a love of music and involvement in music to all aspects of the community* [21]

The project was developed with grants from several sources including a grant from Creative New Zealand. The project took place in the summer for one week and involved a mix group comprising mainly of adults but did include some young people. The majority of the participants were not musicians they had simply seen the advertisement in the local paper and had responded by contacting CSM and filling in the application form. There was a good response to the advert and it was decided to run two groups consisting of around 20 per group. Graeme had anticipated levels of skill sharing through out the sessions so potential 'leaders' were identified and specific skills and opportunities were passed on to those who came forward. The underlining aim was to expand the schools participation opportunities, Graeme had perceived that the school could widening its active participation by offering some 'alternative' methods of music-making, and thus enable a growth that would reflect the community as a whole. The project also set out to convince and demonstrate to a large number of the schools staff the possibilities in 'alternative' methods of music teaching that supports the belief in everybody's potential in music-making.

The end of the week naturally saw a performance, a chance for participants to experience street drumming in an open-air context. Friday night was a warm summers evening and the two groups that I had been working with paraded around Christchurch's 'strip' with its illuminated bars bustling with people drinking and dancing, it was a night to remember and everybody left on a natural high. The groups were due to perform the next morning at 9am, certainly not a usual time to start carnival drumming, but these particular performances were paramount in achieving the projects overarching aims. I gave an address to CSM staff focusing on the development of Community Music perspectives, its underlining philosophy and methodologies and exampled some of the work. I extended the explanation that Graeme had given on why I was there and explained the process that the groups had gone through. Both performing groups, through practice then proceeded to demonstrate some of the key points I had been making during my address. It was the first time I had formally 'lectured' on Community Music as a distinctive discipline and then corroborated the ideas immediately through practice. This immediacy served as a powerful advocacy in addressing music educators' notions of what music-making is about.

[20] CSM prospectus, 2002
[21] CSM Vision statement, 2002, www.chistchurchschookofmusic.ac.nz

I received a letter from Andrew Couper a participant on the project telling me the band continues to play with the CSM's percussion tutor Bret Painter leading, they had performed a number of gigs during the summer months.

Key Points:

- Community Music as advocacy.
- Community Music as 'alternative' teaching methodologies

CONCLUSION

Contradictory there are no real conclusions to this paper just the beginnings of a much larger study, as I had suggested in the introduction that this was a '*paper in progress'.* There are however some points for summery and these in turn might form areas for discussion. I would like to introduce a model that has helped me tackle some of the issues that I have been wrestling with. It is an elementary diagram that currently considers five area of music discipline. Along with Community Music I have included Music Therapy, Music Education, Ethnomusicology and Performance. The latter four disciplines may be considered as *transdisciplinary*[22] in nature, (Kenneth Brusicia used this term to begin the challenge of defining music therapy and it might be useful for our discussions) but each practice has an identity (a professionalism) that is carried and articulated by its specialist. Community Music on the other hand seems to lacks this. David Elliott and Kari Veblen state that;

> *"The problem presented by the term 'Community Music' can be explained as follows. Although the words "community" and "music" are extremely common and although most people have some sense of what each one means by itself, it is clear that the question of what Community Music is will not be answered satisfactory by a simple definition. Requests to reduce complex phenomena like Community Music to simple descriptions are as absurd as they are common."*[23]

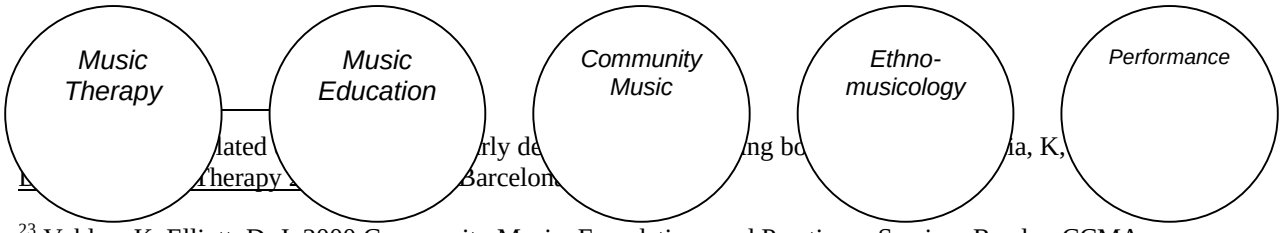
Kenneth Brusicia begins his book on Defining Music Therapy with this statement.

> *"Defining music therapy is an integral part of being a music therapist."*[24]

If we replace therapy with community perhaps we have a statement that it true for Community Musicians, it would read.

> *Defining Community Music is an integral part of being a Community Musician.*

The rudimentary diagram below represents the five disciplines in consideration, each circle could of course contain a list of characteristics, they are not listed here.

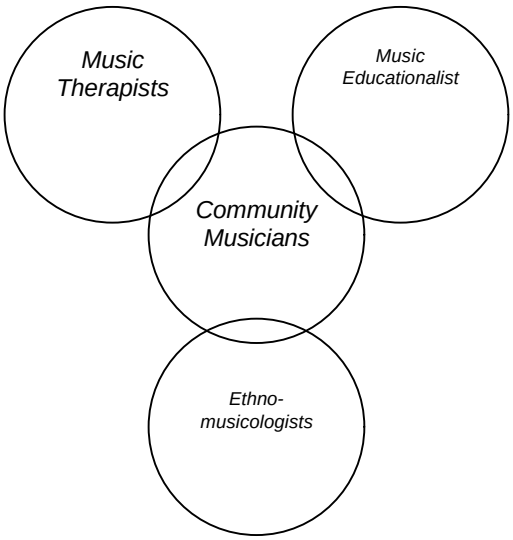


[23] Veblen, K, Elliott, D. J, 2000 Community Music: Foundations and Practices. Seminar Reader, CCMA Toronto

[24] P1 Bruscia, K, (1998), Defining Music Therapy 2nd ed,

Being transdisciplinary in nature means that it is quite likely that practitioners of one discipline stray into the territory of another, I think we would recognise this and indeed welcome it. By examining these boundary crossings in relation to Community Music it might enable us to understand the nature of Community Music in a number of world contexts.

The circles are positioned representing practitioners:

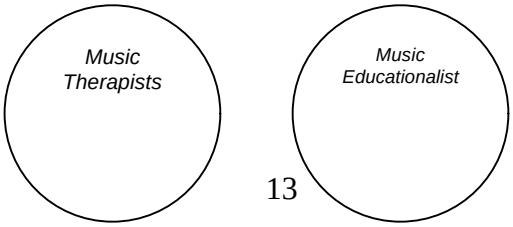


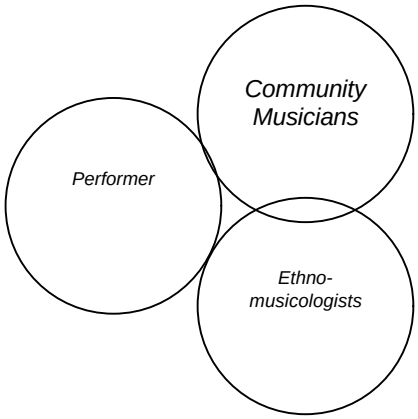
A practical example of this may be;

- A music educator organizing an after school non-curriculum music-making group.
- A music therapist engages a group of people in creative music-making without a focus on a clinical outcome.
- An ethnomusicologist creates an opportunity for indigenous people to perform their music.

These examples could be much more specific and I am currently researching such events.

The next diagram considers the professional performer.





I have chosen not to include professional performance as part of the *'border crossings'*. For example according to the above diagram it is now clear that a traditional Irish music session in a pub or bar setting is not considered as a Community Music event. This type of music may have developed within the locality and is considered as belonging to the community, but I am suggesting here that those performers are not, at that time engaged in Community Music practice. I must emphasis that this does not exclude performers from being Community Musicians, but when they work in this field they are, at that time acting as Community Musicians, they may well perform as Community Musicians also.

Although clumsy at times I have tried to illustrate some lines of thought that has occupied me for the last year or so. I have tried to embed my developing conceptual framework with a clear understanding of what it means to be a practitioner. I would expect delegates to have plenty to say on a number of issues I have highlighted and suggestions that I have made and I look forward to healthy debate.

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WEBSITES

Christchurch School of Music: www.christchurchschoolofmusic.ac.nz

Experience Music Project: www.emplive.com

Irish World Music Centre: www.ul.ie/~iwmc

KEXP: www.KEXP.org

LIPA: www.lipa.ac.uk

The People's Association: www.pa.gov.sg

Music From the 4 corners;
Experiences of running a Multicultural community music ensemble.

Phil Mullen

This paper is about my experiences as initiator/leader of the 4 Corners project ,a multicultural music workshop group working in England and Ireland from 1997 to 2001.

The paper will look at the formation of the group, our intentions and methodology, our key projects, our strengths and weaknesses and the spirit of the project.

Set-up

The project was set up by myself and Ghanaian guitarist Alfred Bannerman to do a number of things 1) allow musicians from around the world a space in which to explore each others musical heritage and styles without commercial pressures 2) to encourage creative flow within this group 3) to develop and deliver an interesting body of workshop material from around the world into community settings and to interact with community groups 4) to promote the idea of world musicians as community musicians 5) particularly to promote world music education in Ireland where at this time it was underdeveloped.

All the musicians were London or Southeast England based and were all invited to join. With one exception Manickam Yogeswaran all the musicians had substantial training in community music or workshop skills. This was a key criteria for joining the group and proved crucial in providing a professional approach to workshop and project delivery.
Manickam Yogeswaran is an educator of exceptional ability and was able to both deliver his area of Carnatic vocal work and also blend this with other musical styles without any difficulty.

We made a clear decision about musical styles at the start that we would neither be purist in our approach nor would we try to provide a specifically youth oriented approach to satisfy funders. It is clear that some funders perceive community music to be about developing access for young people to modern urban dance music and not to have any wider implications. This group deliberately did not chase this route but specifically allowed the musicians to jam, workshop and rehearse pieces from their own culture that they felt would travel educationally and that they enjoyed singing or playing. The group looked for commonalities in the music or in the song subject matter or in the groups the pieces would be appropriate for. To begin with we spent some time exploring children's songs from various countries. Rather than keeping them pure we invited afrocuban drumming to blend with west african song, chinese pipa to accompany an Irish ballad, West African hi-life guitar to accompany a chinese folk tune and South Indian and Gospel vocal styles to blend in improvisation. Because we kept the group small (usually under 6 musicians per project and rarely more than fifteen at a rehearsal) and because the groups musicians were sensitive to each other, these blends tended to work musically. On one occasion we substantially expanded the group including Turkish Cypriot musicians, Zairean musicians and Japanese taiko drummers and with a larger group the music moved towards what I personally felt was a parody of itself. Rightly or wrongly I made the decision after that to keep the group small. This was really because smaller groups allowed the musicians time to listen , discuss and try out things rather than the pressure of forging ahead that we found in the big group.

The group was without any great formal structure with myself convening the group, arranging rehearsals, fund-raising for projects and handling the financial and organisational side. This also included such things as transport, accommodation, liaison with the workshop group or venue and arrangements about publicity etc. I made many attempts to make the group into a true collective and into getting the musicians to take some of the responsibility (and also reward) for the organisation but people were either too busy, disinterested or not suited to this type of work. It is interesting that this was a project where a lot of the artistic power was in the hands of the world musicians but they did not want the organisational responsibility although they loved the group and were involved in much of the decision making. I did not pursue funding for a project director as I had too much else on my plate for the whole length of this project and I think this administration gap more than anything led to the projects lack of growth and eventual decline. This being said had the project the kind of beaurocratic basis that a similar project like Canterbury's Music for Change had it may have had to become more of a booking agency for world musicians (which MFC does very well) than a true cross cultural ensemble.

I was also the artistic director for the group which meant selecting workshop and performance material for the group, discussing arrangements and getting a consensus on how pieces would be workshopped. Essentially we would take a song, rhythm or musical idea and allow community groups to input into it using the original piece as a skeleton. This could mean adding instrumental backing, lines, vocal harmonies, raps, new verses in different languages, writing a new piece using elements of the original or adding samples or scratching. This allowed the pieces to be part created and owned by the community group while retaining key elements of the original. While all the musicians except myself were strongly steeped in their local cultures none had any issues about purism for its own sake. We sometimes joked about the London sound which we described as Dub drum and bass classical gamelan hilife. This being said all the musicians were very strong on the retention of musical quality in the music. Pieces could be blended but not squared off or as Patricia Shehan Campbell calls it Disnified. I found this aspect of working with world musicians the most interesting ,where they know their own style well and want to blend it with others but not reduce it to lowest common denominator. Obviously keyboards can square off tuning so at times you only use them as a drone and so forth. Interestingly we found some fine traditional musicians who came to London to play rock and pop music and found that educational projects like this led them back to their roots.

The Musicians

There were in total between 20 and 25 musicians involved in the project at various times but with a small core group;these were:

The late *Pato Fuentes* a Chilean percussionist, educator and human rights activist. Pato was in many ways the soul of the group, a founder member of the London school of Samba, founder of samba schools through Europe, knowledgeable and patient teacher of afro-Cuban and afro-Brazilian music and leader of the drumming group in the protests against Pinochet. Pato had a huge commitment to music education as a means for personal growth and community development and fervently believed we Europeans should take our music out in the streets and celebrate life. Pato passed away earlier this year and with him passed my own motivation to continue to develop this project. I have many memories of this gentle educator but I wish to share just two. The first was him leading a drumming group for six hours in the August heat of Notting hill carnival just a few days after chemotherapy. The second was when he came up to me after a particularly difficult project and jokingly complained that the other musicians got to work with motivated young people many of whom had musical experience while he always had complete beginners, rough kids and troublemakers. I of course apologised and promised I would change this, knowing I was always going to send Pato the rough kids and the troublemakers because he was the one tutor who could quietly gain their respect and who could motivate them to focus and achieve. A man who is missed.

Gwen Sampy from Texas, a gospel and Jazz singer and someone highly knowledgeable in the music and contexts of the African diaspora. Gwen helped us to take gospel songs, ring shouts, field hollers, calypsos and african chants and make them come alive with teenage groups in Irish convent schools. A wonderful woman who can make a rational case for learning about voodoo in religious studies to a nun. I often felt that when working with Gwen we were blowing the lid off western education, challenging behaviours and assumptions of staidness and conformity and offering an alternative that was politicised, anti racist, intellectual, informed and funky. Gwen essentially dictated that world music could not just be all singing all dancing but had to tackle issues like racism awareness, gender issues and so forth.

Alfred Bannerman from Ghana. Alfred possibly the most recorded West African guitarist is a member of Osibisa and a deeply spiritual man. I feel that in projects about raising awareness of racism and working towards a genuinely multicultural Europe Alfred's contribution of humour, wisdom empathy and great musicianship have helped him act as an Ambassador for west African culture.

Wen Shin Zhao; Wen is a chinese pipa player who emigrated as a political refugee after the Tienaman square massacre. Working with a highly accomplished musician from a musical tradition who brought grace, dedication and musical beauty to her work was an education for everyone and I feel that it has been a source of great knowledge for all who have worked with her to find out how music education is in such an essentially closed culture. Unfortunately because of asylum policies in England Wen had to leave the group and emigrate to Canada.

Manickam Yogeswaran is a Carnatic singer and percussionist and music educator from Sri Lanka. Like most of this group Manickam is dedicated to using his music in the cause of peace and has made recordings and done concerts for peace. A great listener and encourager he also works with the improvising group Shout.

Karamoe Darboe is a village musician from the Gambia who brought us his own self penned songs of peace and unity. Because of asylum laws in the UK he has now been deported and we have lost touch.

Martin Harwood a Quaker fiddle player from Scotland. Another gentle soul with a complete belief in music as a means for unearthing human potential.

Paul Bartholomew Saxophonist from London who leads a South African band featuring the Manhattan Brothers and is in many ways the music educator of the group. As a professional musician Paul has played with Blur, Pulp, Chaka Khan, BB King, Van Morrison and others and it has been wonderful to get someone of his ability to work with young musicians just starting out, teaching them African reed and brass lines as well as pieces like Chocholosa.

Projects

One of the nice things about this group was that we got to do variety of different projects in very different venues. These included;

- Summer schools for under 10s in the Horniman Anthropological museum in South london,
- A series of workshops and performances in the Ark children's arts centre in Dublin,
- A world voice festival for secondary schools in Monaghan in rural Ireland,
- A world music for youth festival for young people in Limerick and Dublin,
- A major outreach programme for Kent and Sussex schools focussing on Gospel and Afro-Brazilian music,
- An open air festival in Cork,
- Womad festival,
- Winter music festival in Drogheda on Irelands east coast,
- Several summer schools in Antrim Northern Ireland working with cross community groups etc.
- A multicultural week at Brixton involving a song cycle composed by the participants on the triangular trade.

Most of these projects involved a group of three to six tutors working together with one or more community groups, learning, workshopping, writing and rehearsing material which was then performed to the public. This was by far our most successful model and consisted of a morning of warm-ups and orientation, followed by one or two large quite directed pieces involving the whole group which allowed some leeway for individual or small group contributions.

This pieces would have very set templates and for instrumental ensemble reasons tended to have an African,Afro Caribbean,South American or African American base to them.
This was followed by about a day and a half's small group work with groups working on drumming ,voicework or a particular world style.

These groups would learn something about the particular performance styles and either learn — or write a piece which would incorporate elements of this style. At times it was possible to hook small groups up with other ones if musically appropriate to try new blends. These pieces would then be brought back to a dress rehearsal in which decisions about staging, running order and such things as solos would be made. We always encouraged participants to take improvised solos sometimes trading licks with the world musicians.

When we came to performance it was important to orientate the participants in a briefing session and to assign tutors to different specific cues. In this session it was possible to boost the participants confidence and to keep a very strong team identity. After the performance it was always vital to have a private debrief with the participants to let them know what the project meant for us and to give them a space for feedback.

I would like to look in a little more detail at three of our projects

1) A gospel performance project in Dundalk on the East coast of Ireland.

This is my home town and somewhat infamous as the traditional home of the IRA and now the Real IRA. Gwen Sampy and myself were asked to do a project on a troubled estate where the timers for the Omagh bombing had been found. This estate was a traditional IRA recruiting ground and in fact my very first band had two members from this estate 25 years ago who were also armed robbers and kidnappers. We decided

to work on what we call secular gospel. This means learning some traditional gospel songs and from them analysing the positive message gospel can have in all our lives not just Christians, in terms of self belief and developing a positive attitude . Then using the music as a springboard we would write an original secular piece about issues in the participants lives.

The group we had to work with (about 10 teenagers , mixed gender)had low musical skill and were quite unmotivated at first but we pleaded, cajoled and probably bullied them into shape and they performed three pieces including a lovely song about environmental issues. For me the interesting thing about the project was the youngest of the group a 13 year old boy called Joe who had very low self esteem and was on the margins of this marginalised group. He started by calling himself Smelly which was the name everybody gave him and he was nervous in all his actions. We insisted on finding out and using his real name and including him in all the pieces. His confidence visibly grew while we were there but the trouble began before the performance . He was afraid to play because the local bullies were there and he was 100% certain he would be beaten up. We had to negotiate with the bullies to let him play without fear of reprisal and after the concert he was carried out a hero by some of the young people. It would be foolish to imagine this lasting in this environment but it is a step along the way.

2) Antrim based project with the Irish peace institute.

This was a short project bringing together 25 young musicians from Ireland North and South both Catholic and Protestant. This project involved gospel, African american rhythm games, Caribbean songs and South African pieces and was very much designed to let the young people have fun and break down barriers. The young people were given a lot of free time to mingle and were encouraged to form small groups and perform together. Some community music students were also part of this project and the world music repertoire they learned is now part of many Northern Ireland schools.

What was delightful was that one of the students brought along her Lambeg or war drums, drums that I had never seen outside a sectarian context and we ended using them in a James Brown style funk workout. This project was a good example of world musicians being used to dispel notions of the other and putting sectarian musics in a radically different context helped all the young people overcome perceived difference.

3) Project with teenage rappers, djs and singers in the Roundhouse venue, North London.

This project was with 20 young dance musicians from London's underground culture. What was interesting was that the young people were more genuinely creative partners than in many projects initiating ideas and finalising arrangements. Some of the final pieces included; a yoruba song over a hilife record mixed and scratched by a young dj with a solo of Tuvan style throat singing, a midi gamelan piece with live cello, a sung section and some ambient samples and an ambient piece with Carnatic singing, scratching and a spoken word Peter Pan record mixed in.

Strengths and Weaknesses

The groups real strength was in the musicians, their attitude to community music as a space for personal growth, and the fine blends of music produced. Almost all the musicians had a strong sense of professionalism and there was a real sense of the importance of performance. Nothing was slapdash and the participants were made to feel very good about their music by the musicians.

A real weak point in the group was my role being so all encompassing and the lack of an administrator or strategy or in fact any kind of development plan. All the core members of the group had other performing, recording, teaching lives and noone had the time to take ownership. Two core members were deported and it was hard to replace them. For the group to make financial sense it would have had to either expand and become an agency or move from smaller community based projects to more work for big festivals with performance rather than inclusion being the key driver. With the death of Pato and the expansion of the music tech, rock and pop side of my organisation Soundpeople I have gradually wound down world music projects. They still feature as about a fifth of what we do but on a smaller scale with one or two tutors max.

This for me can never replace the buzz of the interaction of the 4 corners project with its sense of celebration and unity.
The spirit of this group was one of respect, listening and working together in new musical areas. The group composed of Catholics, Protestants, Muslims, Jews, Buddhists, Agnostics and Atheists, half of whom had

come to England from areas of conflict. At all times all the group worked in an enquiring way to find out about the culture and music of the others believing this is the only way forward for our society.

I have spent quite a bit of time in this paper talking about individual musicians and I am very happy to do so for a number of reasons. Firstly it is important to remember in community music that so much, not just ideas and skill but also warmth, empathy, love and human awareness comes from the musicians and it is becoming rarer in England to see projects that work from the musicians up, including their ideas and understandings at every stage and not just using them as freelance guns for hire in projects designed and evaluated by administrators and arts development officers based on strategies and numbers rather than human skill and art. Secondly I have been privileged to work with people from around the world who are great humans, great musicians and great educators and it is the combination of all these attributes and the flow created between them that enabled this to be for me and many involved a life changing project. Thirdly I believe that the children of Europe are in grave need of close contact with artists and musicians like this working in a flexible and at times cross cultural way to enable them to see the immense benefits that can come with cultural mixing and to save them from the dangers of seeing the negative other and becoming tainted with the seemingly acceptable ideologies of neo-facism. Fourthly and finally the work of people like Pato goes on world wide inspiring and influencing children and adults at local level and it is almost entirely unsung. It is not related to the commercial music business, is not concerned with outputs and numbers and is rarely accepted within the mainstream of music education. It is the contribution of people who believe that music can lead us to accept and understand people from different cultures. Let this work be sung.

WE DON'T TEACH WE EXPLORE:
ASPECTS OF COMMUNITY MUSIC DELIVERY.

Phil Mullen

Introduction

My reason for writing this paper is in response to the ISME commission on community music activity's recent call for information on new teaching methods and ideas coming from community music activity.

I have been a community musician since 1985 in England and more recently internationally and have always been aware that community music while not anti learning may well be anti teaching and certainly has always had difficulties with the idea of the teacher's role. In fact what has been exciting to many of us is the way that the practice of community music seeks to move away from the expert teacher and willing pupils model of music transmission to a more dynamic and interactive community of participants.

In this paper I would like to look at some of the problems community musicians have with this traditional model of teaching,teacher and taught, outline some of the underlying reasons for community music activity that make teaching an over simplistic and often inappropriate methodology,look instead at the title and role of facilitator as that more appropriate to community music situations and ask briefly if we as community musicians shouldn't be looking for other more flexible models of human musical interaction depending always on the reasons why we are engaging in this interaction. I will also return to the music,particularly the music of the late John Stevens which encouraged so many people to become involved in community music activity and show that the intention of the music was a profound human musical exchange within the moment beyond the mediation of an outside expert, judge or controller.

Throughout this paper my understanding of community music will be as practised in England,Ireland and Wales which runs parallel with the tradition of community arts and is based on the the principles of access,participation and inclusion for all.

I hope that we can find a clearer boundary between the community musician and the music teacher especially for those beginning in the field. Working with students I am frequently asked about "how can we maintain discipline and control in our groups" and find that students and people new to the field often end up "having to become the teacher" and I often receive workshop plans that are lesson plans in community clothes. Usually this boils down to the community musician not knowing sufficiently well why they are there in the first place and also not having thought through the expectations of a group of people in one space with a music expert in front of them. Often they expect teaching and often the community musician colludes unthinkingly with this perceived expectation, filling the empty vessels with instructions and information and maintaining the myth of the omniscient leader. My core reason for writing this paper is to clarify that we have no need to maintain these outdated myths and methodologies and to urge that our musical play is playful,in the moment and leaderless.

The Teacher

to teach
--to impart information or skills
--do this for a living
--put forward as a fact or principle
--cause to adopt by example or experience, deter by punishment etc.
Oxford English Dictionary--1994 ed

Pity the poor teacher; how many times has this been said? These are the people who build their lives on their belief in human potential and development and yet everyone attacks them; the government, the parents, the students and everyone who has an opinion on education.

In my own life I have had every kind of teacher from the drunken brutal stereotype of 1960's Irish religious education to the inspirational figures of John Stevens and Davey Graham who many credi Ct as inventing world music. I have engaged in the outsmart to survive game at a typical Lord of the flies type secondary school and been moved to the point of tears at the wisdom and emotional courage of great

musical leaders in the classroom. I have observed teachers for many years and been awed by their passion,skill and patience. And yet I question the idea that a teacher (or teaching) is primarily what we need to foster musical growth and interaction especially in community music settings.

Perhaps the problem with music education and why community music sprang up in England partly as a reaction to it is best expressed in Edward De Bono's analogy "You can have a street that is muddy and full of puddles. You put a lot of people to work keeping that street clean.
But it might have made more sense to fix the drainage instead. A great deal of effort is put into changing education within its own context but this may have no effect whatsoever on changing the context or direction of education"(De Bono-1999)

For me there are 4 definite problems with teaching in community music contexts; 1) teachers are more likely to teach whats than what ifs or why nots 2) the role of a teacher acts as a support to the ideas of supremacy of authority, hierarchy, judgement and the superiority of historical knowledge 3) teachers and teaching are associated with schools and their function as an instrument of social control and despite the work of inspired individuals this association taints the profession and calls for sensitive and humanist students to rebel 4)teachers and teaching are not necessary for creative music making.

1)Teachers are more likely to teach whats than what ifs or why nots. Imagine a music teaching post advertised at a local school . The candidate arrives for interview and clearly states that they will not teach pieces or styles or techniques or exercises, nor will they work from a curriculum(a what--albeit increasingly liberal whats). Instead they will ask questions, look for opinions, encourage jamming and freeplay without any predetermined idea of outcome. They cant say what kind of questions as this depends on the group and they refuse to offer examples of their work as this would not be in the moment. They offer no example of musical skill as this would be irrelevant but are clear they would "trust the group". While it is possible that the candidate would get the post perhaps it is more likely to go to someone with a worked out year plan,clearly linked to the curriculum with clearly measurable targets and goals.

How in fact can someone become expert enough in a subject area to merit the title teacher and then not transmit their knowledge as their primary function? Carl Rogers says "teaching in my opinion is a vastly overrated function...as soon as we focus on teaching the question arises what shall we teach...what from our superior vantage point does the other person need to know..are we really sure as to what they should know?"(Rogers 1969).

Working in community contexts is a complex process. People come for differing reasons, with differing needs and abilities. If we teach, we can only teach what we know whereas it would make more sense to say "what do you want to know or do?". This will quickly lead to us recognising that many don't want a teacher at all and for those who do we may often have inappropriate skills. As teachers we are starting to make ourselves redundant.

2)the role of teacher acts as support to the ideas of supremacy of authority , hierarchy, judgement and the superiority of historical knowledge.

Perhaps it does come down to mistrust. Carl Rogers says "If I mistrust the human being then I must cram him with information of my own choosing lest he go his own mistaken way"(Rogers 1969). Maybe this is the big difference with community music where we are interested in allowing communities to be created by listening to and honouring contributions including chance and involuntary ones. We are interested in increasing our own awareness of sound possibilities and it is crucial to develop an environment where people feel they can freely express themselves without being negatively judged.

Teachers as experts in their subject areas are invested with the ability to make judgements about people within their field and it is this judgement that can set up power dynamics and feelings of superiority and inferiority within the group destroying any possibility for an expressive free and equal community . Myles Horton speaking about community literacy programs in the southern states of America says "Certainly the first people you want to avoid are certified teachers,because people with teaching experience would likely impose their schooling methodology on the students and be judgemental. We wanted someone who would care for and respect the learners and who would not be threatening."(Horton-1998). Donna Brandes goes even further and indicts the whole student/teacher relationship saying "Obedience,reward and punishment are features of the teacher-pupil relationship,while mistrust,conflict and even fear are often accepted as part and parcel of the system"(Brandes 1994). This doesn't sit easily with the inspirational teachers we know who

work with genuine love and gentleness to open minds to new discoveries but I believe the role of teacher as the one who knows more can blind us especially in the expressive arts to what our own music can show us about ourselves. We col disempowerment." It does not matter if the teacher is authoritarian so long as it is the teachers authority that counts"(Illich--1973).

3)Teachers and teaching are associated with schools and their function as a system of social control;

"Sitting in the classroom
looking at the teacher
waiting for the clock to go tick tock
itch itchy boom tock tick tock
gotta go gotta go" (African american children's rhyme)

A school has teachers the way a church has priests and a prison has warders. They are completely identified with the institution and are seen to uphold its values and methods. Some people especially those on the fringes of society with whom community musicians often work see schools relationship with - learning for their lives and especially creative learning as similar to prisons relationship with rehabilitation - a nominal function certainly but little more than that. David Elliott makes clear the problem when he says that "a fundamental problem confronting the long term security of music education is that while the ideals of education are primarily concerned with the whole child including matters of self development, integrity, social competence, cultural awareness, tolerance and creativity, the functions of schooling are not. In addition allocation, custody and the academic-vocational functions of schooling are tied to mechanisms of short-term utility and control"(Elliott 1995). If the purpose of school is to bend, shape and control me what part can its agents play in helping me develop my artistic self expression.

4)Teachers and teaching are not necessary for creative music making.
My two year old finds drums out of everyday objects. He creates sounds and laughs. When I try to teach him he becomes bored. Like people all over the world he doesn't need a music teacher to make music as music is a part of his inner self. He makes music by creating what he wants and by imitating what he wants and many of the sounds he produces are interesting and well beyond my adult imagination or capability. In fact for me the best music he makes is when he is not copying me but doing his own unique thing--so soon lost to judgements.

He can imitate fire engines and police cars and the sounds we make sneezing,all this aural learning and of his own volition. To go back to Illich "In fact learning is the human activity which least needs manipulation by others. Most learning is not the result of instruction. It is rather the result of unhampered participation in a meaningful setting"(Illich 1971).

It also needs to be remembered that for teachers the purpose of a music session is likely to focus on the learning while in community music that is only one of a series of reasons for peoples involvement.

The Reasons; Music is a strange and hypnotic force. In most human endeavours people will fall obediently into Maslow type categories, ensuring food and shelter first , then security,then acceptance and love,then self care and self esteem often never scaling the heights of self actualisation,becoming our optimum possible self. This is nonsense to the Charlie Parkers and Jimi Hendrix's of this world who care nothing for their own welfare and security and are only concerned with realising what is seemingly beyond. In the world of music it is easy to become both the Pied Piper and the rat.

We can scale the mountain of self actualisation within community music settings but because our working principles involve care for the group and individuals within it as more important than the resulting musical pieces it is more likely that participants will achieve a series of benefits on differing levels of human development including increased self esteem and a sense of belonging to a group." When there is a match or balance between a person's musicianship and the cognitive challenges inherent in constructing musical works ...musicers and listeners achieve...self growth, self knowledge(or constructive knowledge),musical enjoyment(or flow)and self esteem."(Elliott 1995). In fact while people probably join community music or community arts programs initially to learn a skill or perform within the art form they are likely to benefit from a number of important unpredicted outcomes that may form stronger reasons for them staying with the activity and group. Francois Matarasso in a comprehensive study of community arts programs in the western islands of Europe found that since being involved;
92%made new friends
87%became interested in something new

88%tried things they hadn't done before
80%became more confident about what they could do
77%were happier
48%felt better or healthier
and unsurprisingly 85% would like to be involved in more work like this.

A question that occurs is “when working in community settings is it more important to work on the music or on the friendship/confidence/health/happiness outcomes?” If people need their self esteem raised and their ability to be confident will help their overall life situation then shouldn't we focus on this as a priority? This immediately brings the role of the community musician into question. Often I have students who complain that they are expected to be a social worker or therapist not to mention friend confidant and champion. Bruce Cole at York University asks is the community musician an educator, artist or revolutionary and I think to this we must add at least personal development trainer, therapist, shaman.

Even to experienced community musicians this can become very confusing. Perhaps one way forward is to look at the real underlying reasons behind community music projects. I can clearly see 7 reasons why projects happen.
1) Artistic;Projects which focus on creative process and produce new works as part of an outcome.
2) Educational;yes some projects are indeed educational in their focus as for example where people come to learn samba or african drumming.
3) Personal growth;These projects focus on the individuals musical and personal growth,their own journey and choices.
4) Community Development;Projects concerned with regeneration or with giving the community a voice over specific issues or raising community awareness.
5) Therapeutic;projects that promote a sen Ùse of well being or that are linked with healthcare such as music for relaxation. NB There is a very vague boundary between community music projects such as these and music therapy.
6) Social/Fun;Projects whose primary purpose is to give people the opportunity to let their hair down and get to know each other, for example many projects in long stay nursing homes.
7)Transformation/Celebration/Ritual; Many projects are linked to specific times of the year such as solstices or St Patricks day in Ireland and some are a conscious attempt to recreate a sense of the ritual celebrations of now gone communities.

All community music projects involve more than one of these reasons in greater or lesser degrees. For me the key is to recognise the reasons (not always stated) and to try to prioritise them as fairly as possible. Then rather than try to be all things to all people it is usually possible to take on the role of facilitator to allow the group to work towards the achievement of their need in the most democratic way possible.

The facilitator

Perhaps the most effective role for the community musician is as a boundaried facilitator, convening the group, clarifying, acting as guardian of the process, not using their position to impose or to teach but to inquire, to echo and to affirm. Sometimes the role of reason is not enough, people may come to music seeking an inner transformation and the community musician may find themselves having to take on the role of the neo-shaman , “not a transmitter of ideas but a transformer of doings’(Schechner 1994). Where the community group collectively acknowledge the need to as it were take the lid off, trip the switch and cross the rainbow bridge the community musician may find themselves in a situation where they become the “vessel through which all that is powerful chooses to express itself. And these powers are inherent in the community itself,are the community.”(Schechner 1994). I have heard stories of the work of John Stevens where participants began speaking in tongues and am not surprised by this. Part of John’s aim in writing the pieces was to unleash what he believed were inner spiritual powers held in the collective.

This being said most community music events while being powerful and often transformative stay within a zone where the role of community musician as facilitator rather than neo shaman is more appropriate.

What exactly is this role of facilitator?
Facilitate
--verb—
to make easy
--Oxford english dictionary--1994 ed

“Facilitation is a way of working with people(that)enables and empowers people to carry out a task or perform an action (and) encourages people to share ideas, resources,opinions and to think critically in order to identify needs and to find ways of satisfying those needs.” (Prendiville 1995).

Now the community musician need not worry about being a teacher, social worker or revolutionary as the responsibility within a facilitated setting rests clearly with the empowered members of the group to identify and satisfy their own needs.” The person is in charge of herself,is fully responsible for her own behaviour,can participate or not as she chooses”(Brandes 1994).

What makes the facilitational relationship work? A set of qualities attitudes and activities that stem from a belief that the members of the group are best placed to take responsibility for their own development. Rogers clearly lays these out as follows;

Qualities--realness in the facilitator
trust
empathic understanding

Attitudes--puzzlement
trust in the human organism
living the uncertainty of discovery

Activities/roles--set mood or climate
clarify purpose of group and individuals in groups
organise resources
become a flexible resource
accept intellectual and emotional attitudes within group
become participant learner
take initiative in sharing feelings or thought
remain alert to expressions indicative of deep or strong feelings
endeavour to recognise own limitations (Rogers 1969)

David Jacques talks about group building and maintaining roles and also group task roles, roles that allow the group to do its work.
Group building functions – encouraging / mediating / gate-keeping(democratising contributions) / standard setting / following / relieving tension
Group task functions – initiating / information seeking and giving / opinion giving / clarifying / elaborating / coordinating / orienting / testing and checking / summarising.(Jacques 1991).

In adopting this kind of role the musician may become more neutral but certainly not neutered. Instead of relying for inspiration on their own historical knowledge however strong, they have an almost infinite source of interplay, the personalities, creativity and interaction of the group working committedly and democratically, utilising many methodologies to achieve goals beyond the control or scope of one individual.

This system of musical creation is so powerful it begs the question; do we really need the single community musician at all? Can we not devise other flexible models that don't rely on the workshop “leader “ but that truly harness the power within the community?

Other Models

“Anarchy in the UK--Coming someday maybe”
Sex Pistols 1977

Someone stands in front of a group of people and facilitates a music workshop. They work hard to maintain democratisation and an atmosphere of empowerment and the group take the key role in the creation and performance of the music. And yet.

I believe when it comes to a crisis or development issue the group will turn first to the facilitator for a solution and it is difficult to maintain boundaries in such circumstances. Why does this happen? Perhaps we are so used to the role of the leader in society that it is hard to do without them. The facilitator is not a priest / teacher/ shaman/ conductor/ general -far from it , they stand for empowerment rather than authority. Yet

they are an expert in their field and have taken the role of guardian of the process. They are articulate and learned. Perhaps if you walk like a duck and talk like a duck then duck like powers become ascribed to you.

Is this a problem? Not if your focus is educational or the creation of new music. But if you believe that a significant part of the purpose of community music is the empowerment and self actualisation of the individual and the recreation of a true sense of community then even a perception of a leader/followers power dynamic can defeat the purpose. ”If access to reality is always controlled by a therapist and if the learner accepts this control as natural his entire world view becomes hygienic and neutral; he becomes politically impotent.”(Illich 1973).

So we must find a model where noone is in charge. And of course this can lead to Anarchy. I believe one of the great contributions that community music has made in England has been to restore creative anarchy to the classroom (some people call it ordered chaos). Murray Schafer the Canadian composer and educator describes a headteacher confronted with the debris and chaos of a modern creative music class and asking where is it all leading to be told “Anarchy,anarchy”. What Sean O Casey called this “state of chassis” will be familiar and fondly remembered by all community musicians as a time when individuals were fiercely engaged and on the cusp of new and startling creativities. And why not this anarchy by stealth if that is to create this new individual and collective empowerment. To quote from the first anarchist manifesto-”Who says anarchy says negation of government

who says negation of government says affirmation of the people
who says affirmation of the people says individual liberty
who says individual liberty says sovereignty
who says sovereignty of each says equality
who says equality says solidarity or fraternity
who says fraternity says social order”
(Bellarigue 1850).

Rogers touches on an interesting and related point when he says that
“research may indicate that all personal growth is marked by a certain degree of disorganisation followed by reorganisation”(Rogers 1969).

They are other leaderless models of music activity that don't rely on creation from chaos but that may give us pointers for community music development. Within a traditional Irish music session there is often no leader or a change of leaders often unknown to the outsider and yet people at different levels can join in and play all night with strangers and with few words exchanged. Drumming circles seem to this outsider to be a genuine democratic form of music participation based on an improvised and in the moment approach. In New zealand last year I was Maori musicians were concerned to involve non performers as part of the process seeming in this observers eyes to be seeking a community mandate for their actions. I hope that in time the community musicians from Western Europe will engage in dialogue with musicians from these and other backgrounds to evolve ways of music making appropriate to changing local needs and contexts instead of simply accepting their role as facilitator and keeping themselves in a job.

The Music

Can forms of music making be evolved that lead individuals to self actualisation and the group to becoming a real community? Can we, indeed should we develop music programs that can encourage people to realise the behaviours that Maslow identifies as characteristic of self actualised adults; emotional openness, spontaneous, natural, accepting of self and others, humorous, creative, appreciative of life, having an ethical and democratic framework, consistent and capable of loving relationships (Maslow 1987)? Would these programs be crude attempts at social engineering or would they be beneficial to young people with emotional and behavioural difficulties, people with mental health problems, offenders and others?

For me the music of the late John Stevens is a good pointer on the way. John’s improvisational pieces (part of his search and reflect methodology) were designed to promote a “deep structure sonic dialogue” in a space where the accumulated tricks and techniques, the playing of past ciphers of a musical life would be bypassed by a disciplined approach to listening and interaction.

Pieces that come to mind include ‘Free Space’ where the group collectively imitate and reflect the environmental sounds around them always staying at a lower volume level than natures noises, ’Triangle’

where three people go through stages of intense listening and random musical scribbling to find a deep democratic musical equilibrium before allowing a dynamic free group improvisation to occur and ‘Ghost” where everybody solos in turn without any constraints and are simultaneously ghosted or copied by the whole group at an ensemble level lower than the soloist . These pieces challenged mine and many community musicians perception of what music is, its function and our role within it and led directly to many people becoming involved in community music activity. Search and Reflect also inspired Christopher Small to ask a question that summarises my concerns and hopes within this paper;” Once people become aware that music is in themselves and not only in those who have been selected to become musicians, once they take back to themselves the musical act in a spirit of delight and self affirmation, who knows what else they might insist on reclaiming and enjoying, of what has been taken from them?”(Small 1985).

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The relationship between music and street children and adolescents.

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Abstract
This communication approaches the ways through which a group of children and adolescents who live on the streets are related to music, and the meanings that they attribute to it. The research has been done in a Porto Alegre city school (EPA), in Brazil, destinated to street children and adolescents.

Defined as an "open school", EPA has distinguished characteristics, compared to other educational institutions, because of its flexible organization and its non-hierarchized relationship with the knowledge domains. This school receives in each of its classes students from various ages, read and write levels and cognitive development. The class attendance is free of control: no matter how long the student has been absent, his return is guaranteed and it's always viable. The school curriculum is developed based on the reality of its students, after an investigation conducted with them in order to find out their problems and their most urgent needs.

Through a socioeducational approach and as proposed by Christopher Small's conceptions, the Case Study Methodology has allowed us to make an interpretation of how music was inserted in social relationships that were established in this school community. Small (1989) reflects on how music educators have to recognize the origins of the practices and conceptions about music today, about Music Education and about how we are connected to music, arguing that society, music and education are strictly related to each other. The author suggests that music has been considered as one more knowledge object to be dominated by mankind, withdrawing itself from its "experiential" nature as well as losing its "community character".

The "experiential" and "community" aspects of music that had been observed emphasize the mediation of the EPA political-pedagogic project in the musical activities of its students. Music has been integrated in a context of valorization of knowledge diversity as one more language that has allowed the self-knowledge, the development and the expressivity of the students as well as becoming one of the reasons of a bond between students and school.

The relationship between music and street children and adolescents

This communication approaches the ways through which a group of children and adolescents who live on the streets are related to music, and the meanings that they attribute to it, starting from data obtained through a research that had as scenery a Porto Alegre Municipal School – EPA, in Brazil. The project was developed with the Post-Graduation Programme in Music – Masters and Doctorade, at Rio Grande do Sul Federal University, Brazil, during 1999 and 2000, involving 20 children and adolescents.

1. About the EPA school

The Porto Alegre Municipal School – EPA is a public school that belongs to a Municipal Chain of Schools, in the city of Porto Alegre, state of Rio Grande do Sul, Brazil, destinated to street children and adolescents between 10 and 18 years old.

Throughout a flexible organization, EPA admits in each classroom students at different ages, read and write levels and cognitive development. The class attendance is free of control: no matter how long the student has been absent, his return is guaranteed. However, the characteristic that

probably makes this school different from most other teaching institutions, is non-hierarchized and non-formal relationship with knowledge domains.

EPA´s socioeducational approach searches for alternative possibilities of relationship with knowledge – including the musical – where experienced knowledge is estimated and is the starting point for eventual – and if appropriate – appraisals; aims to develop the agency (acting) of the individual through a dialogic relationship with knowledge, dissipating formality; and, yet, updates the curriculum by inserting the students' collected speaking themes, their silence and their quotidian and concret requires. Therefore, the curriculum appraised topics such as sexuality, ethnic subjects, work, drugs, violence, AIDS, power, citizenship which crossed the different fields of knowledge.

Besides the traditional contents, subjects as Computer classes, Environmental Education, Poetry reading circle, Capoeira, Physical Education, Pottery classes, and Recycled Paper workshops were included in the curriculum. The educators worked hard to translate and interpret their pupils' speeches, so that time and space shared at school could be occupied by a common subtext.

The quality of the social relationships in the school community was produced by the proximity among students and teachers, since these paid close attention to subjective questions as well as to matters to which children and adolescents occupied themselves with in their daily lives: teachers accompanied students who were HIV positive, talked about sexual life, situations involving robbery and exploitation, knew the students' family relationships; knew who used drugs and what kind of drugs was being used, which the influence in certain kinds of friendship was, knew who was involved with prostitution, and who were the students' best friends. Teachers knew who was going to the students' homes, they shared students' affectionate lives; talked about students' identification and fulfillment with certain fields and about their projects for life, starting from a spontaneous contact which was not only limited to the classroom. That is, there were bonds among children as well as teenagers and various adults of the school, which transcended the speech collection for the construction of the curriculum.

Although music did not belong to the school curriculum, the students who were observed showed great interest in music and participated of an almost daily activity at school: either listening to music on a stereo system, in the playgrond or in the classroom; or playing percussion instruments in samba circles, what could happen spontaneously at any moment or due to a scheduled presentation; or at a rehearsal at Sabedoria de Rua (Street Wisdom), a rap group formed by 6 boys and 3 girls, that prepared collective and individual choreographies for presentations inside and outside school; or in capoeira circles; or singing in line in front of the refectory , while waiting for the time to enter and eat; or singing and drumming at the school's walls, doors and pillars; or singing and dancing in the hallway going to the classroom.

Having EPA as an investigation setting, the main aspect of this project was established to reveal the meanings attributed from EPA's students to music, and develop the forms they dealed with it. The specific questions were: How is music inserted in this school's life? How do its students relate to music? In which level does the school socioeducational project, reflected in its time-space, determine the relationship of the students with music?

2. Methodology

Through a socioeducational approach, the Case Study Methodology has allowed us to make an interpretation of how music was inserted in social relationships that were established in this school community. The collected data were interpreted according to two analytical obliquities: the "community" and the "experiential" aspects of music, pointed by SMALL (1989).

The "community" aspect that music has acquired in this setting is developed starting from the street children and adolescents' bonds with school, the bonds between their mates and friends, and yet, between the social relationships that were established in the school community. Besides this, music is seen as a possibility of being included and how it participates of formation of identity.

The meanings which EPA's students attributed to music, and the forms how they related to it are also developed from the "experiential" aspect of music, which was observed between street children and adolescents that attended school. The "experiential" aspect is approached under the perspective of their interest in songs they listened to, played, sang and danced, as well as the way music was inserted in students' relationships with other knowledge they experienced at school.

3. The "Community" Aspect of Music at EPA

Almost every observed student lived under bridges near each other, of the same streamlet, in the urban area of Porto Alegre. Because of this, everybody knew who was spending some days at home, who was sick or injured, who was dating who, who was in the hospital. They knew who had gone to school, and who was "working", who was watching the cars in parking lots near the bridges. This activity was performed by most of the observed children and adolescents, and there was music while they watched the cars, as Rogério reported:

> *R- There are buckets, the tins we wash the cars with, and we are there, playing. There are some who make sounds with their mouths, then when we see, there's some sounds, then we....are there. We get some entertainment, right? Do you want to be there, upset, waiting for the money to come, the money is short, then we...nonsense, isn't it, to be there, upset, waiting for a little money to come, and to be sad? Singing, then, we laugh, singing, we talk there, then I think that... we get free from that suffering , that, you know, every worker (or) innocent feels. I think that then we get a little bit free. We have a little bit consciousness. (Interview, 9.30.1999)*

Music seemed to give them the meaning of group, when everybody gathered at the same bridge to sing, play and dance the songs they knew from the radio. There were also moments of creation of their own music that could be collective and, according to Rogério, it happened through improvised rap, as he reported in the interview:

> *R- (...) then, like this, look, if someone... like this, by phrases, sometimes I do this, a phrase, then if I don't know how to sing the other phrase he has it in his mind and insert it, his phrase along with mine; then he stops in another part and I invent , others invent, and then the thing goes... then we have a bigger song. Because if I sing, I sing just a little, right? If he sings, he sings just a little, if another person sings, he sings a bit, then we put the whole thing together, sing a little, and then the whole song.*
> *(Interview, 9.30.1999)*

It was also in the center of the group that creation was becoming more consistent, while they experimented and "rehearsed" songs of kids who composed rap, as Rogério told about a rap he composed along with Josué:

> *R- Because (rap) has its parts, right? He (Josué) determines the parts I have to sing and the parts he has to sing. Sometimes we get the girls, Cristina, who plays lady, they call lady the girls who sing (he smiles), then we give them a chorus they have to sing. Then it gets cool, you know, as we were really singing! We say we're practicing for when we get older, have a chance, or even now, while we're young, have a chance...we're good at singing! And everyone likes it.*
>
> *(Interview, 9.30.1999)*

At EPA, music also had a community aspect, when the students listened to something interesting in the classroom, or in the VCR of the library and immediately called the "others"- security guards, classmates, the school principal, cleaners, teachers - to listen to it as well. They saw each other as a social group in which hierarchical roles do not emerge to the detriment of what people are. Besides that, their musical activities justified themselves much more as social ones.

Identity

In different moments it has been observed music participation in three relevant aspects which street children and adolescents' identity is built: in frustration of deprivation of their childhood (CRAIDY, 1998), in the necessity of the group and its stigma, which was daily reinforced by the contact with assistencial institutions and on the streets, while they were among the population in general. Therefore, they are seen as "a mass with no form, subhuman, born from the sidewalks, (...) show up to services to which their help as users is destinated, as students (in Portuguese: a-luno=without light), as cases to be resolved" (LEMOS, 2002, p.114).
According to LEMOS (2002),

> *"the street children or the excluded categories accompany the role of such individual as a person with one possibility only: be misplaced. The way they are seen by 'others' prepares to the street child a construction of him/herself. (...) When a boy says: 'there is almost nothing about me', this nothing suggests an absence of himself that is given as much by the negative aspect of his identity, as by the social invisibility aspect he lives daily" (ibid, p.114).*

While performig musical activities, the children and adolescents could minimize the effects of such identity aspects. According to SMALL (1995), when we are somehow involved with music, we connect to what we think to be ideal for us, to our image of ourselves and to the image of what we judge to be the best as a relationship with the world and others. For SMALL (1998), the performance is not formed in a moment of fun, but teaches us about our place in the world, in relation with people and nature.

For EPA's children and adolescents, the musical performance was important because it was a moment when they could connect to their best and what their imagination could proportionate, in spite of deprivation of childhood and of stigma; and they also had the possibility of connecting with a "high quality" of relationship which subverted the order of relationships established by necessity and submissiveness to the group.

4. The "experiential" aspect of music at EPA

Improvisation

The conception of time that sreet children and adolescents build is the present moment, the "here and now" and the improvisation. The feeling of taking the known risk, of "figuring out" certain situations in the shortest possible time, of improvisation was also among their pleasures in their musical practices.

This feeling was reported to us by one of the students, during an interview after a performance of Sabedoria de Rua (Street Wisdom) which had not been planned. Lucas, thrilled, told us how he had been awaken at 9 in the morning; he did not believe his friend who went to wake him up to start a performance. According to him, the best of everything was to have been caught by surprise:

> *Oh, I liked it because of this, I liked it because we were caught by surprise! You see, we hadn't practiced anything. Oh, I liked it this way, we were called this way, we had to go and could not make mistakes! We had to remember everything we had done at our last rehearsal!(...) It is the same as if the world finishes and you don't know at what time! As the world finished now, and we were caught by surprise!!*
>
> *(Interview, 9.8.1999)*

In the daily lives of street children and adolescents, the situations involving commitment, responsibilities or appointments are rare, since they live with a lack of bonds, apart from dominant institutions and live their lives on streets with principles (CRAIDY, 1998). The musical improvisation became, then, a unique activity at the developing and deepening of the students' individual and musical bonds, because it started to create commitment and a wish of continuity.

The music they heard almost daily at the school playground, was always lived as new opportunities for taking risks, for trying combination of new dance steps with the ones that already existed, for trying to adapt them to different time, the same way as when they played percussion instruments:

they seemed like they were checking if their mates were daring in the same measurement, reinforcing the already existent bonds among them.

As the students did not attend rap classes or take any guidance for their choreographies at EPA, the dance practice was always under an improvisation condition, however much there was a constructed choreography of body movements. They were always innovating, always risking to include new skills, which could come from the street, other rap groups or from the media.

The musical improvisation had a relevant meaning for the observed students: it meant to risk without taking the real risk of violence to which they were exposed to daily. When they improvised, the students had the opportunity to face something unknown - the not planned musical and body contents - without the familiar feeling of fear. According to SMALL, it is normal to expect that the musical improvisation come from “community groups where the musicians are people who listeners know, and these feel like accompanying them in their adventures, however much insignificant or risky they are” (SMALL, 1989, p 179).

For the observed children and adolescents, whose life stories were constituted in a state of risk and the present quotidian is of complete uncertainty the action of creating and improvising with music meant, even before the possibilities of expression, an opportunity of living these moments, the cheerfulness of the new, of the unforeseen - proper of childhood and stimulator of curiosity - exempt of risk, and because of this, of fear.

Formality

At Sabedoria de Rua (Street Wisdom) case, as much as at percussion practice, the students’ envolvement at the moment of the performance did not differ if they were playing or dancing at EPA’s playground, or performing at public place. The musical development, the power of the body and the skill with percussion instruments were a consequence of the students’ pleasant and spontaneous life experience. As time passed, they developed their skills even more, but nobody did an identical movements sequence for much time, practicing alone, apart from the friends, if it was not “valid”.

For EPA’s students, music was not something to be wathced, but to be lived, and also, it did not occupy a status position that could be classified as superior among the elements that constituted their lives, demanding, because of this, “adequate” moments to play music. In this meaning, the conception of music, as something inherent to their lives made them to believe that it must be lived, whatever the context and kinds of music.

Final Considerations and Perspectives

The ways as street children and adolescents lived and shared music in that socioscholar context revealed that their relationship with music was influenced by the forms they related with other skills they experienced at school, that were determined by EPA’s socioeducational project. Although it was not part of the curriculum, together with other areas of knowledge, music integrated this context of valorization of skills diversity as one more language that enabled the students’ self-knowledge, development and expressiveness.

The forms as music was inserted in its quotidian indicate that the quality of students’ envolvement with music and the accuracy which they experienced it, related to its non-link to status pattern, hierarchy and fragmentation of knowledge and the formality of the relation with it, of “educated society” (ANTUNES, 1997). From this evidence and the experience emmersed in the culture of the streets, we would like to call attention to two questions we can think about. One of them is: in what measurement were our way of relationship with music, the values we attributed to different skills of the musical universe and the meaning it has to us determined by historical and cultural patterns built by the society we are inserted and, in what measurement does this determine our musical pedagogic practice? And the other question - resulting from what generally happens in contact with

a culture which is not ours, is that we could also understand, as our social organization is by principle, exclusivist, once it standardizes what is “ideal” to eat, wear, work, live, date, and what directly concerns to us as educators, establishes values to knowledge, throwing the subjectivities of processes of their constructions into confusion (Morin, 2000; McLaren, 2000; Deleuze, 2000). As CRAIDY states (1998, p.22): “the phenomenon of street children is before everything a flow that expresses a wider social exclusion movement and discloses in a particular way in childhood, for it is the most feeble link”.

The unprotected childhood, as it disentails from the established world, day by day constitutes a particularized culture whose elements which traditionally comply the culture from a social group, as values, habits, behaviour, arts and language, here, has survival and abandon as basis. That is, there is not another culture alternative. In this meaning, choices and decisions to be taken at the role of musical education with street children and adolescents, must come from a guidance principle that concerns to contents, methods and perhaps principally to objectives which need to be reached: the principle of respect to one’s own culture, the street culture. In Brazil, it is stated that “taking the boys out of streets is easy, what is difficult is to take the streets out of the boys”. About this sentence, Lemos (2002) comments: “Taking out (by force or not) the boy out of the street while space-place of various forms of violence is easy, but it is impossible and brutal to take someone’s culture out”(p.139).

In this sense, the first objective of street children and adolescents is perhaps to propitiate them one possibility of constructing their own culture, through a dialogism between their skills and ours. And, if we value the musical skills that come from the streets and from girls and boys’ history to school, we can not leave behind the social, political, economical and cultural aspects which are implicit in their skills.

In conclusion, we want to rebound the relevance that music can have in (re)construction processes of a positive identity of street children and adolescents. Because, as LEMOS (2002) also believes and has hope in identity transference of stigma of exclusion, she states:

> *It is in an established relationship with the look of the ‘other’ that the individual creates his symbolical systems of belonging and identification. (...) The identity is not a static essence, but a flowing process of interactions with others and the world. It is in the identity/heterogeneity paradox, in the constant game between being similar and being different that “identity” passes from a permanent concept into a process (p.114).*

From this, we believe that the Musical Education that mantains attempted to community and experiential aspects of music can proportionate to excluded children and adolescents moments when they can construct, little by little, another view of themselves, giving them a feedback in the conscientiousness they acquire of their skills, creations and musical performances. More especifically, the musical improvisation can proportionate them a unique experience through a skill, strengthening their notion of authorship, what can disclosure to them that as they are authors of their development and musical production - which are process related, unique and changeable, the same can happen to their identity.

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Gamelan: a community music activity that became part of the world music curriculum for Toronto's schools in Ontario, Canada

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In May 2000, teachers, students, parents, friends and families as well as Board members from the Toronto District School Board, (TDSB) witnessed the launching of the *World Music Curriculum* for grades 1-8. They saw and heard a wayang version of the Canadian history of the Battle of Fort York in 1813 complete with live gamelan accompaniment. They saw and heard students playing Ghanian West African drumming and singing folk songs from the Republic of Georgia.

This happened during Education Week, which meant a huge gathering of school teachers and administrators because the Toronto District School Board is the largest school Board in Canada. Formed in 1998, it is the product of the amalgamation of seven individual Boards of Education. It serves almost 1.6 million electors of the City of Toronto. 18,000 teachers work for the Toronto District School Board and it has a total number of 200,000 elementary students in its schools.

Undoubtedly, the significance and impact of the *World Music Curriculum* project extends beyond Education Week. Initial analysis of the case study that I am doing on the *World Music Curriculum* project reveals collaboration, commitment and a vision for active musical knowing and music-making as key ingredients that form and inform the project.

Collaboration

The *World Music Curriculum* initially known as *The Music Of The World* project was the result of a first-of-its-kind collaborative project between three big communities in Toronto –corporate business, musicians, educators and students. Each of these communities are profiled below in order to enhance our understanding and appreciation of their past efforts in communal envisioning and participation.

Dufferin Mall has developed a reputation for initiating and supporting community service programs that empower the underprivileged communities they serve. Situated in a working class neighbourhood in midtown Toronto, Dufferin Mall's clientele is culturally and economically diverse.

In the early 1990's when the Canadian economy was in recession, the mall lost a number of long term retailers but saw that the greatest impact occurred in the community itself. The recession led to high unemployment levels among the area's blue collar workers. Criminal and gang activity increased and inevitably, it found its way into the mall. Customers were scared by youths and others who were loitering in the mall and as a result, customer traffic waned, sales levels began to drop and more stores closed.

Dufferin Mall's "solution" was brilliant in its imagination to see that the "fix" lay not in the immediate issue of getting rid of gang-related activities. Communities in their market area had to feel empowered to want to build a future that reflected worth and dignity in their lives.

Their marketing philosophy involved going from door to door, talking to families and asking them what kind of community they would like to live in and how they saw the mall's role in this process. They found out that the population in their market area was quite young with a median age that was significantly lower than the city average. Two thirds of the homes were occupied by families with young children. Accordingly, their community-based programming focused on

families and included a storefront social services agency for teens; a youth theatre group and an enriched playground. This helped to improve the reputation of the centre which led to a turn around in consumer sales and the overall viability of the shopping centre.

This innovative alliance of community and business interests allowed Dufferin Mall to form working partnerships with area residents, community groups, school boards, local government and social service agencies. Thus, when cutbacks to education funding prior to 1999 substantially reduced the arts and music programs, Dufferin Mall took the leadership role. These programs, considered "expendable" by local school boards in order to ensure sufficient funding for core subjects such as math and English, sparked outrage and set off a series of protests by parents and the artistic community. Dufferin Mall recognized that this issue would have a long term negative impact in the children's lives and the quality of education in the 75 schools located in their market area.

They came up with the *Music Of The World* project, which was designed to instill an appreciation for the arts as represented by their multi-cultural market. The objectives of the *Music of the World* project were:

- To take a leadership role in the development of a community service program that would provide music education to schoolchildren in their market area. They particularly targeted music programs that had been eliminated from curriculums because of Provincial funding cutbacks.
- To develop a community service program that actively encouraged the intellectual and emotional development of children and youths in their market.
- To develop a community service program which engaged children and youths intellectually; emotionally and physically in music.
- To develop a community service program that reinforced and supported Dufferin Mall's community-minded positioning.

The musicians involved in the Music Of the World Project were professionals who were known for their versatility and their ability to bring a high degree of musicianship to more than one musical culture. Except for the musician from Ghana the rest had their training in the Western Classical tradition.

At some point in their professional journeys they made the decision to study music of other cultures. This meant going to the countries where the music originated, studying there and developing relationships among members in the arts community. They established exchange programs and visits and invited musicians from the home country to come to Toronto to present workshops for their community music groups. These community music groups comprised of participants who came from all walks of life and whose audience base was equally diverse.

Partnerships were also developed with educators through outreach enrichment programs sponsored by individual schools and through the artist-in-residence programs funded by the Ontario Arts Council. Community links and networks were established through this process as these musicians shared their resources with teachers and students.

Music educators in the elementary level depended on these enrichment programs to supplement their lesson planning for multicultural music. The availability of world music resources for grades 1-8 teachers was meager. There were multicultural songs within songbooks, records and tapes but most of these materials were outdated. During an interview that I conducted with a music teacher, he remarked that he only knew of the Portuguese and Greek songbooks because he saw them in a box as he was helping to sort out the Toronto District School Board library. Individual teachers did purchase updated materials but these came out of their own pocket and could not be done on a regular basis.

The need for a *World Music Curriculum* for elementary teachers was also generated by the immigrant population of the TDSB students from non-Western countries. About 24% of the TDSB elementary students are born outside of Canada in more than 175 countries. 41% of its students in the elementary schools have a language other than English as their first language (TDSB website). It is not uncommon to hear Urdu, Swahili and Cantonese spoken in the schools' hallways.

The need for a World Music Curriculum was pressed further when *The Ontario Curriculum Grades 1-8: The Arts* document published in 1998 mandated that students were to be exposed to a broader scope of musical encounters:

> Grade 2 – Creative Work
> Sing music from a variety of cultures and historical periods
>
> Grade 3 - Critical Thinking
> Express their response to music from a variety of cultures

This was emphasized at the elementary level because it was seen that students who entered grade 9 did not have the necessary background and skills to enable them to fully participate in a high school music curriculum that also included the study of non-Western music. The high school music curriculum was revised in 1999 for grades 9 and 10 and in 2000 for grades 11 and 12. It stated clearly the use of non-Western music, among other styles, for serious study:

> Grade 9 – Theory
> The student will explain the function of music in a variety of historical and cultural contexts (e.g. Indonesian gamelan).
>
> Grade 12 - Analysis
> The student will describe through research and listening, a distinctive aspect of a non-Western musical tradition.

Vision for active musical knowing and music-making

The idea of a World Music Curriculum was therefore a topic much discussed within these three communities – educators, musicians and the corporate business. It took one phone call to start the game plan rolling. This happened in the Spring of 1999 when the marketing manager of Dufferin Mall approached TDSB officials about developing their concept of enabling students to explore music from different cultures in the classroom. They were able to bring the musicians on board soon after, because of their strong affiliation with world music musicians through their sponsorship of "Music In The Park", a west end World Music Festival.

The music of Ghana, Indonesia and the Republic of Georgia was chosen because these musical cultures could address the needs of a large student body in the classroom. Moreover, they were established groups in the community music scene in Toronto. Gamelan Toronto, for example, which plays the Central Javanese repertoire, has performed at the Du Maurier Theater and the Betty Oliphant Theater, public venues for the performing arts. In 1977, it was the host for "Gamelan Summit", a nationwide festival that brought all the Canadian gamelan ensembles to perform in Toronto and in 2001, it was invited to take part in the Canadian Asian Dance Festival.

Nur Intan Murtadza, Andrew Timar and David Powell, all members of Gamelan Toronto have shared their knowledge of gamelan through workshops in schools and in museums. David Powell patiently took 14 years to build his own set of gamelan out of oil drums and cooking pots of various sizes.

From the beginning, the World Music Curriculum was envisioned to be a resource that would engage music educators and their students with real live musicians who were deeply involved in

creating their own music. This was approved by the TDSB district-wide music coordinators who wanted a curriculum that would engage and elicit genuine participation on the part of the teachers and the students. This perspective also had the full support of Dufferin Mall who wanted educational programs relevant to the communities they serve. The curriculum, informed by community music practices, was structured to include professional musicians who would help the music teachers understand performance practices and the cultural milieu of the music. Having musicians dialoging with teachers brought confusion and heated moments but also allowed for experiences such as the following to occur:

> The musicians were able to impart their passion and vibrancy for the kind of music they were doing to a large body of students.
>
> The students were able to immerse themselves totally in a music-making project and were able to articulate how much fun it was. The gamelan curriculum which also incorporates wayang had the students designing the puppets themselves and doing historical research to come up with a Canadian story.
>
> The dynamic engagement between students, musicians and teachers made the curriculum come alive.

Commitment

Instruments needed for the World Music Curriculum were bought by the TDSB, making it the only school board in all of Canada to own a complete Central Javanese gamelan set. Music educators sought to find out more of the musical cultures they were learning about and shared with their students. Some of these music educators have even joined the community music groups of these three musical cultures, thereby establishing links between formal and informal music-making contexts.

Students who have had the Indonesian gamelan curriculum expressed interest in continuing to play and learning more about gamelan. Nur Intan Murtadza proposed the idea of having a children's gamelan community group. In 2002, she organized weekly rehearsals for them and this past May, the Indonesian Consulate honored the group in a special naming ceremony. The group is now known as Sekar Sunu Laras. In Spring 2003, they will perform a joint concert with the Riverdale Youth Singers, a choral community group for youths.

These and other links established since the World Music Curriculum was launched will be part of my case study research on teaching processes and relational dynamics that occur when community music practices interfaces with music learning in schools. The results of this research will be shared at a later conference date.

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Ukusa's Future:
Funding relative to the historically disadvantaged

Betsy Oehrle

Introduction

The benchmark for funders of nongovernment organizations in South Africa to a very great extent should be the alleviation of poverty. UKUSA provides opportunities through the arts for historically disadvantaged and poverty-stricken people which they would never realize otherwise, and we aim to continue doing so.

To this end our Mission Statement reads: UKUSA is a developmental community performing-arts non-governmental organization. One goal is to build self-esteem among the marginalized, the poor and the forgotten - to reduce poverty. To this end we offer the best possible tuition in music, dance and drama which will develop skills for self actualization, continuing education, and career development. Our programme is based on the principle that sustainable development and the flourishing of culture are interdependent. Another goal is to promote and develop respect for diverging cultural perspectives. People sixteen years and upwards are welcome. They, in turn, share their skills with younger people in their own communities by initiating new Youth Projects. Finally we are a bridging course for tertiary institutions.

Ukusa's funders: Who & Why

In 1987 I was contacted twice by a gentleman from the Community Arts Workshop in Durban. He proposed that I establish a music programme in Durban which would be financed by Shell Corporation. I refused because during this apartheid era the offices of Shell Corporation were being blown up by anti apartheid groups in Europe. Again in 1988 I was approached for the same reason. This time I was asked to meet with people from Johannesburg to discuss the idea of either starting a music programme in conjunction with the Johannesburg group or starting a programme on my own. Following discussion, I began to entertain the idea of organizing a music programme in Durban. One concern was that if I refused again someone else may impose their western ideas of music making. Furthermore the Music Department of the University of Natal was a good venue as it was safe and had equipment.

Because money from Shell Corporation was not accepted by political activists, I was required to present my plan to the Culture and Working Life Project involved with Community Organizations at the university. After meeting for two days this Committee came back to me and asked me to find another funder. I told them that I did not look for this funder. This funder found me. Well then, they said, start a worthwhile programme and give us a report next year. That was fourteen years ago.

My acceptance of this challenge was pragmatic. My wish was that the newly established music/arts programme would not be administered by one who prescribed for, but rather by one who worked with students to arrive at the content and form of classes.

During this time Shell sponsored the popular TV programme, Shell Road to Fame, on which they spent many thousands of Rands each week. They needed an even more legitimate or credible image in South Africa; thus they were willing to fund this new educational music programme. They were only willing, however, to spend R100 000.00 annually.

In 1993 SHELL warned that funding would be reduced by half, i.e. to R50,000 in two or three years. Their letter read: "we believe that as we are also responsible for the Eastern Cape, we need to consider sponsoring an Arts and Culture programme there in the future too". Shell's 1994

letter read that they decided to "cut back funding for the project to free up funds for similar initiatives in another Province under our jurisdiction." They added that they had "no hesitation in recommending our project to another prospective funder etc." To my knowledge Shell funded no other Arts and Culture Programme in South Africa. Shell simply no longer needed the positive publicity of the sort that UKUSA provided for them in the local newspapers during the apartheid era; thus, their funding eventually stopped.

To supplement Shell funding in 1993, South African banks and industries were approached. The average offer from only a few was about R15 000 annually. Each organization required a different type of report according to their particular specifications.

In 1994 GENESIS FOUNDATION was successfully tapped through a chance meeting with a friend. They agreed to provide R50,000 annually for three years. They considered this to be seed money to help us "get on our feet."

In 1996 Shell gave us R40 000 as their final grant towards our budget of R120,000+. The difference was made up by the Genesis Foundation, which was funded by a wealthy Swiss businessman who is interested in Africa and the arts, and by other smaller contributions.

Also in 1996, UKUSA. linked up with the Swedish International Development Association (SIDA). SIDA agreed to fund us partially for three years if we set up a Board of Trustees, drew up a constitution, had books audited etc. We willingly complied.

In 1997 - SIDA promised R131 000 but gave only R 114 000; thus we were short of funds as our budget for that year was R151 000. An excerpt from one of my letters to the Southern African Representative of the Solon/Genesis Foundation during this topsy-turvy financial year reads:

"As the year draws to a close I realize that my application for funding for this year was naive, if that is the correct word. For the last two years we requested R50,000 from Genesis for the running of Ukusa as was needed. This year I wanted to be transparent and say that we only needed R20,000 since we EXPECTED to receive R131 000 from SIDA and our budget is R151000. The result was that your organization then saw our request as a "topping up," and this was not intended. Had UKUSA simply requested R50 000 again and been granted this amount, we would break even in 1997. The fact is that SIDA gave us only R114 000, so we are short.

I was chided by SIDA last year for not spending the full amount they gave us. Now I am very glad that there is money from last year to make up the difference; thus, we are still able to pay the teachers...."

The SOLON/GENESIS Foundation eventually stopped their funding repeating, like other funders, that they planned to support organizations for only a few years until they are able to get on their feet.

In 1998 SIDA, working through the School of Music at Göteborg in Sweden, said that UKUSA would be fully funded through 1998, 1999 & 2000 after which SIDA would gradually withdraw funds. By 2001 there will be no more SIDA funding, we were told.

The usual, which the funders we encountered said to us, was that it was time we funded ourselves - it was time we stood on our own feet financially. Our response to SIDA, as it was to Genesis and to Shell ten years ago is the same. UKUSA does not wish to become simply another music school by raising our fees in order to become financially self-supporting. Our aim is to continue to provide opportunities and skills which normally are beyond the reach of people LIVING IN POVERTY. In 1998 the socioeconomic background of our 219 students was 196 underprivileged students. Listen to the stories of a few such Ukusa students.

Stories of Ukusa's students

Bheki J Mthembu: One day at the Workshop sweet sounds came floating by, and I followed them. Another day I heard even sweeter sounds at a second shopping centre, and again I followed them. Both times B.J. was playing his sax. He plays his saxophone from the time he gets up until he goes to bed. " I play all day long," he told me.
He began studying at UKUSA about 10 years ago. When he came he had no instrument, so his teacher offered his horn to B.J.and showed him how to play. B.J. continued to use borrowed instruments, but after a few months, he was able to buy a second-hand horn. Since then he has owned three horns - each one a little better than the last. When he finished busking one evening, he was attacked by eight young men with knives and his horn was stolen. We financed the purchase of a new horn. Because he had no work, he was forced to sell this horn to a pawn shop for money to buy food. He phoned me in desperation because he knew the shop was about to sell his horn. We retrieved his instrument for him and his struggle continues. (Ukusanews: 1993 Aug. p.3)

Sandile Madziba: He wrote: I was inspired by my uncle who used to visit me with his guitar. Although he could not play very well at the time, I could hear how his chords were deep, rich and very smart. I live in the Umbumbulu area. I travel approximately 50 km to UKUSA, which takes about one and a half hours.

I come every Saturday because I love music. I never had a fair chance to learn music at school, especially with regard to reading and writing and playing instruments. Another thing is that I am coming from a disadvantaged family background, so they could not push me to be what I wanted to be a musician. ... My reason for coming to Ukusa is to learn to play music. (Ukusanews: 2001Oct. p.5)

Joseph Dlamini wrote about Bucca Xaba. "If I hadn't been with UKUSA and did not have a Ukusa Certificate, I would not have got the job." Those are Bucca Xaba's words, a dynamic former Ukusa student. Being unemployed for many years did not discourage this young man from Ntuzuma..... Bucco is now stationed at the Voortrekker Army Base in Pretoria, playing in the Army Band and entertaining dignitaries. He hopes that all UKUSA students use this vital opportunity well. (Ukusanews: 1998 Oct. p.3)

Raymond Shange: For want of his saxophone this wonderful socially concerned and active UKUSA student was murdered one Saturday night in a township returning from a gig. He played in the Music Minors. Excerpts from our daily newspapers in 1995 read:

"Orphans of the political war at Inanda are being assisted by a band that is determined to help with community upliftment....About 40 orphans live at the Inqabayokuqasha Orphan Home in Inanda....All the children were used to violence and many of them had seen their own parents killed.

The band, the Music Miners, saw the plight of the orphans on TV and decided to do something for them. "We felt that we couldn't just sit by and watch these poor children living in these conditions - the orphanage lacks so many things and needs so much help. "We held a concert to help her, and we challenge other bands to start helping other people in need. When we first went to the orphanage, I was almost in tears because of the poverty." The Music Minors Band members have gone from door to door in the townships collecting money for the children. (Ukusanews: 1995 April, p.4 from The Daily News, January 3 and The Argus, January 5)

One of his many other activities was that he used his salary bonus to help buy a piano to provide music lessons for children in the township. (Ukusanews:

Tholi Khanyi: Tholi's praise poem to UKUSA, translated from Zulu:
Phambili* Ukusa Arts Programme!

The sun has risen The clouds run away
The sky becomes clear and beautiful
And there emerges the name
UKUSA
I hear about Ukusa
I see development flowing into our communities
I hear about Ukusa
I see Artists realising themselves and their potential
We say Phambili Ukusa Arts Programme, Phambili
Phambili for your good work, Phambili!
Ukusa Arts Programme you are a candle in the dark
You give light to those who need it
You are the rain in the desert
You provide life where it never existed
You are the artists' Doctor
You heal the wounds from the past experiences
We say Phambili Ukusa Arts Programme, Phambili
Phambili for your good work Phambili
Ukusa Arts Programme you are a wagon of fame
You carry the local and internationally proclaimed stars to the future
The likes of Shiyani Ngcobo
and many other, we say "go on guys! Enjoy
your journey to the future, but don't forget to pull us along the way"
We say "Phambili Ukusa Arts Programme
Phambili for your good work, Phambili!"
I hear about Ukusa Administration
I see two rocks standing firm
We say, "Go on Professor Betsy Oehrle and Dina Cormick, Go on.
Don't look back!
May the One unseen strengthen you more and more in your struggle for the
Reconstruction of our society and the restoration of its culture.
KwaZulu-Natal you are a promised land
Casual-Natal you are blessed for hosting such an organization
Called Ukusa Arts Programmes
We say "Phambili Ukusa Arts Programmes, Phambili!
Phambili for your good work, Phambili"
"Phambili Ukusa Staff and Students, Phambili!
Phambili with dedication, Phambili!
Phambili with enthusiasm and determination, Phambili!
Phambili with the culture of learning and teaching, Phambili!
Phambili Ukusa Arts Programmes, Phambili !

*(Phambili=forward)
(Ukusanews 2000 #5, p.12)

Sikhosiphi Msongwa: He wrote: "I heard about UKUSA in the early 90's, and I thought that this is a dream come true as music was my passion. Since I was young I used to make my home made guitar by collecting tins and string. From where I live it takes two to three hours travelling by a taxi to reach UKUSA. This was the opportunity of a lifetime for me. I can still remember how exciting my first keyboard class was. I became a good keyboard player. I then decided to have variety, so I dropped keyboard in Grade 4 to play guitar, my favorite.... Ukusa is the best institution especially for us workers because we get to learn on Saturdays. No other place can do this for us. With all I have learned, I can read and write music and play a guitar.....I cannot imagine myself without UKUSA....seeing as I am the only person attending from my area of Inanda. My mission is to teach my community what I've learned, especially the youth.

(Ukusanews: 2002 May p.4)

The reason our students are sixteen years and older is to empower them to initiate "Community Arts Projects for Youth"in their own communities. Currently we have eight projects in eight different communities reaching +-1000 youth. Two excerpts from the UKUSANEWS :

S'bongile Ngubane wrote: "I organized Singabanqobi & Samimpilo Women's Groups. These are two sewing groups (and we also sing) which started in July 1996 at Umbhedula. The reason why I started these projects was because I have a vision to help poor people or to help the community. I like to work with them and teach the skills that I have so they can help themselves. We sew for the poor and orphaned children. I thank UKUSA for helping us. Since we started, this is the first time we are receiving funds. About the money, now we can afford to buy material and some cotton. We also make guitar and keyboard covers in black and red. The material is strong - padded and waterproof. We appreciate very much what you have done for us. Thank you very much." (Ukusanews: 2001 Oct. p.4)

Lamontville Asinamali Music Dance and Drama Project had a Mid-Year Concert for parents and neighbours in the community. "The venue was an open piece of land beside Nimrod Kubheka's home. This was an excellent site as the "stage" could be seen from houses on all the surrounding hills. Thus, when the performance began, not only was there a packed audience of parents and friends seated in front of the stage, but all around we could see people standing outside their houses all watching and listening". (Ukusanews: 1998 Aug p.10)

In most of the other projects a major focus is AIDS/HIV education. Projects such as these will be supported and developed in the future. To enable project leaders to carry on successfully the main Saturday morning classes must continue. In addition to our usual practical and theoretical classes, project leaders attend classes about business administration, to gain ideas from others and to sort out problems which they encounter and are unable to solve.

Conclusion

In April this year SIDA called a meeting of all their funded groups in South Africa at which they distributed a document: "Evaluation of Sida Support to Culture in South Africa." The first sentence reads:
"The overall goal of Swedish international development cooperation is the reduction of poverty." (Berggren, p.6) Sweden began funding cultural agencies in South Africa in the early 1950s as a way of fighting apartheid. Today their funding of cultural projects is based on "one overall objective: to create opportunities for cultural diversity, creative activities and sustainable development based on human rights". (Berggren, p.6) Their funding will continue, but the question is how.

One path which they suggest is through S.A. government agencies; however, Sweden realizes that "government structures themselves have been dogged by a lack of clarity, if not actual confusion." (Berggren, p.10)

The section of their report, South African Arts & Culture Sectors, analyzed the scope and focus of the Music Sector which includes UKUSA. According to their investigation, they discovered that central to the survival of music was Sida's financial support. "In many cases, the Sida funding constitutes the only available resources to continue, let alone sustain, music education in disadvantaged communities.' (Berggren, p.17 quoting CEPD report, p.4)

Johnny Mekoa, head of the Music Academy of Gauteng (MAG), summed up the many views: "Swedish funds brought in hope ... showed us that there was help out there and that life was not all difficulties. If they pulled out now, it would be like chopping down a beautiful new flower. Give us another three-year cycle and help us solidify." MAG has possibilities of solidifying because their showcase band impresses business and education alike, so Johnny's project will no doubt

survive. Our question is how will UKUSA survive? The answer is simply that UKUSA will not survive.

Moving to SIDA's "Draft Strategy for the Swedish Support to the Regional Development Cooperation, Sub-Saharan Africa, 2002-2006" which was submitted to the S.A. government we read: "The reduction of poverty and ..... constitute the basis for the Swedish regional development cooperation." (Berggren,p.39) .

A most insightful article by the dean of the Haas School of Business at the University of California at Berkeley, Laura D'Andrea Tyson is titled "It is time to step up the global war on poverty." Americans are reminded by the recent terrorist activities that we live in a world of unprecedented opulence and remarkable deprivation. To achieve the U.N. goal of cutting extreme poverty in half by 2015, development assistance must more than double to about $100 billion per year.

Tyson writes that "working together, developed countries can afford the price tag*$50 billion a year of additional aid amounts to only 0.2% of the gross domestic produce of the countries in the Organization for Economy Cooperation and Development."

Put another way Harvard economist Jeffrey Sachs said in May that "by spending just $0.01 in every $10 on aid, rich countries could save millions of lives each year in poor nations". (Sachs, 2002)

Tyson mentions ways other than foreign aid that additional development assistance can take place. One of these is that "donor governments should forge partnerships with nongovernmental organizations with proven track records in delivering .... services to the poor." Assistance can be linked to measurable performance indicators. This will prevent additional development assistance from being wasted by repressive, inefficient states.

Donors must take seriously Tyson's suggestions of forging partnerships with nongovernmental organization with proven track records. SIDA forged a partnership with UKUSA in 1996, and UKUSA has a track record of delivering services to the poor for fourteen years. Though SIDA now states that their overall goal of international development cooperation is the reduction of poverty, their criteria for future funding excludes this goal from which all other criteria should emanate. Why?

The question now is - will SIDA continue their partnership with UKUSA. All other donors that assisted UKUSA provided what they termed seed money, and they, in turn, received positive publicity. Such donors also expected UKUSA to be financially self-sufficient in approximately three years. The simple fact is that organizations working with the very poor cannot be financially self sufficient.

Donations come from Western governments and companies who realize profit or obtain wealth through successful business operations. Yet this very success is also a danger. We have created a world where the affluent minority must be seen in the context of an impoverished majority that has had enough.. Horst Kohler, head of the International Monetary Fund, stresses the interconnectivity of the world's economies. He fully realizes that discussions of pressing European economic problems "are far removed from Africa's more basic economic hurdles, like providing clean water and health care." (Labi, p51) Business aims to maintain and improve their own financial situation. If they improve the living situation of others, their business opportunities will also improve. If business is not yet ready to face the vital challenge of reconnecting the creation of wealth with the power of conscience, donors must take up this challenge. Donors must realize that the eradication of poverty should be their benchmark for the purpose of the distribution of funds in Africa..

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Anáil Dé: The Breath of God
A Sacred Music Festival and Cultural Diversity in Ireland

Helen Phelan

This presentation involves a case study exploration of the relationship between DORAS Luimní (Development Organisation for Refugees and Asylum Seekers) in Limerick, Ireland and the MA in Chant and Ritual Song at the Irish World Music Centre, University of Limerick. It focuses on the emergence of an annual festival of sacred music (Anáil Dé: The Breath of God) directly related to this interaction.

The festival provides a point of departure for exploring:

- the role of religion and ritual in community-based expressions of cultural diversity in Ireland.
- the partnership of a university programme and a voluntary organisation in the development of the festival.
- the application of methodologies studied in the Chant and Ritual Song programme to the documentation of the festival. These include qualitative fieldwork techniques drawn from cultural studies, ritual studies, performance studies and ethnomusicology.
- the creation of a framework which facilitates the interaction of students with the refugee and asylum seeking community in Ireland through ritual and music.
- the development of an interactive, performance-based model providing pedagogical, cultural and religious access to culturally diverse communities in Ireland.

‘A Quiet Revolution’ – An Overview of Current Community Music Initiatives in the UK

Dave Price

Introduction

The UK government is currently conducting one of the largest social experiments in Britain since the Second World War . It receives little attention, but it is receiving very large funding allocations. It cannot easily be seen, since it is an example of what the government calls ‘joined-up thinking’ – a wide range of cross-departmental projects encompassing health, employment, education and culture. Nor can it easily be named - except to recognise the umbrella covering these initiatives as the ‘quality of life’ agenda - but it has some specific targets, among which are:

- Revitalising economically and socially disadvantaged communities in order to reduce crime, unemployment and ill-health;
- Raising levels of attendance in schools, and participation in higher education through study-support projects;
- Recognising that the industrial model of wealth creation of the previous century has to be replaced by small/medium-sized organisations which are built upon creativity and entrepreneurship.

For those working in community music, it has led to an exponential increase in projects being supported – but it has also meant that some of the early defining characteristics of community music are undergoing some significant changes, in order to remain inclusive and socially relevant. This paper seeks firstly, to identify the key social initiatives which have created the current environment; secondly, to speculate on some of the issues which now need to be addressed.

The Importance of Dialogue

13 years ago I helped organize the inaugural community music conference in the UK. ‘Making Connections’ was emblematic of the early days of ‘organised’ community music – there was a tangible sense of discovery, very high energy levels, and a real sense of celebration that we were in the vanguard of what we saw then as a ‘movement’. In 1989, community music often defined itself in oppositional terms. We didn’t quite know what we were, but we were sure that we were *not* formalized education, nor were we anything to do with the dominant ideology. Indeed some of us (somewhat grandiosely, it must be admitted) saw ourselves as acting in open defiance of the Thatcher administration. Margaret Thatcher’s famous quote that ‘there is no such thing as society, only individual men and women’, further served to galvanise our determined opposition. The Arts Council of Great Britain (as it was then) had no idea what community musicians stood for, but they knew we could be quite a noisy bunch, so they lumped us together with Early Music (!), and gave us £5,000 per year to form an association.

How things have changed. Today, that association, Sound Sense, has an annual turn-over in excess of £250,000. Community artists are regularly consulted by leading politicians and sit on the boards of multi-million pound arts and education projects. The terminology we lay claim to (the disadvantaged, access and entitlement, confidence-building, etc) has been appropriated by the men – and women - in suits and all the doors we used to bang on, are now wide open. It is a remarkable transformation, which has come about for a number of reasons, but perhaps the most significant being the willingness of the 1997-elected Labour Government to establish a dialogue with artists, educators and social scientists in addressing the malaise which has been ‘credited’ to the previous administration’s long tenure – ‘social exclusion’. The ideas which emerged from that dialogue, however, could never have been implemented without the impact of the National Lottery – first launched in 1994 and, following an initial phase of large capital building-based projects,

there came a realization that without support for grass-roots arts projects, there would be no-one using the shiny new buildings which symbolize the growth of the 'creative industries' in the UK.

The Seismic Societal Shift

> *"Cities balance on a cusp – decision-makers can repeat past policies in a climate of slow decline, or they can seek to reinvent their city as a vibrant hub of creativity, potential and improving quality of life. Undoubtedly, for the most part, old approaches do not work. We cannot solve 21st century problems with 19th century mindsets"*
> *(Charles Landry, The Creative City)*

Alongside the recognition that many people, particularly in inner-city Britain, felt excluded from the improved social conditions of the last 50 years, has come the acknowledgement that the economic drivers for wealth are no longer to be found in multi-national corporations. The issue of culture and creativity has never played a more central role in government thinking. Additionally, the devolution of powers and responsibilities to Scotland, Northern Ireland and Wales has meant that culture has become a key factor in establishing national identity in a not-quite-as-United-Kingdom. As a result, cities hitherto considered to be in terminal decline, are re-inventing themselves throughout Britain, through iconic cultural projects and the growth of small-medium sized enterprises.

> *"The creative industries in the UK generate revenues of around £112.5 billion and employ some 1.3 million people. Exports contribute around £10.3 billion to the balance of trade, and the industries account for over 5% of GDP. In 1997-98, output grew by 16%, compared to under 6% for the economy as a whole."*
> *(Creative Industries Mapping Document 2001 Dept for Culture, Media & Sport)*

These twin thrusts of 21st century thought – social inclusion and culture/creativity - have remained in sharp contrast to a continuing 19th century, industrial model of education in Britain, but there have been some encouraging signs that, even here, things are beginning to change.

The Creative Partnerships programme, launched in a pilot-phase this year, seeks to link up secondary schools with artists and creative organizations. The pilot locations are within 16 of the local authorities highest-ranked on social-deprivation indices. The National Foundation for Youth Music has an annual budget of £10m, specifically for community and education projects. The Paul Hamlyn Foundation has recently established multi-million pound music education projects involving community musicians in more formal education contexts. All these initiatives (and there are many more I could cite) represent a recognition that the current education system simply does not work, especially for most adolescents. There is now an eagerness to work with musicians and artists who can bring a fresh perspective to familiar problems.

From a Movement to an Industry in less than 10 years

If community music were a publicly listed company, we'd all want shares. Precise figures are impossible to ascertain (funding sources range from the European Union, through the National Lottery, to Health, Housing, Crime Prevention), but it's not too fanciful to argue that annual turn-over in the UK for community arts (i.e. not simply music) now exceeds £0.5 billion – that is on a par with the music industry or all of the other 'performance' disciplines combined. This has been a quiet revolution however, and we have to remind ourselves that we are on trial here: experiments of any kind, can be deemed a failure, particularly if we don't know what we're looking to prove. So the question of 'impact' becomes critical – for the work as a whole, no less than for that of the participants.

For the profession, this has meant:

- Community music now occurs in a widely divergent range of locations : primary, secondary formal education; prisons; youth service; hospitals; residential homes; supporting specific musical and artistic traditions;
- There is a more even geographical spread –away from London, with more projects going to the regions – though there is now an imbalance between youth projects (now predominant) and lifelong learning;
- Demand is now considerably outstripping supply. The net effect is highly variable quality of delivery and an urgent need to create a training infrastructure which can meet the wide range of practitioner needs;
- A lessening of the 'social activism' which once provided the theoretical under-pinning for many practitioners – community musicians are, arguably, now as much part of the formal sector as teachers, youth workers, and social workers. There is, however, an increasing absence of any kind of theoretical replacement model;
- Projects are much more realistically budgeted – but with increased funding, comes increased expectation and an emphasis upon 'outcomes';
- A consequential pressure to evaluate the work, but little empirical research to accompany it.

The 'assimilation' of community music

In the summer of 2002 I was given an opportunity to speak at a gathering of community musicians, where I was able to draw upon the early 'drivers' for the community music movement in 1989. My argument challenged some of the orthodoxies of the time, e.g.:

- Orchestral outreach programmes were a good way of encouraging new audiences to attend concerts - but were often seen as a 'bolt-on' activity, the domain of marketing rather than artistic planning;
- The process-product debate was firmly on the side of process;
- Community musicians were usually resistant to the idea of working in schools because, ideologically, the formal education system could not accommodate the politics of CM techniques and approaches.

The combination of the above meant that community musicians were often seen as a 'breed apart', consciously removing themselves from mainstream performance and education contexts. Whether by accident or design, this enabled community musicians to develop quite distinctive practices. But by examining current attitudes to these three issues we can now see clear signs of a welcome assimilation of practice.

The well-established history of orchestral outreach in the UK has now proven beyond reasonable doubt that involvement in outreach and education work *is not* a way of creating concert-goers of the future – but that is not a reason for abandoning the work. Many orchestras now do highly innovative and creative work with young people since they have been freed from this additional burden, and it is seen to be important *for its own sake*. Interestingly, since the finances of many organisations are now precariously balanced, education work now sustains many companies, who would be forced to close if solely reliant upon performance subsidy and box office receipts. I am currently evaluating a project involving the Brodsky Quartet (an internationally renowned string quartet), a group of animateurs, and 10 education institutions (mainly schools), which, by directly taking songs created by children into a forthcoming concert tour, makes no concessions to the perceived lowering of standards in community-based work. The early results are deeply impressive.

Turning now to the process-product argument, there is a growing body of evidence which shows that an appropriately-scaled end performance not only enables young people to take greater satisfaction from the work, it also crystallises the learning process and increases motivation and self-critique. Of course process is important, but the hard-liners in UK community music of the late 80s frequently saw it as self-aggrandising and a sop to funders. Hopefully we now have

more defensible and rational reasons for a more even balance (maybe we can even stop worrying about it!).

The relationship between community musicians and formal education continues to cause concern, though for rather different reasons. Many musicians now rely upon schools-based work for a significant portion of their employment, and have become accustomed to the constraints of working in that environment. But it seems to me that a genuine sharing of skills (the curricular and pedagogic skills of the classroom teacher, and the creative and often inspiring approaches of good community music approaches) is as remote as ever. I believe there are a number of obstacles which will have to be overcome before we can truly see a new form of practice – one which brings the best of two worlds together – emerge:

- The culture of schools remains, to a large extent, closed, and reluctant to welcome 'outsiders';
- Pressure of examination results, and the straitjacket of a national curriculum, often make liberating and creative collaborations appear disruptive and distracting;
- Project proposals are often afraid to include sufficient planning and training time for both visiting musicians and teachers;
- Too many community musicians are still unwilling to develop approaches and methodologies which can support long-term and sustained learning, instead relying upon a familiar 'box of tricks'.

Conclusion

I am acutely aware of the need, within international community music contexts, of the dangers of transplanting one set of social/cultural developments into another. But I would suggest that, at least within those countries which are experiencing shifts away from industrialization to a service-based future, the last 10 years in the UK, and especially the current social experiments, offer lessons which can be more widely shared.

I recently led a study of youth music-making, across formal and informal sectors in Scotland. It offered fascinating glimpses into the ways in which music is made, and at least one tantalizing vision of a thriving musical community. In the Shetland Islands, more than 1 in 3 young people regularly play music together. The reasons behind this remarkably high level of participation (the UK average is about 1 in 9) are complex. The funding necessary to make this happen was made possible through the discovery of oil in the 70s, but the most important factor may well be, that through their geographical remoteness, there is a far more integrated approach to providing opportunities than seen elsewhere. Schools, performing musicians, arts development officers and even private tutors all come together to share ideas and working methods. At the heart of this lies a requisite belief in the communality of music making – perhaps the role for future community musicians lies in bringing their influence to bear on established artistic and pedagogic structures in enabling new forms of practice to emerge?

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Apples and Oranges, Solar Systems and Galaxies: Comparing Systems of Community Music

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In this paper, I examine the ways that people think about community music groups, systems and networks in several countries. Among the CM organizational schemes compared are Joss's (1996) UK CM groupings, Breen's (1994) Australian typology, Horfilla's (2000) organization of arts groups in the Philippines and one from North America. The North American typology (Veblen & Olsson, 2002) expands on an initial model by Leglar and Smith (1996). What do these structures look like? How do they compare? In what ways do they bear out or further sociological notions of community first proposed by Tönnies and other thinkers of the 19th and 20th century?

When we think about Community Music (CM) -- particularly when a group such as this gathering of international community music workers and scholars considers Community Music -- we seem to find much common ground in our intentions, our spirit and our attitudes towards the people we work with. We might even all come to a similar definition of community! But at the same time, we are individuals with many perspectives and notions on what CM is and might be. These perspectives are individual of course, but also colored by the ways CM is delineated and funded in our local contexts.

In this presentation, I'd like to examine some of the ways that people are currently thinking about community music groups, systems and networks in several countries. After a brief look at a seminal theory about community, I'll compare several CM typologies (in Ireland, the UK, Australia, the Philippines, and North America**).**

Apples and Galaxies

Many of the latest developments in CM are indicated in ephemeral documents – usually not in library archives. So in preparation for this paper, I've surfed hightide at the internet, always addicting – that rush of information, images, of music and video. [Suddenly it's 2 am and my numbed fingers type on, in pursuit of one last thing].

You probably won't be surprised to hear that there are whole star systems out there – immense list serves of bands, choirs, heavy metal fans, folk troupes, bell ringers, gamelan aficionados, riot grrrl groups and so forth. They are in German, Spanish, Japanese, everything!

And in the process of perusing and finding typologies, I've begun to reflect on the old dichotomies of local vs. larger communities and how these notions have weathered the past century or so. In 1887 the German thinker Ferdinand Tönnies laid the foundations for current sociological theories about community. He was a contemporary and much influenced by Karl Marx. Like Marx and other thinkers of his time,[1] Tönnies reacted to the big societal changes of his day such as the industrial revolution, the Irish potato famine, and great changes in power throughout the world. (In fact, it's said that sociology began as a romantic response to changes people saw happening in daily life).

Tönnies coined the binary of Gemeinschaft and Gesellschaft to describe how society was organized. Gemeinschaft or community is characterized by personal, deep interactions, enduring social relationships, clear understand of individual's play, rooted, and assigned roles. In Gemeinschaft, relationships are homogenous and small scale; church and family are potent factors. In other words, this view of community is pictured as pastoral, rural and idyllic where everyone knew their neighbors, were interdependent etc.

By contrast, Gesellschaft or society indicates the presence of these factors: Rational and calculative interactions, fleeting relationships, social and geographic mobility and fluid roles. In Gesellschaft,

Tönnies theorized, what you are and achievement are most important. Society is large scale, heterogeneous; the state, business, education and media are powerful. Groups and relationships are ones forged from by one's volition.[2] Here's where the notion of the "Metropolis" fits in – where the workers are crushed beneath the weight of the endless time clock and life is alienated, gritty, shallow etc. etc.[3]

Like Marx and others, Tönnies saw the advances of industrialization and urban life as negative forces – as signaling the loss of community. His notions were seized upon by later sociologists, up to this day and minute! -- and taken to mean various things. For some thinkers, the two models are seen as opposing dichotomies and community losses because Gemeinschaft always turns into Gesellschaft. And still others posit that the two states may exist simultaneously.[4]

Before leaving Tönnies' model, it's also important to note some of the characteristics imbedded here: Community is 1) geographic expression – a fixed and bounded locality; 2) local social system; and 3) type of relationship. As the field of community studies developed, these three characteristics led to new theories, branching off into both more vague, holistic models AND more sharply delineated structures. But, detailing these developments is beyond the limits of my patience!

In the intervening century and some since Tönnies began this academic dialogue, the world has changed. We will now look at a few typologies of CM. As we do, you may want to ask yourself: In what ways do they bear out or further sociological notions of community first proposed by Tönnies and other thinkers of the 19th and 20th century?

Rapidly Accelerating: Typology from Ireland

Ireland has long been subject for community studies – some of the seminal work in this field was done in the late 1930s by Harvard professors Arensberg and Kimball who described family and community relationships in Co. Claire.

Therefore, although I hadn't planned on studying community in my first study in Ireland in 1991, I quickly found myself doing just that. I'd planned to focus on teachers teaching Irish traditional music. But it soon became apparent that everyone was connected with other people. Consider this typology of Irish traditional music organizations, which I brought to my first community music seminar in 1994.

Government Agencies
Arts Council
Arts Council of Northern Ireland
Department of Education

Archives / Museums
Irish Traditional Music Archive
University College Dublin folklore archives
Ulster Folk and Transportation Museum and others
Other archives maintained by other organizations

University Affiliated / Education Oriented
Cumann Cheol Tire Éireann
University College Cork Music Department
Music departments in other university colleges
Irish Traditional Music Society / UCC
An Cumann le Béaloideas Éireann
Local societies
Local educational facilities such as the Cork School of Music
Programs such as Teastas I dTeagasc Ceolta Tíre

Interest Groups
(General) Comhaltas Ceoltóirí Éireann

(Fiddlers) Cairdeas na bhFidléirí
(Harpers) Cairde na Cruit, Cláirseóirí na hÉireann
(Pipers) Na Píobairí Uilleann, Irish Pipe Band Association, Armagh Pipers Club
Willie Clancy School and other summers schools
(Theater) Siamsa Tíre
(singers) various

Media Oriented
Claddagh Records, Gael-Linn, Clo Iar-Chonnacht, Camus Productions
Raidió Teilifís Éireann, Raidió na Gaeltachta
Local radio/ TV programs

ORGANIZATIONS WHICH PROMOTE
TRADITIONAL MUSIC IN IRELAND

In the dozen years since I first documented and formulated this, there have been astounding developments in Ireland. There is a half inch thick book listing music organizations, websites, pages, CM programs and so forth. While some of these programs were in existence in 1991, many were not. They've sprouted up in a decade! A number of factors (among them Ireland's joining the EU, flowering of Irish/Celtic global culture, infusion of money and many social factors) no doubt contributed to this – along with internet access and increased musicians' access to controlling their own creations. At the same time, there seem to be many threads of continuity, linking present to the past.

Let us take a look at models in other places.

CM Model from the UK

Since the UK is one of the pioneers in thinking about CM, I tried hard to find a well developed typology. And I'm sure there is one somewhere, but not accessible to me at this time. [Note: See the papers by Lee Higgins, Phil Mullen, David Price and Katherine Zeserson in this proceedings for current commentary from the UK !]

However, one of the initiators of Sound Sense, (the UK CM advocacy group) and also the Chair of this commission from 1992-1994, characterized CM as active participation in music-making. In 1996, Tim Joss wrote that it is rooted in community life, with a developmental edge as well – and a commitment to equal access, local decision making, creative projects and so forth. He noted that CM embraces creative amateur activities, composer-in-residence schemes, participatory projects to develop indigenous music-making, community recording studios, outreach programs by orchestras and opera companies, local music amateurs, and much more.

Joss 1996 Typology
Based on UK Experiences

Characteristics include:
active participation in music-making
rooted in community life
developmental edge
commitment to equal access, local decision making,
creative projects and so forth.

Kinds of Activities

- **creative amateur activities**
- **composer-in-residence schemes**
- **participatory projects to develop indigenous music-making**
- **community recording studios**
- **outreach programs by orchestras & opera companies**
- **local music amateurs**
- **and much more.**

CM Model from Australia

In Australia, Breen (1994) constructed a topology of interest continuums sponsored by public funding. He also offers corresponding typology of seven purposes for CM in Australia: utilitarian, industrial, oppositional, pluralist, normative, consensus, welfare. (1) Utilitarian projects are the least developed situations: Here a CM worker contributes minimal opportunities for community participation. (2) Industrial projects link performance or product with media and possibly commercial enterprises. (3) Oppositional situations refer to using CM to express political or minority views. (4) Pluralistic formations set forth access and tolerance as priorities in music making. (5) Normative formations indicate that music happens within defined affinity groups such as ethnic migrant circles. (6) Consensus structures denote programs targeted at specific groups, often with aims of social uplift. And finally, (7) Welfare programs exist to bring musical participation to disadvantaged social groups.

Breen 1994 Typology
of Purposes / Interest Continuums Funded in Australia

Utilitarian	least developed situations minimal opportunities for community participation.
Industrial	link performance or product with **media** & possibly **commercial enterprises**
Oppositional	express **political or minority** views
Pluralistic	**access & tolerance** priorities in musicing
Normative	music happens within **defined groups** such as ethnic migrant circles
Consensus	targeted at specific groups, often aims of **social uplift**.
Welfare	**disadvantaged** social groups

Breen asserts that CM is extremely mobile, comfortable with simple means or with the latest in digital technology. He identifies communities of music interest, not listed in any particular order in the chart below.

[1] Certainly many thinkers such as Marx, Durkheim, and Weber viewed this formation of capitalist society as a negative thing. Marx noted the changes in feudal face-to-face partial oppression to one of systemic and complete oppression. Durkheim contrasted organic (or pre-industrial) with mechanical (or urban) society.

[2] In addition to source materials, I've culled from several set of notes on the internet:

a) lecture notes from Lecture 18-25 September 2000: The Concept of Community that appears to be Sligo, Ireland. However, neither author's name, nor contact information were available. (staffweb.itsligo.ie/staff/pshare/cs/lectures/Lecture%201.htm)
b) lecture notes from the University of Georgia, Department of Geography, 2000 from Geog 3630 Fall 2001 "Social Life in the City," again no name or contact information; and,
c) Mary F. Neff's dissertation on the web.

[3] These visions of slave-workers working underground and chained to the wheels of a massive machine come from Fritz Lang's 1926 expressionist film "Metropolis."

[4] Engerman reviews Bender's Community and Social Change in America (1978): "While Tonnies used these terms as ideal types, American interprets, especially Chicago-school sociologists like Lewis Wirth and Robert Redfield saw them in a linear fashion: A Gemeinschaft would become a Gesellschaft." Bender suggests that this is not necessary and that G & G could co-exist "not only at the same time, but even as tendencies in the same place."

Breen's 1994 Typology

Based on Australian Experience

Communities of Music Interest

Geography

Precinct – Local – Regional – National – Global

Users

Children – youth – ethnic – adult – senior citizens – disabled – unemployed – 'ordinary garden variety'

Genres

Acoustic – folk – rock – pop – experimental – world music – women – choir – acapella – orchestra – brass bands – theatre

Industry

Personal – subcultural/specialist – recording – print – radio – television

Breen 1994:317

CM/ Arts Model from the Philippines

In his typology of cultural organizations in the Philippines, Horfilla traces systems that exist on the island of Mindanao. In doing so, he hopes to encourage these groups to collaborate and broaden the base of creative action. Horfilla notes that a variety of creative activities (drama, dance, musical puppetry, storytelling, video and so on) used in cultural work (health, structural development, education, therapy, etc.).

Horfilla discusses these in terms of the theatre network there MINDULANI, (whose name is derived from "Ani sa Dulang Mindanao" or a harvest of people's theatre and culture). Horfilla notes that

> This creative harvest is rooted in the popular theatre movement in Mindanao during the decades of the 70s and the 80s. It is best characterized by the unity of cultural workers during the time

when arts and literature were means to liberate the people from a culture of silence and repression. [It is also] the organizational expression of cultural workers, artists and Arts Councils based in Mindanao –a broad-based cultural network that consciously strive to sustain the community theatre and cultural action work in the region. Likewise, it continues to draw wisdom from the sources of Filipino identity. . ." (Horfilla, 2000).

Horfilla's 2000 Typology
Cultural Organizations in Mindanao, Philippines

Nature of Organizations	Cultural Groups & their Base
Repertory Theatre Companies: School-based, Community-based & Semi-Professionals Groups	* Sining Kambayoka, Marawi City * Sining Kabpapagariya, General Santos City * Sining Theresian, Tandag Surigao del Sur * IPAG, Iligan City * Kariala Music Traditions, Iligan City * Kalambagohan Repertory, Cagayan de Oro City * SINAG, Butuan City * Kaliwat Theatre Collective, Davao Cityu\
Young People's & Children's Theatre Program	* Kahayag Community Theatre and Dance Co., Marbel * Kathara Theatre and Dance Collective, Davao City * CINE Children's Theatre, Tagum City * KABIBATA, Davao City
Community-based &/or Multi-sectoral Cultural Programs	Various Cultural Programs in Mindanao: * Sector-focused Cultural Programs * Parish-based Cultural Events * Secular Community Celebrations / Festivals
Programs on Theatre-in-Education:	**MINDULANI** in consortium with Heritage Associates * Summer Institutes for Teachers and Cultural Workers * (MSU Marawi & General Santos) * Mobile TIE in Basic Education (Davao City) * Learning Centers for Heritage & Innovative Education (CINE, Tagum) * TIE Programs in the Tertiary Level (Notre Dame, Midsayap) * Theatre in Adult Education & functional Literary (Various Sites)
Cultural Institutions, Arts Councils & Networks	* EDCADS Inc. * Marawi Arts Council * Koronadal Arts Council * Iligan Arts Council * Sentrong Bayan Ng Sining At Kultura, Davao City
Indigenous People's Cultural Organizations & Folkloric Cultural Troupes	* Sining Pananadem, Marawi City * Tambuli Cultural Troupe, Tawi-Tawi> * Talaandig Youth theatre Group, Bukidnon * Others

Local Government Unit's Cultural Affairs Offices	* Iligan Cultural Affairs Office * South Cotabato Cultural Affairs Office> * Others

www.ncc.gov.phphil._culture/arts/dramatic-mindanao.htm C 20000 National Commission for Culture & the Arts, email: cyberspace@ncca.gov.ph

CM Model in North America

The following typology (Veblen and Olsson, 2002) looks at the variety of groups in North America.[4] It augments an earlier version by Leglar and Smith (1996) which included three groups: (1) community music schools; (2) community performance organizations; or (3) ethnic/preservation groups.

Veblen & Olsson's 2002 Typology
Community Music in North America

(1)	community music schools
(2)	community performance organizations
(3)	ethnic / preservation groups
(4)	religious
(5)	associative organizations with schools
(6)	outreach initiatives of universities & colleges
(7)	informal, affinity groups

The first example, community music schools include both individual, isolated freestanding academies and members of the National Guild of Community Schools. These take a myriad of forms and serve many functions from early childhood classes through seniors activities.

Orchestras, bands, choirs, and many other nonprofit groups are included in the second category of community performance organizations.

The third classification, ethnic / preservation groups, includes multiple immigrant communities as well as First Peoples or native American groups and recreated traditions groups. Gatherings often serve as a way to celebrate or build community. In addition to preserving traditions, CM groups in North America may also recreate, improvise, invent or adopt traditions.

Religious groups include choirs, processional bands and many other kinds of ensembles Some CM musicians also perform as soloists, cantos, organists and other kinds of leadership roles. While these musicians may perform publicly, members may feel that they are worshiping or fulfilling a role in a liturgical service rather than performing for an audience. Sometimes the music and rituals are part of an immigrant or displaced community, thus serving to preserve heritage as well as worship.

Associative organizations with schools refers to the many partnerships between orchestras, opera companies and other professional organizations partner with school systems, as well as with other branches of the community.[4]

The sixth category refers to the outreach programs undertaken by many colleges and universities. These range from sponsorship of local arts and music events to outreach efforts into schools and affiliated early childhood or senior centers. Choirs, bands, orchestras and other ensembles are often featured.

The final example, affinity groups, is taken from Slobin (1993:98): "charmed circles of like-minded music-makers drawn magnetically to a certain genre that creates strong expressive bonding."

Many CM groups (if not most) fit into this last category. In fact, all of the categories blur and blend.

Nevertheless, there are informal, affinity groups that seem to need a special designation. Perhaps these would be communities which perform music together, or perhaps they are affinity groups that never meet face-to-face. It is possible that they could only exist and collaborate in cyber space. Or they may connect via web, then play together later. Friends of mine in Madison Wisconsin told me how they linked up with Irish musicians from all over via the internet to learn a common repertoire of tunes. They then met and played together at the Milwaukee Irish Fest, reputed to be the largest Irish music festival in the world. [I'm hoping to find more examples of this, as it's wonderful to contemplate]. Research is just emerging concerning virtual music communities and new modes of interacting using the latest media. (See Bryant (1995); Neff (1996) and Kibby (2000) for more on virtual music

Comparing the Typologies

How do these various typologies match up? Are they equivalent in some way, or is this truly a case of apples and oranges? Or to return to Tönnies and others who first formulated dichotomies of local vs. larger communities: Do the same local / larger notions continue to inform our thinking about communities?

What's first apparent in these examples is that people are putting energy into naming and qualifying musical activities on smaller and larger scales. In all of the cases we've seen, a kind of Gemeinschaft can be traced. We are looking at local phenomenon in Ireland, the UK, Australia, the Philippines and the US. But do these small scale musical groups fit squarely within Tönnies binary? Is there simply a residue of previous associations? Or is this a new development?

From my perspective, some of these structures are opaque. Why would someone separate musical practices or groups in a certain way, and not others? Why is one system ranked so loosely, while another sets forth much information? It would seem that the understandings of Community Music are rooted in their particular situations. It may be necessary to be a part of a geographic place with its unique context (historical/social/cultural/artistic etc.) to appreciate some of the distinctions being made here – and to more fully describe what is suggested here.

In addition to detailing local phenomenon, the majority of the typologies allow room for potential, emerging, larger-scale or expansive musical communities. Joss and Horfilla indicate potential CM groups with the words "and much more" or "other". Breen specifies a continuum from local to global. Veblen and Olsson cover a multitude of sins with their "informal, affinity groups" designation. Does this necessarily indicate Gesellschaft? Again, the binary implied in several typologies suggests historical correlations – as well as charting of newly observed phenomenon.

What Does This Mean and Why Should We Care?

To my mind, these are exciting developments for us as musicians/ educators/workers and as people who will have a larger influence on community music issues in our own countries. We are witnessing an acceleration here. People are trying to order the proliferation of musics that they witness. This is especially important for those of us who work in community and music education.

There seems to be a large-scale effort to organize and professionalize what has always happened informally. This trend may not have been possible previously. Consider that now musicians may control their images and their musics, may freely disseminate them (although access to the net is still confined to those of privilege – but that's changing). It may be that the theoretical frameworks that are emerging, along with the research being generated, will usher in changes we cannot imagine.

In reference to the proliferation of communities in cyberspace, John C. Dvorak (1996, in Mark & Smith, 1999) said: "The sociologists are going to love the next 100 years." I'd like to amend that to say that these are good times for us in this field and to suggest that we in Community Music are going to love the next 100 years.

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A passionate exchange – participation, power, progress and great music

Katherine Zeserson, *Head of Community Music Development, Music Centre Gateshead*

Music Centre Gateshead, in the North East of England, is pioneering an approach to music education that aims to bring together the key features of highest quality community music, music education, conservatoire practice, an international performance centre and creative laboratory.

The vision is of a centre for musical discovery, which acts as a source of energy for the whole Northern Region of England, recognising no hierarchy of musical forms or genres but rather seeking to encourage and support all citizens to embrace music as an active cultural tool, choosing musical languages according to their fitness for purpose.

The rigour of highest quality music education practice, the high aspirations engendered in a conservatoire context are combined with the democratic, creatively responsive character of best community music practice across a diverse range of projects and programmes. Our teaching and learning techniques developed in the community music context derive from a Freireian approach to development, based on ownership of learning process in the learner, and social motivation to excellence. We are committed to the synthesis of access and excellence, recognising no conflict or contradiction between them; rather aiming remove barriers to participation in order then to involve people in rigorous, challenging music making and learning activities in which they can set their aspirations as high as they dare.

Cultural diversity and community cohesion are key issues in our communities. We aim to illustrate how music can be a powerful tool in the rebuilding and development process, engendering strong, positive community bonds, as well as developing advanced skills, musical and social.

Community music both reflects and influences social reality. Teaching and learning activities in the community context offer participants a range of opportunities for growth, development and articulacy, ranging from specific musical skills through to social and cultural extension and challenge. Community music projects and activities can offer the framework and tools for social and political expression, advocacy and enfranchisement. Equally, through a community music approach, people can become immersed in musical languages and activities they might otherwise never approach, and by experiencing music within their own wider community cultural context, can adopt it and make it their own.

This story is told through anecdote and video/CD illustration within a theoretical framework drawn with reference to the work and writing of Paulo Freire, Augusto Boal, Dorothy Heathcote, John Chernoff, John Stevens and the current research work of the author and her colleagues.

Brief biography:

Katherine Zeserson is Head of Community Music Development for Music Centre Gateshead. She has a national reputation as a trainer and animateur working with voice, rhythm, percussion and improvisation, in a broad and diverse range of community and social contexts. Her experience in the formal education sector as a music animateur, voice teacher and choral trainer ranges from nursery to degree level. She has regularly taught on modules on arts management, community music, world music and social and political context at a number of Northern universities. She has been building practice and developing links between community development, music and education for 25 years.

Within her role at Music Centre Gateshead she is responsible for strategic direction of the Centre's community music programme, animateur/tutor-training programmes, work with under 5's and with older people, as well as collaborating with colleagues on developing school based and higher education programmes. She spent three years as Community and Education advisor to the Northern Sinfonia, and directs that work within Music Centre Gateshead. She also continues with some hands-on practice, and is currently setting up and working on an action research project with

under 5’s, leading a folk/world music chamber choir, facilitating poetry and improvisation workshops bringing together older people and members of Northern Sinfonia, and teaching jazz voice to degree students.

Katherine Zeserson was born in New York, brought up in the West of Ireland, and has been resident in the North of England since 1984. She is a singer and percussionist, and is an admired and widely experienced performer of jazz, improvised music, blues and traditional song. Her first degree is in Philosophy and Psychology and her Masters degree is in Creative Writing. She has one teenage son.