

CREATING PARTNERSHIPS, MAKING LINKS, AND PROMOTING CHANGE



# Creating Partnerships, Making Links, and Promoting Change

Edited by Don Coffman & Lee Higgins

*Proceedings from 2006 Seminar of the Commission for Community Music Activity*



International Society for Music Education

## **Creating Partnerships, Making Links, and Promoting Change**

*Proceedings from the International Society for Music Education  
(ISME) 2006 Seminar of the Commission for Community Music  
Activity*

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# Introduction

The 2006 ISME Seminar of the Commission for Community Music Activity was held July 10-14, 2006 in partnership with the National Institute of Education, Singapore. The overall theme was “Creating Partnerships, Making Links, and Promoting Change.” Scholars from eleven nations presented fourteen papers guided by one of the following sub-themes; community music and areas of conflict, community music and formal education, community music and youth, and community music, funding and policy making.

This publication has gathered papers from the seminar and is sectioned into two parts. Part One contains essays that examine some of the fundamental concepts, paradoxes, and dilemmas that have surfaced over the years as community musicians have endeavored to define the field.

In Part One Lee Higgins challenges readers to re-examine the meaning of “community music” and his detailed presentation of the etymology of those words reveals some fascinating tensions. He notes that the word community connotes support for community members yet it also can be exclusive to outsiders. How can community musicians create environments that are consistently welcoming? He suggests that community musicians focus on developing the aspects found in the word hospitality.

Using a rich array of examples, Kari Veblen examines how informal and incidental learning differs from formal and intentional music learning. Learning by ear, learning by feel, and peer interactions are examples of informal learning. Kari challenges us to consider the question: Can techniques such as these be embraced by formal music educators?

Nur Intan Murtadza looks to find the “groove” within what she describes as “postmodern teaching practices.” Intan’s paper shares some preliminary findings from a doctoral study that explores how musical forms and content from one culture translate to another. Intan asks the question how is the essence of music conveyed through teaching and learning in other cultural settings?

Don Coffman’s paper considers the parallels between music education and community music. He argues that community musicians have more in common with music educators than they often realize. In his conclusion Don suggests that both approaches to music making have much to gain from meaningful collaboration.

Part Two contains reports from a variety of countries about specific projects in community music and overviews of community music making in specific locales.

Drawing from her musical memory, Emma Rodríguez Suárez considers the aural process of both formal and informal teaching and learning in the Canary Islands. Through participant-observation, Emma constructs her narrative with local “community musicians” and presents us with an insight into the transmission processes of traditional Canarian music.

Joan Pietersen recounts her personal journey of community music involvement and explains the partnership and responsibility of community music groups, community musicians and local governments, who by their joint efforts play a crucial role in sustaining the cultural life of communities in Perth, Western Australia. She views community music as a significant commodity in connecting community groups because of its intrinsic capacity to overcome barriers of language and prejudice through the common bond of music.

Singapore, the site of the seminar, may be a small country geographically speaking, but it has cultural roots that extend well beyond its borders. Chinese, Malay, and India cultures are quite visible. Sylvia Chong summarizes the different community music activities in Singapore, showing how these communities are brought together through music and also how music making allows peoples to acknowledge their differences.

Mari Shiobara asked Japanese university non-music majors to recount their personal musical histories, specifically focusing on the role of classroom music education and community music making in forming their musical identities. After entering university, some students found ways to continue making music, however the rest have become solitary music listeners. Noting that students with histories of community music involvement were more likely to continue music making, she concludes that there is a need for more community-initiated musical activities in order to foster continuous musical experiences for these students.

Community bands play a very important role in the Brazilian music education, because they are the only schools of music in hundreds of cities, providing instruction free of charge for thousands of people who cannot afford it. Joel Barbosa reports on a pedagogical project carried out in seven community bands based on collective instruction designed to improve learner motivation. The results include the re-opening of some bands’ schools of music, the revitalization of some inactive bands, and the creation of new bands.

Through two case studies Magali Kleber presents an analysis of music making in Brazilian NGO's. For Magali these sites are political and play a role in promoting social change. Under the auspices of Marcel Mauss's "Total Social Fact," Magali considers four dimensions of a music making experience in an attempt to provide an account of its social reality.

Dochy Lichtensztajn's work focuses on schools in Israel that have been divided by ethnic-cultural and national splits. In her paper Dochy advocates the live concert experience as a mechanism for racial integration. After presenting two examples Dochy concludes that the live concert has the power to bring about change in the school community and its immediate locale.

Also from Israel, Graciela Sandbank describes two projects using community music for the rehabilitation of youngsters at risk in Israel: one in collaboration with the Ministry of Education and the second in collaboration with the Ministry of Welfare. Both projects demonstrate the positive outcomes of the collaboration between policy makers and community musicians.

Tatsuko Takizawa's paper describes how certain technological developments in musical instrument manufacturing has enabled the senior-age generation to become involved in group music-making activity in Japan. Takizawa considers the motivation behind this and suggests that these actions could be considered as "outreach."

These papers reflect a growing confidence in the development of community music as a discipline and a site for discussion. Plenary sessions allowed for insightful exploration of the themes resulting in deeper understanding of the issues and subsequently greater impact for each members work. Towards the end of the meeting participants agreed that community music has made some significant steps towards a greater recognition within music education generally. This has been marked by the on-going development of the *International Journal of Community Music*.



## **Part I, Reflections and Essays**



## The Community in Community Music: Hospitality – Friendship

*Lee Higgins\**

*As a trait of Community Music, the term “community” is significant because it reinforces the attitude of its practitioners. The term has always been problematic, community’s warm and fluffy glow jarring with music’s virtuosic exclusivity. This has led to some practitioners resisting the term altogether. Is it time to abandon the term, its lack of clarity and diverse understandings ultimately rendering the prefix redundant? What does community mean for music-making within the compound Community Music? How does community manifest itself through Community Music? What joins the notion of community to that of music? Question such as these twist, spin and turn, engulfing those that seek a deeper understanding as to the identity of Community Music practices and more importantly an increased grasp of Community Music’s ability to bridge the unbridgeable.*

*I will argue that the time to lose “community” from Community Music has not yet arrived; the term remains a practical necessity in the quest to encourage and advocate active music-making. It therefore follows that Community Music needs a foundation on which to understand the prefix community. Though Jacques Derrida is not fond of the term community, his examinations of hospitality provides a foundation in which to consider the community within Community Music practices. Part one of this paper provides a site in which to think through the term community within the framework of deconstructive thinking, finally suggesting a theoretical position at which to accept the problematic prefix that haunts Community Music practice. Through interviews, observation, and questionnaires, part two presents a case study that describes a practical situation within the bounds of the theory.*

**KEY WORDS:** Community Music, Community, Etymology, Hospitality, Friendship

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## Part 1: The Community in Community Music

### Introduction

As a contentious term, “community” is both problematic and powerful. Any definition of the term community remains illusive, but its designation is still formidable. Historic expressions of community often ignite romantic echoes of loss and recovery. These sentiments, originating from the Greek *polis*<sup>1</sup>, have propelled the utopian vision of community as a radical alternative to the prevailing order, reflecting the modern release of the individual from the traditional ties of class, religion, and kinship. According to modern sociologists, the emancipation of the human spirit as an Enlightenment trajectory has championed the free-man but at the cost of increased disenchantment and alienation (Nisbet, 1962; Tönnies, 1963; Weber, 1978).<sup>2</sup> Orientating itself around these sentiments community arts—one of the key influences for Community Music—engaged in a Marxist critique that promoted a yearning for the romantic associations of an utopian community (Braden, 1978; Brook, 1988; Greater, 1986; Kelly, 1984; Sheldon, 1986). Contemporary Community Music must resist this ditch if it is to fulfill its potential as a social conscious practice.

In the classical normative conception of the society/community dilemma, community is understood as a substantial moral entity addressing the inherent values of tradition. This position is opposed to a conception of society seen as an increasingly alien and objective entity based on emaciated principles. Popular notions of community, such as those exposed by Ferdinand Tönnies (1963), collapsed under the weight of ideas presented in the late nineteenth and early twentieth century by a new breed of anthropological and sociological analysis. The prevailing notion of community was conceived in terms of a cultural ideal rather than a political ideal. Addressing the polarity between society and community Victor Turner’s (1969) work argues that community is often expressed in symbolic form rather than being exclusively an institutional arrangement. From the fluidity of *communitas*, a mode of belonging that is both symbolic and communicative, Turner uses performative examples of carnival, pilgrimages, rites of passage, and rituals to discuss moments of liminality.<sup>3</sup> Turner’s expositions of *communitas* as a kind-of anti-structure provide an account of community that is not rigid but fluid and open to change. As the foundation of community cohesiveness and within a paradox of rule-breaking within rule-keeping, public celebration and community performance finds a site in which to understand itself. Reflecting the established ideology of the community arts practitioner, Baz Kershaw’s *The Politics of Performance* (1992) draws upon Turner’s notion of

*communitas* relating it to radical performance and cultural intervention. From this perspective it is possible to find an understanding for the sign community in Community Music.

My own research has shown that the general use of the term community in Community Music is a ratification of its participatory ethos. Most noticeably, community has been used to designate the use of creative group work. These music-making collaborations between musicians and participants emphasize Community Music's involvement with groups of people. Efforts such as these strive to enable the development of active and creative participation in music. The consequence of community as a trait of Community Music brings to prominence an artistic communality that many commentators feel has been missing in contemporary European culture (Adams & Goldbard, 2001; Blake, 1997; Braden, 1978; Cole, 2000; Dickson, 1995; Finnegan, 1989; Small, 1996, 1998; Webster, 1997). Any calls for the complete removal of the prefix community would therefore erase an essential mark of distinction within its practice.

### **Etymology**

Community is etymologically untangled in several ways. In an analysis of the German word *Gemeinschaft* (community),<sup>4</sup> Kant (Caygill, 1995) makes a distinction in Latin between *communio*, an exclusive sharing space protected from the outside, and *commercium*, an expression of the processes of exchange and communication. Gerard Delanty (2003) begins with *communitas*, the Latin expression of belonging, irreducible to any social or political arrangement. William Corlett (1995, p.18) considers two different strands: firstly *Communis*,<sup>5</sup> as in “with oneness or unity,” favored by the communitarian theorists; and secondly, *communus*,<sup>6</sup> emphasizing the doing of one's duty,” with gifts or services.” Philip Alperson's (2002) of community articulates the most general form as a reference to a state of being held in common: Alperson advocates that both ontologically and structurally, therefore, community refers to a relation between things. In the field of anthropology the term is usefully isolated with three broad variants: (a) common interests between people, or (b) a common ecology and locality, or (c) a common social system or structure (Rapport & Overing, 2000).

Anthropological and sociological excavations of the notion reveal a variety of perspectives, charting the term's changing pattern of application and understanding. Recent anthropological reflections have considered the practice of community in the contemporary world (Amit & Rapport, 2002; Augé, 1995; Childs, 2003; Vila, 2005). These explorations emphasize “difference” as a guiding idea in tackling tensions found between fixed social and political relations within communal frames, and the considerable

pressures towards individuation and fragmentations. John Brown Childs' (2003) transcommunality is a casing point, attempting to move beyond community as an abstract principle emphasizing a task focused concept, experience based and action oriented. Through examples of indigenous North American peoples, transcommunality understands diversity as an essential part of the solution to the question of how to combine cooperation and pluralism. Under the Lyotardian (1988) pursuit of new modes and idioms through which to interact with the incommensurable, many contemporary expressions of community can be deemed postmodern.

Illustrative of the postmodern perspective turn also, Delanty (2003) suggests four categories in which one might reconsider community within the twenty-first century: collective identities,<sup>7</sup> contextual fellowship,<sup>8</sup> liminal communities<sup>9</sup> and virtual communities.<sup>10</sup> Vered Amit and Nigel Rapport (2002) expand on these notions to include fellowship and social belonging through modest daily practice. These include friends, neighbors, workmates and companions of leisure, parenting, schooling, political activities, and so forth. Although these communities are often partial and limited in time, they can transcend the original circumstances of their formation. When the term community is opened this way, the phrase community *without* unity seems an apt one. It is with this in mind that this essay begins its expansion into the community within Community Music through the Derridean notion of hospitality.

### **Community (Music) without Unity**

Throughout the work of Jacques Derrida there has been a reluctance to speak in terms of community.<sup>11</sup> Derrida noted that the notion of community as with oneness or unity evokes a fortress wall surrounding a city and the refusal of any reception with strangers or foreigners. The communality at the heart of community provides internal contradictions for Derrida. The very concept of the "common" (*commun*) and the "as-one" (*comme-un*) in community lies behind Derrida's unwillingness to speak in terms of community. Derrida's (1995, p.355) position on the term community appears clear enough when he stated, "I don't much like the word community," understanding it as "a harmonious group, consensus, and fundamental agreement beneath the phenomena of discord or war." One can place Derrida's concerns within the perspective of Western European history. This history understands a progression from the Enlightenment to fascism as the ultimate end to modernity. Although thinkers such as Jürgen Habermas<sup>12</sup> dispute the end of modernity, Derrida understands the tragedies of World War II as being the results of a normative approach to *communitas*.<sup>13</sup>

Although Derrida does not embrace the word community, he is nevertheless concerned with its implications; his work on asylum seekers and refugees deals with the themes of displaced peoples and their treatment as strangers in new lands (Derrida, 2000, 2001). These works come face to face with the issues of community as understood by contemporary anthropologists and sociologists such as Amit and Rapport (2000), Delanty (2003), and Alpers (2002). Accounts such as these reside in an understanding of the postmodern, where postmodern societies are characterized by weakening ties with community, nation, and occupation, and where individuals become increasingly isolated from the large structures which used to bind them.

If Community Music is in search of democratic spaces in which to practice, then the self-protected closure etymologically inherent within its concept works against the practitioners' quest. Although the community musician may focus on a particular community, whether based on place, institution, interest, age or gender group, community as a signatory does not mark its democratic pursuit. A consideration of the term hospitality allows us better to situate the issue of the community in Community Music.

Unlike the word community, with its emphasis on the defense and the unified, Derrida's explorations of the borders and limits of the term hospitality resonates with my understanding of Community Music as a pursuit of a socially conscious music-making experiences. Etymologically derived from the Latin *hospes* (formed from *hostis*), which means both "guest" and paradoxically "enemy" or "hostile," the paradox between the conditional and the unconditional is not staged in order to paralyze discourse and action but rather to enable it.<sup>14</sup> As a term, hospitality reveals the transgressive nature of crossing the threshold while reminding us that any conditional hospitality takes place in the shadow an impossible ideal. In this way, when a music leader welcomes a new participant into a group they do so with questions: What is your name? What instrument do you play? Have you done this before? What are your expectations? Can you make it every week? There is usually an understanding that that person being hosted will get involved with the music activities on offer. Although questions such as these are very human, they are examples of conditional hospitality; an interrogation of the new arrival. This cannot be avoided because when you welcome another you do not surrender your property, your identity, or your mastery, the parameters (hostilities) inherent within your welcome (hosting) make your welcome possible.

The tension built into hospitality – how can I create an open accessible music-making space without completely surrendering all my equipment – is not negative but a condition of its possibility. I believe that Community

Music is a movement towards a rapport with the Other, opening an experience that is both unexpected and unpredictable. The expectation of the creative music-making journey invites an experience of the unforeseeable, a venture towards the unconditional. Community Music like the notion of hospitality starts to happen when one pushes against the limits and thresholds; good practice really takes place when “we” experience the paralysis of *the impossible*.

Community Music’s hospitality is then a welcome to the participant while always remaining master of the workshop or teaching space. This is true also of communities who must welcome strangers to their shores whilst retaining distinctive identity. The paralysis is therefore openness with limits, an embracing welcome that resists self-closing unity within a structure that demands it. Under this scrutiny, a deconstructive vision of hospitality allows us access to an alternative operation of the word community in Community Music. Community thus becomes a preparation for the incoming of the other, generating a porous, permeable, open-ended affirmation of and for the other. As a preparation for the unexpected *arrivant* - potential participants who arrive unknown and therefore demand hospitality - Community Music is not an invader, occupier, or colonizer.

Community Music practices become a form of hospitality, a democratic musical practice promoting equality and access beyond any preconceived limited horizons of significance. The implication of the sign of a hospitable community within Community Music is a structure of the musical future to come, a refusal of any interpretation of community that privileges “gathering” over “dissociation.” The notion of unconditional hospitality provides touchstones through which openness, diversity, freedom and tolerance flows reflecting Community Music’s use of the term community; each element vibrating together in a commitment of access and equality of opportunity. As a force of the future, the signature community is a force of disruption and dissension as well as a force of integration and consensus.

As practice, Community Music has always understood creativity as an essential component in realizing human potential and thus enabling a greater participation in society as a whole. Article 27 of the *Universal Declaration of Human Rights* (Nations, 1948) states that, “Everyone has the right freely to participate in the cultural life of the community, to enjoy the Arts and to share in scientific advancement and its benefits.” These ideals of empowerment and access are understood as a move towards better citizenship. Within the UK’s equal opportunities legislation, equality is seen as a key to creating a society that works and in which everyone has a stake (Commission, 2005). Embedding music-making within these notions

connects Community Music with human behavior, cementing and advocating the general idea of music as an intrinsic part of human life.

Part One of this paper has problemized the sign community in Community Music. A position that finds the term community an impasse would edge towards the reduction of the prefix community altogether. This may yet come, but as a political maneuver, community must reside as a prefix to Community Music, a flickering entity both essential and unessential. This provisional acceptance must understand that community is in a continue state of deconstruction, a “community-to-come” or indeed a “community *without* unity.” As practice, Community Music requires the term community to level its fortress and weaken its defense against the oncoming Other. Weakness, however, demands strength, and strength is able to pursue the maintenance of integrity while welcoming the stranger from the foreign land. Community Music practice must move in and between the impossible condition of unity and dislocation. The community in Community Music is a community-to-come’ beckoning generosity to be washed upon the shoreline, and calling for a gift of a community *without* unity: community, hospitality, and welcome to the Other.

## **Part 2: The Peterborough<sup>15</sup> Community Samba Band**

The second part of this paper attempts to reflect some of the sentiments above through a practical example. Much of the material used for the section below is the result of a weekend “reunion,” organized in conjunction with the current incarnation of the Peterborough Community Samba Band (PCSB). Constructed as a chance to meet old friends and enjoy a weekend of drumming, the reunion began arrangements six months before the designated meeting on 29th May 2004 in Peterborough. In order to avoid “stepping on toes,” planning for the day included pre-meetings with the current band. Open discussion and testimonies included the input of around 18 informants. The reunion enabled a retrospective of reflections spanning the band’s twelve years of operation, and offered an opportunity to probe motivations and experiences from those who have shaped the PCSB. Participants’ backgrounds were typically wide and echoed the historic diversity of the PCSB. Their occupations included administration officer, teacher’s assistant, peripatetic drum teacher, chartered building surveyor, students, teacher, BBC radio program maker, rural environmental worker, civil servant, musician, and those who were currently out of work.

### **Aunty**

When the Bahianas arrived in Rio as part of the migration following the end of slavery, their relationship with the African continent was immediately

re-established. The “daughters-of-saints,” the women of Bahia who had set up the *candomblé* temples, sold sweets in the daytime and at night sponsored *candomblé* sessions and samba parties. These women knew the religion and had “samba in the foot”; they were addressed respectfully as “aunts” (Guillermoprieto, 1991, p. 52). In the colloquial sense, the identity of the PCSB, an amateur performing group constituted in 1993 and still running today, is permeated by a practical expression of the “aunty.” This feature grew from the amalgamation of the PCSB, which was adult-orientated, and the Samba Sizzlers (a junior off-shoot of the PCSB). This illustration reveals the creation of the aunties system and explores the social effect it had on the Davies and Kenny families.

The initial “kids” samba band workshops of 1995 generated enthusiasm from both the participants and their parents. During the first term of workshops, the musical leadership shifted from both Fiona and Veronica to just Fiona. Throughout this process of change, parents became aware that for all Fiona’s enthusiasm she was finding the group difficult. With limited teaching experience, Fiona became a little anxious and began to ask parents if they would be willing to lend a hand. Wendy Davies and Lin Kenny offered to help. Both had teaching experience; Wendy was a qualified primary school teacher and Lin worked within classrooms as a learning support assistant. As the Samba Sizzlers grew both in numbers and in terms of a performing band, a couple of other “mums” also began helping out in managing them. As Wendy confirms, it was

in a proper sense of managing the band, you know, organizing it, being secretary and treasurer and sorting out the gigs and organizing the coaches and this sort of thing, because it really did grow into a successful junior band. And we got invited all over the place.

Wendy and Lin’s initial involvement reflect the many relationships parents have with their offspring’s out-of-school activities; support for their own child plus the occasional taxi run for others. Because Wendy and Lin attended the Samba Sizzlers’ rehearsals, they began to absorb the skills required in the playing of certain instruments. In turn they formed a “sticking-plaster-attitude” of playing anything that was needed in times of low attendance: “Lin or I would jump in, you know, just to keep it going.” From this perspective, the amalgamation of the Samba Sizzlers and the adult band can be understood as organically grown through necessity.

As a mother of two daughters involved initially with the Samba Sizzlers and later with the PCSB, Wendy’s reflection over the impact the band has had on her family is dramatic. Wendy noted that,

Our two girls have met and experienced a much broader diversity of people than they might otherwise. They have good interpersonal skills, are not quick to judge, and are very worldly wise. Of course, it is not possible to quantify what, if any of that is a direct consequence, but my opinion is that it will have had an impact.

Wendy's children Catrin and Meryl began playing with the Samba Sizzlers aged 8 and 10. Now 20 and currently studying at University, Catrin states "It was a social thing from quite early on and I gained lots of friends, then my parents got involved in the organization and families started socializing out of the group." As a hobby to begin with, Samba for Catrin was a distraction from school but soon became "something which allowed me to express myself." She noted that

The people that I played with became my family and as a consequence of samba I visited places and got involved with activities that I would never have been a part in otherwise.

For Catrin, Samba ignited her interest in other cultures and was an influential factor in her decision to study Social Anthropology. Although Catrin came to know samba on British soil, samba was always being contextualized in terms of the Brazilian. This fascinated Catrin to the extent that it cultivated a desire to study people and culture. As her contemporary in the Samba Sizzlers, Nicole is also at university, and states that "We always refer to it [the PCSB] as our extended family and I still feel that way." Nicole understands the band as paramount to her history and reflects on her adolescent years: "I've grown up with the PCSB. Some of us went through those troublesome teenage years [while we were with the] PCSB."

With a group of twenty or so performers, the parents became aware of the manner in which the children were speaking to the adults. Reminiscent of her own mother, Wendy remembers thinking, "We really shouldn't be allowing them to speak to other adults like that." On the other hand, Wendy supported the development of the children's individual and collective voices encouraged through an activity that gave ownership and responsibility. She recollects an alternative position to her initial reaction, stating, "Yeah, you've got a point of view and it's valid and you've got a right to say what you think and I'm pleased and proud that you are actually standing up for yourselves." The young participants of the Samba Sizzlers were encouraged to develop their voice, but this was not without its difficulties. Creating tensions between some children and some adults, the positive nature of this action was not initially understood by all involved. Wendy states,

I wanted the girls to be seen as individuals standing up for their own [...] if they've done the wrong thing, fine, you tell them, they are out of line, you know, they're out of order [...] Don't come to me as a parent expecting me to shut them up, because actually they have got a valid point of view.

Nurturing the voice of the participants had a profound effect on Hajar Javaheri. Hajar joined the Samba Sizzlers after performing in her school's samba band, a group formed because of the music workshops I had completed while Music Animateur<sup>16</sup> for Peterborough. Of Iranian descent, Hajar highlights that performing never seemed particularly "in-sync" with her father's beliefs:

Going to samba meant I was able to do something which he approved of, while I was also able to socialize and incorporate other less-conforming aspects of my personality, e.g. dancing, wearing bright clothes for carnival.

Hajar pinpoints the PCSB as "the first group of adults that I had ever been told to address by their first names!"

Responding to the moments of tension between the children and the adults, both Wendy and Lin recognized the need to "look after each other" and cultivate communication channels. Through a network of inter- and intra-support, the Samba Sizzlers developed a cross-parenting textuality that allowed the children decision-making abilities within a responsible, creative and functional structure. Through an extended community responsibility, the adults became known as "aunties." In a metaphoric sense, the Peterborian women had samba in their feet and thus allowed the party to continue in full-swing.

For the Davies family, samba was something "we could enjoy as a family." David Davies remarked that his main motivation for involvement with the PCSB "was a desire to have shared experiences with my family." David had considered a career in music after early exposure to singing in the Welsh eisteddfods,<sup>17</sup> and later achieving Grade 8 at trumpet and Grade 3 at piano. His anxiousness as regards performing initially prevented him from joining the PCSB, but as the rest of his family became increasingly committed, he decided to overcome his "fear," finally deciding to participate in 1998. Wendy explains the dilemma David was faced with:

Samba was sort of ruling the lives of those core few families and certainly was dictating what we did half of the summer-time. [...] the kids were saying "Well no, we're not going on holiday then, because we got Drum Camp."<sup>18</sup>

From the Kenny family, Nicole attributes samba as part of the reason she has “a great relationship with my parents as we do this as a family.” Both the Davies and the Kenny families recognized that to ensure the notion of hospitality the PCSB needed continued nurturing: “We have responsibilities to this community band and this is what we have to do for it and unfortunately this is gonna’ have to be considered within our family life.”

Samba family outings such as the annual Drum Camp embraced a wide variety of experiences and colored the nature of parenting for both the Davies and the Kenny families. Wendy explained that “I think it made us confident as parents to let go of the children.” Wendy cites an example of this, involving Catrin’s first attendance at the Glastonbury Festival:

She [Catrin] went with a group of friends and one particular man was virtually neurotic [with worry] and thinking, you know, “how can you [Wendy] be so cool?” and I thought, “Well, actually ... I’m quite happy that she knows where she is and she knows she’s safe and she knows how to be safe around those people and at least we can explore the issues and laugh about it together.”

The Davies and the Kenny families are still current members of the PCSB, although the children are occasional participants, performing when they can and attending during vacation time. Wendy commented on the positive effect the band has had on their lives: “The PCSB led us as a family along a certain path which has greatly influenced our children’s lives.”

### **Friendships**

For a number of participants the band was initially seen as a way to build new friendship networks. Amy joined the band in 2002 soon after moving into the area for work. She was looking for ways of social involvement. Miriam had also moved into Peterborough for employment, and was struggling to find new friends: as she explained it,

I’d moved to Peterborough, picked up a teaching job and knew nobody here and I’ve been here two years and this was one of the ways of trying to make friends in Peterborough. So that pretty much these people are my friends in Peterborough.

As well as the creation of new friends, the PCSB has also aided deeper relationships between old acquaintances; Wendy notes, “I have gained a whole new friendship group,” but makes particular reference to the growth of her friendship with Fiona, another regular member of the band. Lin also states that one of her main motivations for attendance is “Being with friends, odd and new.”

Lynn suggests that friendships occurred in ways that she had not experienced before. Nicole also points towards these relationships, stating:

It's a relationship that [is] hard to define as the only connection really is samba and this is the only time I see them. I don't think I would find a relationship like that in any other situation.

As a band that regularly performs in a variety of quite diverse settings, its ability to engage with new experiences is paramount. This may account for informants suggesting that their time with the PCSB has opened new social doors. Bob states that "All in all I am glad I joined, it has opened up a whole new outlook on life." From Bob's perspective, the band operates quite differently from his normal working day. He notes, "I work in a formal structured atmosphere where there isn't much "fun" or social interaction between staff." In instances such as these, the band becomes an alternative to other social duties and a chance to relax and enjoy people socially.

Other friendships have aided significant changes of life style. As a professional musician, Martin joined the group around six-months after its inception, and left after the band's performance at the Notting Hill Carnival in 1996. Unlike the majority of the PCSB's participants, Martin had a formal music education, having studied percussion at the Royal College of Music in London. Martin originally joined the PCSB because he wanted to do more playing and wanted to broaden his background in world music. Having joined, he recognized the band's value in expanding his network of friends, and in turn made some lasting friendships that continue today. It is through his meeting with Nick Penny, a musician and instrument builder living in Oundle, that Martin began the process of changing jobs. The shift from record producer to workshop leader and teacher has its roots within this friendship:

Samba band also gave me the opportunity to do workshops with adults, which I hadn't done much before 'cause you [the bands leader] were away for a couple of weeks, maybe three weeks, and I did a couple of them.

His musical relationship with Derek, another ex-band member, has also flourished, resulting in a number of music collaborations. During our interview, Martin finally reflected, "So, you know, socially it did make a difference as well as musically."

### **Peterborough 'Community without Unity' Samba Band**

From an identity that declares, *Hello, and your name is ..., Please join in, You are most welcome*, the PCSB works towards a rapport with the Other,

opening networks, friendships, associations, and performing experiences that lie in a future that is both unexpected and unpredictable. As a practice Community Music resides within the dissociated community, a movement that resists the Hegelian dialectic that collapses difference into identity and moves beyond the Heideggerian interpretation that privileges gathering over dissociation, therefore leaving no room for the Other. Fractures of this kind insist on making space for the other, a position that works towards that which is democratic. As an identity that values difference, Community Music must understand the underlying danger of seeing communities as unified wholes rather than loci of debate and division. This argument revolves around identity and the politics of difference noted by authors such as Jonathan Rutherford (1990).

I have stated that the time has not arrived for the rejection of the prefix community in Community Music. The term community remains a practical necessity in the quest to overthrow logocentric notions of active music-making. As a deepening of this commitment and as a further elaboration to the instance that musical-doing operates within a deconstructive community, I have found Jean-Luc Nancy's (2000) notion of "being singular plural" most helpful. As a phrase, being singular plural is a single gesture that can be considered without punctuation and without sequence; in other words, it can be swapped around to read "singular plural being" or "plural singular being." In this way, being singular plural is understood as having a continuous-discontinuous mark tracing through the entire ontological domain, as an idea being singular plural forces one to face questions pertaining to how we speak of a "we" or of plurality, without transforming this "we" into an exclusive identity. Because being singular plural means that the essence of Being is co-essence, Being is not therefore "being" unless it is "being-with." One might say that "I" is not prior to "we" and that the "with" should be considered as constituting any being. This therefore locates the "we" at the heart of being itself. From this perspective one might rethink the Cartesian *cogito* to read *cogito ergo cum*: I think therefore I am with.

As an idea that operates in the same way as collective power (power is neither exterior to the members of the collective nor interior to each one of them, but rather consists of the collectivity), the PCSB encourages its participants to behave in a manner to being singular plural. From this perspective, "being-with" is not a comfortable enclosure in a pre-existing group, but a mutual abandonment and exposure to each other. This shift allows one to preserve the "I" and its freedoms in a mode of community *without* community. Being singular plural understands "with" as a constitution of being's condition rather than an addition.<sup>19</sup> The notion of "with" is a sharing of time and space. The question of being and the meaning

of being becomes the question of being-with and being-together. Being cannot *be* anything but being-with-one-another, circulating in the *with* and as the *with* in a co-existence of circulation. Nancy floats being-with-one-another within Nietzsche's eternal return, a circulating passage of history and future that moves in all directions.<sup>20</sup>

The introduction of this paper highlighted contemporary anthropological notions of community, such as contextual fellowship, liminal communities, collective identities and democratic individuality. All of these categories emphasize difference as a guiding idea in wrestling tensions between social and political relations within communal frames. As a manifestation of Community Music, the PCSB operates within these postmodern visions of community, and as such welcomes difference and individuality recast in plurality.

Although the aunty network has acted as unification, it has not erected unnecessary fortress walls. The PCSB's support system has operated within the notion of a community without unity, a democratic musical activity that has reduced the status of gathering in order to advocate openness. The band sees the reduction of unity as strength from both the inside and the outside. The PCSB prides itself on its integrity and crafted support systems, but continues to maintain an ability to welcome new participants so as to ensure a "we" experience through the paralysis of *the impossible*.

Through its transgressive condition, the PCSB welcomes new participants into its folds without formal invitation. Part of the band's success lies in its ability to work through the aporia of the hospitality paradox. Although not always easy, the band appears to advocate a sense of belonging for those who participate. It is this welcoming, this sense of community, that has fertilized a network of friendships that have their seeds embedded within the band's identity. Through its social hospitality, the PCSB reciprocally reinforces its identity. This motion is not restricted to normative understandings of community but rather is embedded within a deconstructive vision of hospitality. As an identifiable condition the PCSB is constantly preparing itself for the arrival of new participants; it is porous, permeable and open-ended. Just as the first participants were welcomed in 1993 with a greeting such as "*Hello, and your name is ... please join in, you are most welcome,*" the PCSB's future has remained open ever since.

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## Notes

- <sup>1</sup> The Greek *polis* did not separate the social from the political. Politics was not confined to the state but conducted in everyday life in self-government by citizens. The result was a reduction of the alienation between politics and the people which Marx claimed was the achievement of capitalism.
- <sup>2</sup> Delanty pinpoints the main drive of the discourse noting ‘the decline of the institutions of the Middle Ages, the break-up of the guilds and corporations, the commercialisation of agriculture that came with the emergence of capitalism and the decline in the autonomy of the cities following the rise of the modern state led to the disenchantment with community’ Delanty, Gerard. (2003). *Community*. London: Routledge. p.15.
- <sup>3</sup> Developed from the ideas of Arnold Van Gennep (Van Gennep, Arnold. (1960). *The Rites of Passage* (Caffee, Trans.). Chicago: University of Chicago Press.), liminal entities are described by Turner ‘as neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial’ (Turner, 1969, p.81). Susan Broadhurst has presented a recent exposition of liminal performance: Broadhurst, Susan. (1999). *Liminal Acts; A Critical Overview of Contemporary Performance and Theory*. London: Cassell.
- <sup>4</sup> *Gemeinschaft* is often understood alongside the word *Gesellschaft*, meaning society. As an advocate of traditional cultural values, Ferdinand Tönnies work, *Community and Society*, originally published in Germany in 1887, explores these terms concluding that with modernity society replaces community as the primary focus for social relations.
- <sup>5</sup> *Com + munis*. Common + Defence.
- <sup>6</sup> *Com + munnus*. Having common duties or functions. Doing one’s duty to the whole, mutual service.
- <sup>7</sup> You might think of those ten minutes or so dropping the children off or picking them up from school, or those hours spent with work colleagues in your office.
- <sup>8</sup> Times of emergency can ignite a sense of contextual fellowship, the death of Princess Diane, 9/11 for instance. Also reflect on waiting for the train or plane, at times of delay or cancellation people begin to talk and bond together.
- <sup>9</sup> Liminal in a sense of transitional, those “in-between” spaces that have importance in people’s lives for example your morning coffee in Starbuck, the train journey to and from work, or the gym every Saturday morning. These moments have a consciousness of communality.
- <sup>10</sup> Most often associated with technologically mediated communities such as chat rooms, one might even think off the “ebay” community.
- <sup>11</sup> Although Derrida has not spent extended time engaged with the term community particular references can be found in the following texts Derrida. (1995). *Points...Interviews, 1974-1994*. California: Stanford University Press, Derrida, Jacques. (1997). *Politics of Friendship* (Collins, Trans.). London: Verso, Derrida, Jacques and John D. Caputo. (1997). *Deconstruction in a Nutshell: A Conversation with Jacques Derrida*. New York: Fordham University Press, Derrida, Jacques and Maurizio Ferraris. (2001). *A Taste for the Secret*. Cambridge: Polity Press. John

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- Caputo's response to a roundtable discussion with Derrida in 1994 provides an excellent overview: Caputo, John (1997). *Community Without Community*. In Caputo (Ed.), *Deconstruction in a Nutshell: A Conversation with Jacques Derrida* (pp. 106-124). New York: Fordham University Press.
- <sup>12</sup> See Habermas, Jürgen. (1993). *Modernity - An Incomplete Project*. In Docherty (Ed.), *Postmodernism: A Reader* (pp. 98-109). Harlow: Harvester Wheatsheaf.
- <sup>13</sup> In *The Ritual Process*, Victor Turner isolates three approaches to *communitas*: Existential or spontaneous, normative and ideological (p. 120).
- <sup>14</sup> Kristeva's *Strangers to Ourselves* offers a further insight in the notion of hospitality, cosmopolitanism, strangers and foreigners. Pertinent here is her chapter that tracks some of these ideas through Kant, Rousseau, Herder and Freud: Kristeva, Julia. (1991). *Strangers to Ourselves*. New York: Columbia University Press.
- <sup>15</sup> Peterborough is a small City of around 156,000 people. Situated in the county of Cambridgeshire Peterborough is around 70 miles north of London.
- <sup>16</sup> The "Arts" Animateur became popular throughout 1980/90s Britain. The posts began to dwindle in the late 1990s. It was The Council of Europe's response to its own directives within the Universal Declaration of Human Rights, implementing the creation of the 'socio-cultural animateur', described by Sue Braden as "part priest, part artist, who breathes life into a community." [Braden, Sue. (1978). *Artist and People*. London: Routledge. p. 178.]
- <sup>17</sup> Annual festival in Wales in which competitions are held in music, poetry, drama, and fine arts.
- <sup>18</sup> An annual three-day workshop event that is a celebration of percussion, dance and culture from around the world. July 2004 saw the event in its ninth year, and it brought together a multitude of artists and musicians teaching everything from Bodhran to Bata, and Djembe and Didgeridoo. Inspired by Mickey Hart's book *Drumming at the Edge of Magic*, Drum Camp was founded by Gary Newland, a percussionist, teacher and founding director of Karamba World Music and Dance. Together with a group of friends, he staged the first Drum Camp in the summer of 1996 ([www.musicworldwide.org](http://www.musicworldwide.org)).
- <sup>19</sup> In Latin, the word *singuli* already designates the plural, because it designates the "one" as belonging to "one by one." Paradoxically the singular is each one and also with and among all others. Heidegger formulation of *Dasein* (there-being) also reflects this idea.
- <sup>20</sup> The "eternal return" is an idea that affirms meaning as the repetition of the instant and sets out to convey a sense of the infinite depth of the world. As dialectical thought, every moment of experience is defined as a meeting of past and future. See: Kristeva, Julia. (1991). *Strangers to Ourselves*. New York: Columbia University Press, Nietzsche, Friedrich. (1969). *Thus Spoke Zarathustra* (Hollingdale, Trans.). Harmondsworth: Penguin Books. Pp. 176-180.

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## Community Music and Ways of Learning

*Kari K. Veblen\**

*As definitions of music education broaden to include music learning for broader contexts and wider variety of people, it's important to examine some of the ways in which music learning occurs. Much of the world's music is passed on informally as documented in many ethnomusicological or popular music studies. And yet, as Cope (2002) notes, until very recently much research in the field of music education has been grounded in the customary formal education structure with little reflection upon the limitations, assumptions and implications of this cultural domain. How is informal/incidental music learning different from formal and intentional music learning? How do such factors as saturated musical environment, and stages of development access figure in? What do musicians mean when they say they are self-taught, learned by ear, or learned by feel? How is formal instruction adapted to community context? And what about coaching, tutoring, apprenticing, peer interaction, and group dynamics? This study draws upon past and current studies to explore differences in incidental and intentional music learning.*

KEY WORDS: Informal Learning, Incidental Learning, Community Music, Saturated Musical Environment

Those of us engaged in community music often bump up against the assumption that **real** music learning -- music learning that counts -- takes place in studios and classrooms with specially trained teachers. However, we know that music teaching and learning happens outside the box.

I will begin with a community music story:

The other day entering Costco,<sup>1</sup> I was greeted by a persistent though ragged versions of Heart and Soul.<sup>2</sup> Some of you may recognize this as

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the bottom half of a tune, which has been taught and learned by ear by generations of children. Indeed there was a young girl maybe 8 or 9 years old intently plugging this out. So I sat down and added the upper part, adjusting tempo for the hard bits. We then tried out the “Sonic Strings,” “Tim and Lassie,” and “Reggae Jive” options for variety in timbre. After 20 times through, my shopping cart and I pushed off, but my friend continued to cycle through the tune.

Sometime later it occurred to me that I maybe should have grilled my collaborator as to where she learned the tune, whether she could read music notation etc., but we hardly spoke and that would have been beside the point. Yes, I know. Some of you might not agree that this constitutes community music – but I think it does in a North American context. There is much learning implied here and even though our partnership was brief, there were many factors at play. Factors included: tacit knowledge, active music making, student responsible for her own learning, intergenerational participation, underlying negotiations between expertise vs. social well-being, learning by ear, incidental encounters, coaching and the informal context of Aisle 2.

In this paper I consider these components when contrasting community music teaching and learning with more structured instruction: formal /informal learning, saturated environment, stages of development, varieties of learning, and one-on-one contrasted with collective instruction.

### **Formal and Informal Music Learning**

Sometimes varieties of music learning are grouped into the convenient categories of formal and informal, echoed in the vernacular in some places as community and school music. These labels imply a whole range of pedagogical/andragogical practices, and a variety of perspectives concerning them.

Formal and informal music learning may be paired as polarized constructs, as Finnegan (1989) finds in the English town of Milton Keynes. She notes that the formal, sequential music method based on notated music is “self-evidently *the* form of music learning” to those participating in this system (p. 136). In contrast, the informal music learning is:

The mode of self-taught” “on the job” learning, which functions without any necessary reliance on written music or acquaintance with the classical music canons. Its most striking manifestation is among the many young musicians who, with little or no formal tuition, teach themselves to perform . . . playing with their peers. (p. 136)

Green (2002) conceives of formal and informal learning as “extremes existing at two ends of a single pole” (p. 6). She defines informal learning as

a variety of approaches to acquiring musical skills and knowledge outside formal educational settings . . . . I will in general terms refer to informal music learning as a set of “practices,” rather than “methods.” Informal music learning practices may be both conscious and unconscious. They include encountering unsought learning experiences through enculturation in the musical environment; learning through interaction with others such as peers, family members, or other musicians who are not acting as teachers in formal capacities; and developing independent learning methods through self-teaching techniques (2002, p. 16).

Green’s recent writings (2006) identify five main characteristics of informal learning practices as (1) using student-centered repertoire, (2) copying by ear, (3) teaching takes place in groups, (4) unstructured mastering of techniques and music, and (5) integrating of all knowledge with emphasis on creativity.<sup>3</sup>

Szego (2002) agrees that music transmission doesn’t always come neatly compartmentalized. Nor, she suggests, are the terms “formal” and “informal” value-free. In reality, intentional and incidental music learning systems<sup>4</sup> may be porous, fluid and combined. For instance, according to Pecore (2000), Japanese traditional music formerly passed on through the *iemoto* system of master to disciple is now conveyed in-group context through notation as well as oral means. Feintuch (1995) indicates that both modalities are combined in learning the Northumberland small pipes. Cope (2002) interviewed Scottish session players who also learned officially and unofficially.

### **Saturated Musical Environment**

The role of music saturation in transmission is very significant, but has until now been mostly assumed. Recent studies of the diversity of music making in given localities are appearing, many inspired by Finnegan’s seminal work (1989).

The one constant thread through informal learning is the musical community – visible or implied. Irish traditional tin whistlers, Norwegian fiddlers, amateur piano players, adolescents in garage bands, Yugoslavian balladeers, jazzers, not to mention choristers, members of polka bands, New Horizons members, and Inuit singers work within musical communities.

It is well documented that children born into rich musical environments pick up their music easily. Copious research, old and new, documents on children’s musical practices and transmission on playgrounds and so forth.<sup>5</sup>

In his study of jazz and improvisation, Berliner (1995) notes that his collaborators, accomplished jazz musicians, describe their early learning as a “process of osmosis” (p. 22). Family music making played a major role, likewise “the larger community, hymnody at church services, marches at football games, and soul music at social dances . . . concerts in performance halls and informal presentations at parts and at parades” (p. 23).

In the world of young people becoming popular musicians, the social context is all encompassing. There is a steep learning curve as players immerse themselves in the music, spend hours in their private spaces, or with a few friends endlessly fooling around.

Bluegrass and folk/traditional musicians undergo similar training, listening and “wood shedding” (Rosenberg, 1995). Festivals and concerts are popular nodes for meeting and exchanging ideas, for jamming around the campsites. Neff (1996) writes of other saturated community venues:

the well-known Arks and Caffè Lena’s of the world, or they may be the coffeehouses in the church basements, the living room setting of house concerts, or the small rented rooms that host concerts twice a year. And the folk singer typically plays the acoustic guitar, but not always. And the folk singer may perform music from days gone by, written by someone long dead, or the folk singer may write his or her own music, and it may be old-time folk or rock or blues or bluegrass or any number of other traditional or contemporary musical styles.

As a former “High Hog,” I remember spending countless hours at the Wild Hog in the Woods Coffeehouse in Madison, Wisconsin being part of the scene – pouring coffee, emceeing, setting up and taking down, performing but always listening, learning.

### **Stages of Development**

What are stages of development typically found in informal transmission? Lord’s seminal work with Yugoslavian ballad singers (1960) traced three predictable stages moving from novice to master. In Yugoslavian epics tradition as in many other singing traditions, the singer uses formulaic devices to recreate the song anew. During the first phase, the singer immerses himself<sup>6</sup> in the context, listening, learning the stories, absorbing poetic themes, and memorizing songs. In the second imitative stage, the singer begins to sing, either solo or while learning an instrumental accompaniment. He practices, perhaps under the guidance of a teacher. This stage is difficult since the novice singer must frame his song within the limits of a set rhythmic pattern. The third phase marks the beginner’s initiation into singing for others. The audience – a community of those who know this tradition – is

important now to help the young singer mature by demanding ornamentation, expansion and expression within the constraints of the tradition.

In his examination of rock musicians, Lilliestam (1996) draws parallels in stages of development with the Serbian and Croatian epic singers:

Even if the learning of rock musicians of today takes place under other and different circumstances Lord's basic model is still valid. An important reservation is, however, that the three stages rarely follow in line but more or less coincide or follow each other cyclically. A musician learns new things and develops his craft his whole life through and picks up ideas and influences from other singers. (pp. 205-206)

Clawson (1999) discusses the pedagogy by which rock musicians acquire skills and become band members, echoing Lord:

First [Bennett] found that rock band participation originates in adolescence, often in early adolescence. Second, that rock musicians are primarily self-taught. While many rock musicians have taken lessons, two other means of learning are more important: the skill of what Bennett calls "getting a song from a record," i.e. learning to copy recorded music by ear, and the collective learning experience of playing in a band. Third, because rock music is not a soloist's medium, an aspiring musician can make only limited progress as an isolated individual. Sooner or later they music have access to a group. (p. 104)

Similar patterns have been noted in Balinese music (Tenzer, 1991).<sup>7</sup> On a personal note, I have recently begun going to Wednesday night Irish music sessions in Ontario, Canada, where the same three stages can be seen occurring simultaneously. As musicians sit in a circle, several expert players take on the burden of soliciting and shoring up limping tunes. Expert players distinguish themselves by their playing ability and their extensive knowledge of tunes.<sup>8</sup> Middling or beginning players join in when they can, as they can. Typically they may offer up a tune and set the tempo, but modestly and only occasionally. The beginners -- aspiring players -- come along to listen, perhaps record and to request tunes.

### **Being Self Taught, Learning By Ear, Learning by Notation, Learning by Feel**

One interesting aspects of *some* genres found in the community is that they are not "taught." Musical practices in evolving popular music genres, in rock, jazz and some traditions such as Appalachian fiddling and Bulgarian pipe playing among them often slip into the misty area of transmission. Musicians may simply say with a shrug that they are self-taught or that they

learn by ear. There is a world of tacit knowledge, embodied in that shrug!<sup>9</sup> The synthesis of feeling, doing and knowing in context – that rich fusion of visual, aural and kinesthetic modalities – combines mental and physical processes, many of which are not easily explained.

The processes of being self-taught, learning by ear or learning by feel may draw upon multiple mediums such as recordings, videos, Internet, computer programs, notated music, and symbol systems (tablature, chord charts etc.).

The musicians may make somewhat curious distinctions about how they learned that are not apparent. Goertzen (1997) illustrates this as he interviewed Norwegian fiddlers:

Young fiddler Ståle Paulsen described himself as initially “self-taught,” while older Bjørn Odde said that “no one” taught him. In both cases, the verbal formulation reflects the fact that in the traditional way of learning fiddle, there are no formal lessons, but rather unsystematic observation and imitation, and rote learning of repertoire. Odde’s way of saying this is particularly old-fashioned in its modesty. He did not have a teacher, but claimed no role for himself in the learning process either. (pp. 61-62)

Irish-American traditional fiddler Liz Carroll describes how she learned tunes at Chicago sessions in her early teens:

Basically what you did was you just heard the tunes go by and you’d try to put your fingers on them, you know? And tried to find them. Like I say, you’d pretty much just sit in there. So there might be twenty people playing. I think what I used to do is I’d watch the fiddle players. I’d watch their arms. I can specifically remember watching Johnny McGreevey, the fiddle player, watching his right arm, trying to go up when he went up, trying to go down when he went down and see if I was going what he was doing. (1995)

In both the Norwegian and Irish instances, the musicians had grown up in that culture.

What happens when people try to learn an unfamiliar music by ear? Rice (1995) who was proficient in Western musics describes his tutelage under a master Bulgarian piper. His first disastrous attempts illuminate what Hopkins (2002, p. 99) calls tactile cue systems. He first learned the basic tune and then tried to recreate the distinct style of Kostadin, his teacher . . . His teacher gently noted that he “completely lost the style, saying “You don’t have gaida player’s fingers” (1995, p. 269). After trying to understand through repetition, seeking explanation, slowing the tape down, Rice had an

epiphany. He needed to discard mental constructs of melody and ornamentation to concentrate on tactile sensations – the feeling of the pipe. Rice notes: “My ornaments and their variation flowed not from some desire to imitate Kostadin’s variations, but from my newly acquired gaida player’s fingers” (1995, p. 271). Furthermore, as he realized that melody and ornamentation:

should be integrated into a single concept located in a mental and physical image of how the hand worked to produce a complex of sounds . . . This transformation in understanding unified at least four concepts into one . . . My new understanding added the hand motions necessary to produce the sounds: physical behavior became part of the conceptual source generating musical ideas. (Rice, 1994, p. 83)

Other musicians, using recordings in lieu of an actual teacher, work to find the physicality of the music. Ry Cooder commented:

I would sit there for days before I got something right . . . I would work on a Blind Blake song for six months because I could see that there was six months to do just to get yourself . . . not to imitate him, but to learn to physically find a way for your body to do what he was expressing. So I used to sit there and play six to seven hours a day (Scoppa, 1988, p. 21 in Lilliestam, 1996, p. 206).<sup>10</sup>

How do learners perceive the differences between learning by notation and learning by ear? Schippers (2004) describes his experience:

In my first, “Western learning period,” I learned to use my analytical mind to “chunk” the knowledge that had been prepared for me. In my second, “Indian learning phase,” I learned to process a vast quantity of unstructured information, and I devised mechanisms to digest this information myself. This process takes more time than learning in well-conceived steps. But it also stimulates another kind of musical intelligence, and it seems to assure that musical knowledge -- including aspects that are difficult to grasp, such as subtle variations in timing, timbre, and intonation – sink in deeply. Although I would not argue for a music education based completely on this process, I do think we underestimate “confusion.”

Averill (2003) explores the world of barbershop singers and their various uses of notation or oral learning. While many modern singers can read music, some do not. In the early days of the SPEBSQSA, the international barbershop organization, quartets typically found their way through the music by ear:

The woodshed, the place where cords (read “chords”) were “chopped” (rehearsed or extemporized), gave its name to the informal ear singing of barbershop harmony. In the early days of the Society, quartets typically worked their way through songs with each singer finding an acceptable harmony for each melodic note, an approach dubbed “catch-as-catch-can.” Although there were hundreds of sheet music arrangements available for quartets . . . most early members read little if any music notation. Many Society members maintained an attachment to the informal woodshedding approach of the early revival and opposed the introduction of sheet music. (p. 124)

In addition to learning by heart, by ear or by feel, a number of CM groups employ notation. Recorder consorts, brass bands, choirs, orchestras, bell ringers and other ensembles usually use sheet music. Some groups such as mandolin pickers and harmony note singers employ various tablatures.

Finally, teaching – learning modes in community contexts may include a blend of experiential, oral, notational, conserving and experiential elements

### **“Formal Instruction” as Adapted to Community Context**

There are many instances of regular instruction being adapted to community contexts with groups such as brass bands, choirs, New Horizons bands, and ensembles of all kinds. Some may feature diverse ensembles that modify formal techniques to their own situation. One case in point is that of the University of Illinois Russian Folk Orchestra in Urbana, Illinois. Livingston (1993) notes that the Russian Folk Orchestra is small, drawn from students and community members and previous music training is not a requirement. The instruments come from the university’s collection.

Livingston describes the transmission:

In the Russian Orchestra, the uneven technical ability of the players requires that the conductor work more extensively with each section to ensure that the proper notes and rhythms are played. Many of the same techniques used by the symphony orchestra conductor in communicating his intentions, such as facial expression, posture and verbal commands, are used with this ensemble, although the conductors of the Russian Orchestra supplement them with techniques such as tapping out the beat on the music stand, body movement such as dancing, and having the orchestra members sing the problematic rhythm or phrase. Many of these techniques would most likely not be found in a rehearsal of highly trained Western classical musicians.<sup>11</sup> (p. 124)

She goes on to talk about hierarchy and codes or behaviors that are instilled, but imperfectly in this ensemble. The Russian Orchestra has a conductor although frequently folk ensembles do not.

Piano pedagogy provides another illustration of formal instruction adapting to community contexts. Private or group ‘piano lessons’ aimed toward amateur musicians parallel the grander traditions of virtuosic studies with master performers. In both cases, emphasis is on tutorial teaching and apprenticeship. However developing technology and keyboard labs allows modern variations on a theme here. (Williams, 2002, p. 534)

Private music instruction is frequently given in a studio or home, on instruments from saxophone to mandolin. Teachers may be trained in highly structured methods such as Suzuki or more improvisatory approaches. Campbell and Klinger (2001) describe the usual format:

A typical thirty-minute lesson engages the student in performance of the week’s assigned work, and teachers may perform with the student, issue verbal comments while the student performs, or demonstrate passages or whole pieces themselves (p. 284).

In an interesting twist, Schwartz (1993) explores private lessons in the popular instruments of electric and bass guitars, drums and keyboard. While performance techniques in rock may be passed on orally, the text and music as received from Hendrix/Beatles et al. is “fixed, canonical. The popular music recording serves as an even stricter model than the classical music score” (p. 281). His study examines how teachers teach and learners learn this genre in the community.

Although few community music programs are devoted solely to music history, theory, or appreciation, these elements may be a part of more practical instruction. One example of such an integration of theory and practice is CHIMES in Wellington, New Zealand.<sup>12</sup> This collectively run community music school combines group piano instruction with movement, theory, and composition. When the four founders of the school bought a copy machine, they vowed to use it only to copy music they had composed for their students. Thus part of the school repertoire is created by and for the students, in addition to standard musical material.

More conventional forms of this integrated approach may be found in summer music camps. Orchestra and university outreach programs may sponsor workshops and weeklong programs such as the Texas Toot<sup>13</sup> specializing in early music. Entrepreneurial musicians such as Scotland-based jazz vocalist Fiona Duncan offer their services via the Internet<sup>14</sup>. Likewise

conservatories such as the Toronto Royal Conservatory of Music instruct in a variety of musics.

### **Teaching Individually/ Teaching Collectively**

The context of teaching varies much from one-on-one to massed instruction. There are many models of experts imparting music to novices. Sometimes, as was traditional in South Indian classical music, the student apprentices with the master, becoming like one of the household. Other models include coaching and tutoring, each with less of a commitment on the learner's part. In some genres and settings, the expert may be a peer who knows slightly more than the person who is learning.

Tenzer (1991) describes how a teacher is essential to a gamelan ensemble in Bali. Either one is found within the group or an outsider is brought in. The instructor sits at the lead drum or visibly in the center and begins by playing through a piece.

Before he has even played a few notes, the group begins to imitate him – blindly and cacophonously at first, but after a while the sound comes into focus. The musicians learn both by listening to what he plays and just as importantly, by watching the direction his mallet takes across the keys. They memorize the music as a group, instinctively reacting to and correcting each other. (pp. 105-106)

Tenzer goes on to say that individual players who have problems may be given help. A beginning group may work on damping keys until sound is clear. An established group will work on tempo and dynamics.

Swedish music teacher Tomas Saar (1993) describes the context of teaching as quite essential to the process. He discerns a difference within orally transmitted music traditions between vertical and horizontal teaching. A typical feature of vertical teaching is that “an older and more experienced bearer of the tradition teaches the music and the instrument” and this is common in folk music:

The craft is defined by its representation of specific persons or places. In the centre of teaching there is a repertoire, for instance polskas from Råttvik or tunes in the tradition of Hjort-Anders. The musical dialect, the expression, the rhythm, the sound, is, like the teaching method, implicit. To play the polska as it should sound you have to play it in the correct way. With the correct body position, fingering, attack etc. (Saar, 1993, p. 16)

Saar goes on to describe horizontal teaching as that which develops among friends who are mostly of the same age. One example of this would

be rock music teaching. He writes that the student has to: “Learn the form of the music at the same time as the skills must be anchored in one’s fingers and body. The group has to, if it is going to work, learn to learn together” (Saar, 1993, p. 19).

Lilliestam notes that this basic difference in vertical vs. horizontal, as well as aural training is one of the main reasons for the opposition between music training in schools and the teaching of rock or folk music, namely music that is played by ear (Lilliestam, 1996, pp. 207-208).

A reoccurring theme in community music is that of teaching collectively. Group work may involve fluidity of knowledge, expertise, and roles. Multiple dynamics may be highlight, with individuals participating in various ways from observer, to participant, to creator, to leader.

The dynamics of group music making in community are always fascinating because they vary so much. Decisions may be made collectively and peaceably in which case an individual’s responsibility to the group is reciprocated by group responsibility to the individual. Leadership may be shared. Or as Robinson notes in his work with a community and college program, differences of opinion may steer the group towards common goals (2006). He terms this “tensegrity” or tensional integrity. His underlying premise is that individuals make partnerships work, not structures. The energy created by tensions between people and tactics often pushes the group forward. Certain anyone who has worked with orchestra or university outreach can testify to this!

There is currently much interest in the successful musical experiences of young musicians learning popular music through garage bands and other ensembles (Campbell, 1995; Davis, 2005; Green, 2001; Green, 2006; Jaffurs, 2006b). These consistently chart the importance of sharing information as a group. They employ a mixture of socializing, shoptalk, and demonstrations known as hanging out.

In one study, Clawson (1999) interviewed adult male and female rock musicians. Many noted that they developed a passion by mid-adolescence. In the case of her male respondents, this interest often led to membership in bands. A case in point is Brandon Carver who joined a band in grade 10:

My friend Scott – he played guitar and said he knew someone who was selling a used bass. “Why don’t you buy it and we can form a band. I’ll teach you – don’t worry.” He barely knew guitar so he could barely teach me bass. But that was it . . . I had been wanting to play in a band for a long time so it was just a matter of actually getting the bass. (p. 103)

Along the same lines, Clawson's informant Tom Newman at age 14 said to three friends: "I want to start a band, do you guys want to learn instruments?"

Popular music genre learning takes place collectively among young female musicians as well. In 2001, her final year in high school, Kristen Veblen brought borrowed drums home and held jam sessions of her heavy metal band. Never mind that this teenager was known for her crystalline soprano in the Washington Cathedral's Girls' Choir and knew nothing about drums. No one else in her band had played heavy metal before either. A month later they entered the Battle of the Bands.

A similar process takes place in jazz, according to Tommy Turrentine: "Most of the guys were self-taught, but they really went at the academics, the mechanics of the music, so thoroughly. Other guys went to school and they would pass their knowledge to one another." Turrentine himself learned largely "by asking about things I didn't understand" (Berliner, 1994, p. 37). Harrison (1996) and MacKinlay (2001) both describe the importance of group learning in music among Aboriginal Australians, be it through traditional songs and dances or using technology with new and composed rock idioms.

### **Quick Ending to Long Topic**

This paper has explored these components of music teaching and learning found in community music settings:

- Definitions of formal/informal music learning
- Saturated Musical Environment
- Stages of Development
- Being Self Taught, Learning By Ear, Learning by Notation, Learning by Feel
- "Formal Instruction" as Adapted to Community Context
- Teaching Individually: Coaching, Tutoring, Apprenticing
- Teaching Collectively: Group Work/Dynamics, Peer Interaction

Obviously a survey of complex matters such as this could go on at some length! However my intention here in compiling this crazy quilt of transmission practices is not to be exhaustive or definitive or to provide a once-for-all CM model. Rather, this paper illustrates congruencies in how diverse musics are learned and illuminate ways in which seeming polarities intertwine.

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## Notes

- <sup>1</sup> Costco is a collectively owned warehouse in North America which sells food and many household items at discount.
- <sup>2</sup> The Swing era song “Heart and Soul” (1938) was Carmichael and Loesser’s first collaboration. I speculate that the song made it into oral tradition at least fifty years ago. Everyone in my brownie troop knew either the top or bottom part, whether they were taking piano lessons or not. The other universally known tune was “Chopsticks.”
- <sup>3</sup> Green (2006) writes: It is helpful to identify five main characteristics of informal music learning practices, along with some of the ways in which they are distinguished from formal music education. First, informal learners choose the music themselves, music which is already familiar to them, which they enjoy and strongly identify with. In formal education, teachers usually select music with the intent to introduce learners to areas with which they are not already familiar. Second, the main informal learning practice involves copying recordings by ear, as distinct from responding to notated or other written or verbal instructions and exercises. Third, not only is the informal learner self-taught, but crucially, learning takes place in groups. This occurs through conscious and unconscious peer-learning involving discussion, watching, listening to and imitating each other. This is quite distinct from the formal realm, which involves adult supervision and guidance from an expert with superior skills and knowledge. Fourth, informal learning involves the assimilation of skills and knowledge in personal, often haphazard ways according to musical preferences, starting with whole “real world” pieces of music. In the formal realm, pupils follow a progression from simple to complex, which often involves a curriculum, syllabus, graded exam, specially composed piece or exercises. Finally, throughout the informal learning process, there is an integration of listening, performing, improvising and composing, with an emphasis on creativity. Within the formal realm, there is more of an emphasis on reproduction.
- <sup>4</sup> Szego cites Strauss (1984) as coining “intentional” and “incidental” learning processes as an alternative to formal/informal (Szego, 2002, p.723).
- <sup>5</sup> An exhaustive treatment of this important area is beyond the scope of this paper. For sources in Australian children’s music see Lundquist and Szego (1998, pp. 156-158). Minks (2002) analyzes changing perceptions in childsong, citing North American, European, Jamaican, African, and Bali.
- <sup>6</sup> Lord only documents male singers because ballad singing in public places for money was the cultural province of men in Yugoslavia.
- <sup>7</sup> Tenzer (1991) writes: “Children in Bali begin their musical education at an early age. Since gamelan instruments are kept in the balai banjar, they are accessible not just to members of the sekaha, but to the community at large. When rehearsals take place they are open to all, and children are encouraged to attend. Those who have a parent playing in the group can often be seen sitting on their fathers’ laps watching and listening intently. . . . After rehearsal and during the mornings, kids return to bang out their own improvisational approximations of what they have heard. No

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parent ever directs their child to study music or to take lessons, and there are no scales to practice or exercises to master. . . Children . . . progress on their own from crude mimicking to careful imitation to the thorough absorption of the actual repertoire, all of which is solidly reinforced by constant exposure to the adult group's music making" (pp.107-108).

<sup>8</sup> However, joie de vive and companionability are also quite prized and rated in with virtuosity in this community.

<sup>9</sup> See Lilliestam (1996) pages 199-200 for a fascinating discussion of tacit knowledge, a term coined by Polanyi.

<sup>10</sup> Scoppa, B. (1988). The sultan of slam, *Guitar World*, May.

<sup>11</sup> Livingston goes on to say: "It is not that these techniques would not be effective in a symphony orchestra rehearsal, but rather they are not part of the behaviors expected by the players" (1993, p.124).

<sup>12</sup> I visited the school in 1999.

<sup>13</sup> [www.toot.org/index.html](http://www.toot.org/index.html)

<sup>14</sup> [www.fionnaduncan-workshops.co.uk/newsletters\\_arch\\_12.html#1](http://www.fionnaduncan-workshops.co.uk/newsletters_arch_12.html#1)

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## **Interviews and Documentation**

- CHIMES interview, documentation November 1999 NZ  
 Liz Carroll March 28, 1995, Chicago, IL, phone interview.  
 Thomas Veblen, 2006 Washington, D.C. phone interview

## **On Contested Terrain: Finding the ‘Groove’ in Postmodern Music Teaching Practices**

***Nur Intan Murtadza\****

*Recent shifts in cultural and social developments often described as globalization, are transforming the life of schools throughout the World. Images, ideas, technologies as well as economic and cultural capital move at an accelerated rate across national boundaries. What is the impact of these developments on music education? How does it compel us to reconsider what pedagogy means in these circumstances?*

*This paper shares the findings of my ethnographic research on the social construction of music teaching and learning. In particular, this paper looks at the multicultural music programs that are offered in schools in Ontario and in British Columbia, Canada. How do musical constructs from one culture translate to another? What is the essence of the music and how is it conveyed through teaching and learning in other cultural settings?*

KEYWORDS: Globalisation, Community Music, Music Education

### **Introduction**

This paper seeks to articulate cultural constructs of teaching practices with experiential ways of music making. It is an exploratory paper looking at alternate ways to expand our participatory consciousness in today’s polysemous texture of teaching and constructing knowledge about music. While the contents of this paper revolve around world music curriculum and pedagogy, the issues that frame these contents are driven by broader concerns shared by institutions of learning in formal and informal contexts. An example of a broader concern addressed in this paper is the phenomenon of globalization (Giddens, 2000; Featherstone, 1990).

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The discourse on globalization highlights the increasing cross-border flow of goods, services, money, people, information and culture (Held, 2000). Arjun Appadurai (1996), a leading cultural theorist, writes on the impact of electronic media on global cultural economy encourages cultural interchanges between individuals and communities on a magnitude that has never before been experienced in history. Linking the phenomenon of globalization to music education, particularly through curriculum content, is not hard to make. Bonnie Wade in *Thinking Musically: Experiencing Music, Expressing Culture* (2004, p. xi), writes:

In the past three decades interest in music around the world has surged, as evidenced in the proliferation of courses at the college level, the burgeoning “world music” market in the recording business, and the extent to which musical performance is evoked as a lure in the international tourist industry.

However, this paper contends that linking the phenomenon of globalization to the challenges it raises in pedagogical practices needs further critical reflection. Given that most world music taught in classrooms comes from community based musicking (Small, 1998; Schippers, 2004), this paper problematizes current interpretive frames offered in schools and the music teaching practices that come out of them.

## **Beginnings**

Although my research is presented as an academic paper, initial inquiries were motivated by my memories of playing gamelan as a community musician and spending time in Indonesia, studying Central Javanese gamelan music. There, my life was charged with visceral experiences of music making that were not separate from the daily practices of lives lived artistically. The nature of community music making therefore informs the epistemological framework of my research which values multiplicity and learning-in-context.<sup>1</sup> One of the operating paradigms within this epistemology is that cultural values, embedded in different musical cultures, are made explicit through their teaching practices.

Ed Herbst (1997, p. xviii) in his ethnomusicological research on the ways Balinese performing arts are taught writes about the implications of what this might mean to non-Balinese students and researchers:

Perhaps the best way to understand the various intuitive processes of Balinese artists is through the actual learning process. The manner in which music is taught reveals some of the deepest levels of the creative process. It is through that unfolding of musical reality, that a teacher imparts what he or she can of the subtle and intuitive information

necessary for musical knowledge and fluency [...] the learning process is, in many ways, the music.

This perspective invites us to see teaching practices as culturally dependent and connected to processes of learning that tie into the flow of music making. As more and more world music courses become institutionalized, I offer the argument that multiple paradigms expressing complex webs of pedagogical practices come into play in music classrooms. Consequently, teaching and learning constructs are continuously recreated each time the music of a particular culture is introduced. It is not always the case that these complex webs of pedagogical practices can coexist harmoniously in classrooms.

The solution, however, does not lie in replicating teaching practices of specific music cultures in the classrooms. There are several reasons why this is untenable:

- It locates an authenticity discourse at the level of methods and techniques. This in turn requires a particular evaluation and assessment process that may lead to a devalued teaching knowledge/experience on behalf of the music educator (Woodford, 2005).
- It assumes that community-based teaching practices are fixed and unchanging, enabling a music educator to learn and replicate teaching practices that come as close as possible to the “real stuff.” I argue that this locates knowledge outside the knower. From this I extrapolate the argument that one can also mistakenly assume competency to mean being able to play the music of the “other” exactly the same way each time.
- It undercuts the validity of the personal, practical knowledge of the music educator and reinforces the image of the music educator as a conveyor of “expert” knowledge. This image is dysfunctional for teachers as they are less willing to engage in learning modalities that are playful and open to risk-taking (Finkel, 2000).

From this perspective my research turns towards reflexive and embodied forms of inquiry in order to shape the contents of my encounters in music making. These take place both in the community music world and in institutions of higher education. A colleague of mine, an elementary music educator, also participated in this research. Together, we shared narratives, kept critical journal notes on our teaching, exchanged stories of significant life experiences and observed each other’s teaching. Instead of making distinctions between our experiences, our results are shared jointly because we wanted to focus on the issues rather than to draw attention to ourselves.

## Reflections

Our research began with observation and reflection. We recalled and enacted conducting students by standing in front of them, raising an arm, a baton held high poised to give the downbeat. Sometimes, we say out loud, “Play on the fourth beat...ready, one, two, three PLAY!” Sometimes, our intention to begin is conveyed by combining conducting patterns along with mouthing out the beats or counting them out loud.

While music directives such as these are more often heard at the elementary level, students at the college level carry the memory of a lack of responsibility in musicking. This brings passive learning behaviors into their music classrooms. For example, playing in unison at the beginning of a piece seems an easy task to accomplish, but as I walk down the hall where the world music ensemble classes are held, I hear the challenges of playing together. There is the palpable moment, when the ear is doubtful, uncertain of knowing the right moment to come in. I can feel the slight hesitation, the margin of error widening as the students become more and more unable to process aural cues as played by the leader of an ensemble. Their musical efforts result in a staggered, whispered falling of mallets on the instruments or in the soundless playing of the ensemble, creating a musical void and arresting the group’s energy to go on.

Perhaps this is because regardless of the musical culture of the ensemble, we always tell the students what to do first. Perhaps we should let them experience the bafflement that arises when the music feels compelling but eludes rational comprehension. In gamelan, for example, we teach by using the sound of the drum strokes to count out the beats. If we really listen to ourselves, we hear that the sounds of our drum strokes are devoid of any musical gestures or emotional content. In this way, we inadvertently ask our students to develop a narrow, aural space centering on the instrument they are playing. We reinforce this by asking the question, “Who wants to play the *gong ageng* (the largest gong in a gamelan ensemble), the number 8?”

To an observer listening in on a classroom practice, learning how to play gamelan is about remembering specific beats on which the instrument will be sounded. We often say, “The *kenong* is played on beats two, four, six and eight and the *kempul* is played on beats three, five and seven.”<sup>2</sup> This pedagogical directive is heard throughout the many levels of gamelan teaching and learning.

In contrast, the arresting beauty of these instruments transforms industrial white painted classrooms into a visual delight of gold, dark green and vermilion red whilst simultaneously pulling us into a rich world of resonance

and timbre. Gold, filigreed leaves adorn each of the casings with vegetal motifs and mythic sea serpents, bathed in gold (paint) sit on top of a long, sturdy rack from which different sizes of hanging gongs move back and forth when they are struck. We are spell bound and in the first couple of lessons, we explore with delight the *sarons* (single-octave metallophone instrument), played with wooden mallets (*tabuhs*), their shimmering sound ringing brightly.

Upon hearing the sound of the gamelan, elementary students will want to “bang” harder and university students tend to play even more timidly, not wanting things to get out of hand. The hanging gongs are likely to be considered next, and the students’ regard them with awe. Even before the biggest gong (gong *agung*) is played, some of the younger children will clap their hands over their ears, imagining the sound to be thunderously loud. We have noticed that all students, regardless of age, react viscerally upon hearing it.

From this brief introduction on developing a listening attention to the sounding of the gamelan instruments, we guide our students verbally and use visual aids to “help” our students “follow” the music. If we do not do this we feel the class can be very confusing for the students and not “getting it” can result in a problem for us as teachers. As we have often remarked, “You have to be in control otherwise they are all over you!”

Both of our childhood memories were filled with singing and dancing. Regardless of whether music was a recreational family activity for the weekends, or whether it helped to jettison us into our childhood fantasies. Music always opened up possibilities and blasted us towards the unknown. Why were music lessons and piano recitals then the stuff of therapy sessions later on in our adulthood? One of us recalled our feelings;

I really hated to be in piano recitals, especially toward the end of my classical training. The recital hall...and me sitting at the end of the grand piano. It was one time I had decided not to take the music along with me, just in case. Well, of course I panicked and totally forgot what I was supposed to do. In fact, I looked at the instrument and had no idea that I knew how to play it at all. Perhaps I really hated the piece. By then, I actually hated classical piano music and the endless exercises and scales required. It was so structured...there was only one right way to do it...the concept of the strictness, it had to be done *just* this way (eyes rolling up despairingly). I just got sick of it...boring, boring, boring.

We discussed whether the need to be in control was connected to the larger issue of personal and professional identity. Weber and Mitchell (1995)

in *That's Funny, You Don't Look Like a Teacher: Interrogating Images and Identity in Popular Culture*, argues that teacher images are a product of the culture in which we grow. This includes institutionalized schooling, our homes and families and the influence of the arts and media.

We wonder whether this is why we generally do not sit down with our students and play amongst them, even when we are learning musics of other cultures, particularly when these musics so often require the musicians to sit on the ground and be amongst each other. The performance of gamelan music, for example, requires all players to sit together on the ground including the drummer who is the musical leader. Physical proximity is important as the musical performance is negotiated primarily through aural cues.

We have also reflected on our choice of instructional videos through which we teach world music: Do they also reinforce our concept of being in control? When we express relief that finally the music makes “sense” to us are we retreating to familiar, operational modes of knowing that do not put at risk our image of being competent teachers? For example, we rely on Western pitch staff notation to translate the music from different cultures into a system familiar to students. Have we contextualized Western pitch staff notation as a particular procedure of translation with all its attendant discrepancies? Or have we been guilty of supporting the hidden subtext that students do not have to learn other ways of conceptualizing music because the Western pitch staff notation is functionally superior?

## **Choices**

During our research we have worked towards becoming sensitive to the issue of what it means to know something and how we comprehend this understanding. For example, our desire for perfection in performance as a reflection of the “success” of our teaching sometimes comes back to haunt us in our daily teaching lives with students who say:

Obviously, I realize the reason things are progressing as they are is because you are dealing with a class of completely non-music majors! However, I'm a fourth year music major...

In situations such as the one described above, the foundations and practices of community music are potentially at “risk.” The outcomes result from the ways community musicking is shaped by the demands of the school curriculum and the choices the teacher makes in handling the situation.

Grounding our analysis in embodied language has also sensitized us to the issue that developing tolerance, respect and understanding through learning

music from other cultures is not as straightforward as it seems. The application of community musicking principles calls for an expansion of our participatory consciousness and blurs the boundaries between formal learning contexts and real life experiences.

I remember my Javanese teachers waiting patiently while I tried to master the lessons they were attempting to pass on. They taught as quickly as possible because I was so impatient to move on to the next thing. Their advice such as, “when the music enters (*masuk*) you, you will not forget it,” and “let the mallet be your teacher” is of tremendous value to me now even though at that time it did not make “sense” to me. I share this with my colleague who said that she remembered what it was like in the beginning when she begun Ghanaian drumming.

going through the gamut of confusion, panic, feelings of stupidity...sure I’m the dumbest in the group, feelings of a major lack of coordination and concentration...am I too old for this? Ghanaian drumming is so difficult at times. Oh my god, how can I ever figure this out and then putting myself in the place of my students...oh my god this must be how they feel like...[learning recorder]. So instead of coming down on them, I think I am opening myself up for a little bit more understanding.

These are a few of the narratives and reflexive inquiries from the introductory findings of my ethnographic research on the social construction of music teaching and learning. By problematizing our teaching and learning practices, my future research will attempt to further open up issues regarding music transmission.

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## Notes

- <sup>1</sup> Community music practitioners have met at ISME’s Commission for Community Music Activity Seminars (CMA) since 1986. The nature and characteristics of Community Music has been discussed through individual paper presentations, workshops and small group focus on a variety of topics where the roles of community musicians are explored. These include areas of conflict; education and partnership links with other organizations. A list of the characteristics of excellent Community Music activities was generated in the 2000 proceedings of CMA as well as in the last meeting in 2006 and can be accessed through the following website: <http://www.isme.org/>
- <sup>2</sup> The kenong and kempul are part of the Javanese gamelan ensemble. The kenong is a large kettle pot gong horizontally mounted in a carved wooden frame. There can be as many as two to twelve in a gamelan orchestra and they are played with a padded

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stick beater. The number of kempuls ranges from two to ten in a gamelan orchestra and they are the smallest of the knobbed hanging gongs. They are played with a padded beater. Both kempuls and kenongs are part of the gong punctuations, which delineate the structure of the piece.

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## Community Musicians and Music Educators: Minding the Gap

*Don D. Coffman\**

*Community Music activities around the world encompass a wide range of practices and reach an equally wide array of persons and cultures. One of the themes of the ISME CMA Call for Papers advocates the need to bridge a divide between community musicians and institutionalized music education. This paper argues that community musicians have more in common with music educators than they realize. Acknowledging that community music sprang from a radical rejection of institutionalized music, this paper's thesis is that community musicians and music educators have much to gain from collaboration because they are more like each other than unlike.*

KEY WORDS: Community Music, Music Education, Adult Education, Teacher Education

### Introduction and Background

“Mind the Gap” is a phrase well known to travelers in the London Underground subway system. When a train arrives at a station a recorded message can be heard warning commuters about the “gap” between a subway car and the platform.<sup>1</sup> Issue One, “Parallels and Paradoxes between Community Music and Formal Music Education,” of this commission’s 2006 Call for Papers suggests that there is a gap between these two endeavors. My choice of title highlights my feeling that this gap seems primarily to be an issue situated in the United Kingdom and perhaps some Commonwealth countries, or at least is most clearly visible in these countries.

My view from the United States might be considered as that of an outsider, yet I consider myself a community musician as well as a music educator. While the “community musician vs. music educator” debate has yet

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to appear in the U. S., there is a long history of a divide between “school music” experiences and “real world” music and between music educators and music performers. In my country schooling is regarded as preparation for life, not really life per se. Consequently, school music is often regarded as unrelated to real life music experiences. School music is more often aligned with traditional Western art forms, not popular genres. Because it is composed to accommodate the abilities of developing musicians, school music is sometimes viewed as being of inferior quality. I am well acquainted with the issues that frame the divide between school and “non-school” (i.e. community) music making in the U. S. I hope that an analysis of some writings by community musicians can inform a discussion about future directions for community music and music education.

My training and work experience has been within formal music education, first as a secondary school instrumental teacher and later as a college professor training students to become teachers and educational researchers. My experience as a “community musician” (I set this in quotation marks to signify that this term is uncommon in the United States) lies in 11 years of leading an amateur wind band of older adults called the Iowa City New Horizons Band. It was at the Ninth biennial meeting of the ISME commission for Community Music Activity (CMA) in 2000 in Toronto that I met Lee Higgins and Steve Garrett and obtained a glimmer of understanding the UK concept of a community musician. Two years later I met Phil Mullen and David Price at the ISME CMA meeting in Rotterdam and learned more, particularly that community music practitioners needed some convincing that my band leading activities could even be viewed as operating within the community music designation.

Detailed descriptions of my band (Coffman & Levy, 1997; Coffman, 2002) and the New Horizons International Music Association<sup>2</sup> appear elsewhere, so I will limit myself to the following passage because it offers a glimpse of the organizational structure, process, and my philosophy:

[The Iowa City New Horizons Band] is part of a nation-wide movement of over 90 bands dedicated to providing a “second chance” for former players and novices. My band is relatively unique in relying on undergraduate and graduate music student instructors to provide instruction in small groups.

Twice weekly on Tuesday and Thursday mornings we congregate at the Senior Center for 45 minutes of small group instruction or chamber ensemble coaching followed by a 60-minute band rehearsal. The concert band, which I direct, has more than doubled in size from 26 players in 1995 to 60 at present. Furthermore, the program has expanded from one band to many ensembles. Some groups were formed completely by

members' own initiatives, such as the Polka Dots, Dixie Kids, Tempered Brass, Second Wind, and the Old Post Office Brass. In 1998 I added the Silver Swing, which plays Big Band swing music from the 1930s and 1940s. I also added a Beginner Band for novice players on Monday nights this past fall, led by my able assistant Erin Wehr-Flowers, a doctoral student in music education.

Our goal is to balance “playing our best” with “not taking ourselves too seriously.” Without their capacity to laugh at themselves, this group would not have progressed to its current state of excellence. I have never participated in rehearsals with such an atmosphere of acceptance. If someone comes in early, starts in the wrong place, misses a pitch or rhythm, there's never any embarrassing awkwardness--someone is bound to come up with a gentle witty remark about it. While the novice players often fret about “holding back” the more advanced players, all are eager to make allowances for others' mistakes.

I have never had more fun and satisfaction in teaching music than I do with these “over-50” musicians. They are not just people whom I teach; they are my friends. The band functions as an extended family. I have had band members to my home, and they have opened their homes to my family. My son seems to have dozens of “grandparents” now. For me, it is impossible to separate the music of New Horizons Bands from the people who make that music. The performances may be imperfect, but knowing the players behind those instruments is what makes the experience complete and meaningful. (Coffman, 2005, p. 5B, 12B)

In short, my version of community music involves teaching performance skills and music literacy. And I use the program to broaden the concept of music education beyond the school classroom for my university students pursuing teaching certification. Yet this activity is not necessarily viewed as community music by some UK community musicians because it resembles formal schooling.

### **Differentiating Between Community Music and Music Education**

Delineating the differences between community music and music education has been done many times. Community music writers are understandably weary of such endeavors although it almost seems a standard preamble to their papers; for example, (Higham, 1996) “Here we are, on the rack of identity, purpose and function again!” Lee Higgins (2002) expressed dismay that the 2000 ISME CMA session in Toronto devoted a considerable amount of time trying to define community music, a topic that “at the time [he] had presumed exhausted” although at the ISME CMA seminar two years

later in Rotterdam he wryly noted “It is perhaps ironic but possibly fitting that at this year’s seminar I find myself presenting under the banner of *definitions*, the very issue that left me frustrated at the end of the last meet.” Even so, a brief review of this long-standing discussion is perhaps still needed to provide a framework for considering parallels and paradoxes.

Researchers have described and categorized community music activities in a variety of ways (Breen, 1994; Veblen, 2002, 2004; Veblen & Olsson, 2002). Breen (1994) presents a typology of seven “community music formations” based on identified social outcomes of publicly funded projects in Australia. The continuum ranges from grass-roots activities derived from local needs to projects imposed by external entities that do not reflect local interests. Veblen and Olsson (2002) develop a different typology of community music in North America, perhaps because the goals of community music in North America are apparently less politically or socially driven. Their list of seven categories reflects primarily educational, musical, religious, ethnic, or “affinity” (like-minded participant) interests.

The ISME commission for Community Music Activity was established in 1984 and has held biannual seminars since 1988 (McCarthy, 2004). Over the years efforts to refine a definition of community music has resulted in a position statement.<sup>3</sup> Many attributes have been identified to characterize the nature of community music. Some of the more prominent aspects include: active music making, fluid structures and roles among participants, reciprocity and belongingness, using music to foster acceptance of other peoples and other cultures, and recognizing that social and personal outcomes can be as important as musical outcomes.

Sound Sense,<sup>4</sup> a UK development agency for community music, promotes perhaps the simplest and all-encompassing definition: “Community music involves musicians working with people to enable them to actively enjoy and participate in music.”

Community music in the United Kingdom emerged in the 1960s in reaction to perceived elitism in the arts and from a desire to have music more accessible and relevant to a majority of the populace (Higgins, 2006). The motivations for this movement were based in anti-establishment attitudes and yearnings to promote social change. Price (2002) puts it this way: “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.” Higham (1996) notes that the profession “perceives itself as radical and unofficial in its objectives and approach, and is, in many cases, perceived and valued as radical and unofficial by its establishment users.” Community musicians

have typically believed that being outside the mainstream has enabled them to work with peoples not served by traditional educational institutions.

Succeeding decades witnessed an increase in UK awareness of the community arts movement, accompanied by increased government and private funding and the appearance of training programs for community musicians. A recurring tension during this history has been the differing expectations of funding agencies and community musicians concerning the type of music employed (e.g., Western art music vs. popular and world music), the process (e.g., teaching vs. facilitating), and the purpose of the endeavor (e.g., music performance vs. social and personal growth).

The desire to articulate precisely what defines a community musician still persists. Phil Mullen (2002b) writes “I hope that we can find a clearer boundary between the community musician and the music teacher, especially for those beginning in the field.” Mullen’s reason for defining boundaries stems from his observations of colliding expectations that arise when participants in a community music experience want the community musicians to behave like teachers. Mullen speculates 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,” a stance succinctly captured in the title of his essay “We Don’t Teach We Explore: Aspects of Community Music.” While sympathetic to teachers—“Pity the poor teacher; how many times has this been said? These are people who build their lives on their belief in human potential and development and yet everyone attacks them”—he nonetheless views teaching as an “over simplistic and often inappropriate methodology” for community music.

It is understandably appealing to define oneself in opposition—“I am not like *him*”—because we can often easily see the shortcomings and faults of others and seek to distance ourselves. For example, Higham (1996) states that community musicians “are not music therapists—that is a highly specialized profession.” However, this approach does not bring an image of the community musician into sharper focus. Arguing from the negative does not reveal the essence or identity of a community musician; the gaze needs to be 180 degrees in the opposite direction, examining the goals and process of community music.

Breen’s (1994) observations led him to conclude that publicly funded community music in Australia could be categorized in three ways: “(1) It exists for its own sake, as an art form; (2) It exists as an expression of community development; (3) It exists to feed into and develop the music industry” (p. 314). In the UK, community music practitioners would most likely reject the third category as unwelcome exploitation, choosing to focus

on category two and perhaps leaving category one to music teachers. Such a stance could be said to emphasize process over product, creation over re-creation, and extra-musical outcomes over musical ones.

Community music writers have leveled a number of criticisms at teachers and teaching. For example, Mullen (2002b) asserts that teachers (a) are more likely to teach “whats than what ifs or why nots;” (b) support “ideas of supremacy of authority, hierarchy, judgement and the superiority of historical knowledge;” (c) are agents of social control; and (d) are “not necessary for creative music making.” Teachers “pass on packets of information” (Higham, 1996) or fill empty vessels with instructions and information (Mullen, 2002b). These descriptions reflect what Freire (1990) calls “banking education” in which the teacher is the active agent depositing knowledge into students who passively receive it, very much like John Locke’s *tabula rasa* (blank slate) view of teaching and learning. This is a teacher-centered approach to education, one that empowers the teacher and limits the student.

In contrast, community music advocates portray themselves as facilitators who empower others (e.g., Higham sometimes uses the term “clients”) to create music for themselves. Overt control is eschewed, as are lesson plans and many forms of assessment. Mullen (2002b) advocates for leaderless models of community music activity and embraces concepts of “creative anarchy” or “ordered chaos” as viable means to desirable outcomes.

### **Parallels between Community Music and Music Education**

The distinctions that community music advocates present to demarcate their territorial boundary can be distilled into essentially two areas: purpose and delivery. If one wished to dramatically polarize distinctions in bluntest terms, community music is about empowerment, tolerance, and access while music education is about imposition, cultural narrow mindedness and elitism. Couched in such stark terms, who would dare take the side of music educators? Yet is it really necessary to take sides?

Teach or facilitate? Lead or follow? I view the criticisms of teaching from Higham (1996) and Mullen (2002b) as germane only to *bad* teaching, not teaching in general. The word *teach* comes from the Old English word meaning “show, present, or point out.” The word *educate* comes from the Latin *educare* “to lead out.” The word *instruct* is from the Latin *instruere* “to pile up, to build.” The word *tutor* is from the Latin *tueri* “to watch, guard.” Surely, these are worthy activities—showing, leading, building up, guarding—unless one completely rejects the notion that there is some merit in allowing those with experience to lead the less experienced? Facilitate is from the French *facile* “to make easy.” Now, there is something seductively

appealing about the image of a community musician working almost invisibly behind the scenes, smoothing the bumps in the road for creative music makers in a virtually “leaderless” activity. And there is something terrifying about the image of a harsh school master drilling knowledge and skills into students or ensemble directors who treat performers as pawns. Both images are nevertheless caricatures of reality.

I view teaching as an *invitation* to learning. Teacher and learner are on a journey, and while the teacher has traveled the path before and can provide insights from experience, both can still learn from each other. I believe that community music is inevitably yoked with teaching whenever people with varied experiences are brought together. Likewise, my goal as a music educator is to facilitate not inculcate. Higham (1996) acknowledges the good work of tutors in his Community Music East program, and Mullen (2002a) gives high praise for the community musicians he labels music educators—those persons who combine musical expertise with interpersonal skills to reach novice musicians in profound ways.

Explore or evaluate? It is one thing to dabble (so to speak) and quite another to assess an impact. One of the challenges facing community music today is that of accountability. Funders of community music in the UK are increasingly expecting evidence of tangible, lasting outcomes (Higham, 1996; Price, 2002). Community music writers (Higham, 1996; Mullen, 2002b) are understandably wary of expectations placed on them by funding agencies or governmental oversight that may be remotely connected to community music projects. On the other hand, these constituencies are understandably interested in verifying the usefulness of community music projects. Teachers are trained in measurement and evaluation and know that collecting valid evidence is difficult, but valuable. The thornier question is—Who makes use of the information? To the extent that assessment is sensitive to the needs and expectations of the community music participants and community musicians, this cloud of suspicion can be lifted.

Transmit culture or transform people? Community music has served groups beyond the reach (and sometimes the attention) of educational institutions. Community music has embraced musics from around the world, beyond the sphere of western art music. By embracing an array of cultures, community musicians have affirmed an array of persons. Music education has been type cast as limited to one culture (western) and catering to the socially and economically privileged. Once again I respond by saying that such descriptions are of *bad* music education. In the U.S. there are persistent efforts to teach a widening array of musics that are relevant to a range of persons.

I maintain that community musicians and music educators and music therapists have much in common. All three groups need to have some expertise in music making. In an ideal world they would be facile in all forms of music, but in this world, they will inevitably be specialists. I wish that I could prepare my university music education students fully on all instruments and in all genres, but that is simply impossible. All three groups need to have superior interpersonal skills—after all, music making is primarily a social activity. All three groups need to have some entrepreneurial savvy—musicians have always needed to be resourceful in obtaining the resources they need. All three groups must work within societies that will scrutinize their activities for perceived worth (Higham, 1996). Figure 1 shows the dynamic interaction between the shared roles of community musician-therapist-educator and the music maker-client-learner. Each participant influences the other during the process and they interact under the gaze of an external constituency.

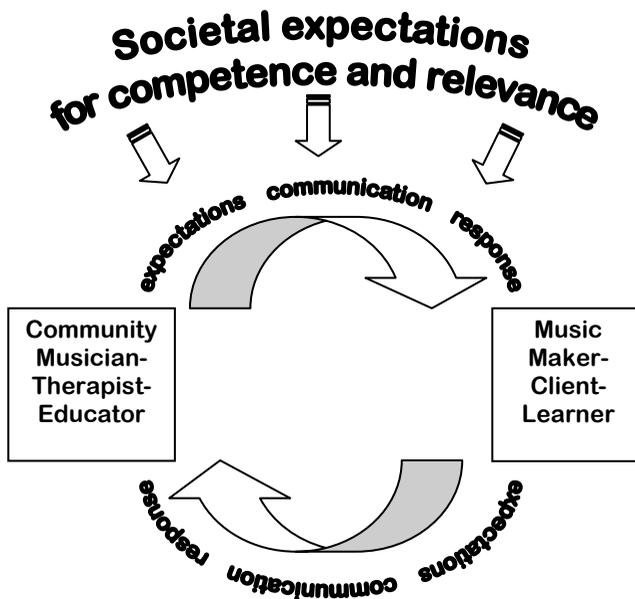


Figure 1. Interactions among Community Musicians, Music Educators, and Music Therapists

Price (2002) cites four obstacles that need to be overcome before a new practice can emerge that blends community music with music education. He

notes that: (a) the culture of schools are still resistant to the involvement of outsiders, (b) national exams and curricular expectations stifle creative collaborations, (c) community music project proposals too often fail to request sufficient resources for training of musicians and teachers, (d) community musicians rely too often on their familiar “box of tricks” rather than develop practices that support long-term learning. I regret to say that I can affirm that issues “a” and “b” are present in the U.S. and have no reasons to reject his latter two points; I could make the same observations concerning issues “c” and “d” and apply them to music educators.

However, there is hope. Garrett (2002) offers an example of how community musicians and music educators can work together in his description of the program in Cardiff, Wales, where a teacher with a background of working with disadvantaged youth has successfully developed an array of music offerings in partnership with local community music organizations and practitioners. The Musical Futures<sup>5</sup> project is a wonderful blending of community music pedagogy (informal teaching processes, group improvising, and aural learning rather than relying on notation) applied to more traditional music education settings, with the goal of transforming music education practice. Youth Music<sup>6</sup> is another superb program providing out-of-school music experiences for young people. UK governmental support for improving music instruction can be seen in the Music Manifesto<sup>7</sup> which is a collaboration of the Department for Education and Skills, the Department for Culture, Media and Sport and various charities, music professionals, educators, the music industry, and the media to create more opportunities for young people to create and perform music.

My New Horizons Band offers a different example. Although it shares many elements of a school band for youth, it functions apart from the local schools and services adults in the community who are looking for meaningful ways to engage life in their retirement years. As a community group it brings an “outside” perspective to the school music program each time we share a performance with a school. My hope is that the university music education students who work with my older adults are grasping the vision that their future lies not only within the school, but in reaching out to the community surrounding the school.

I acknowledge that there are “gaps” to “mind” between music education and community music, because societal expectations typically set our activities apart from the rest of the work-a-day world. What I hope to have narrowed in this paper is the gap between community musicians and music educators; because I believe we have more issues that join us than separate us.

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## Notes

- <sup>1</sup> Annie Moll ([http://www.suite101.com/article.cfm/london\\_underground/90349/1](http://www.suite101.com/article.cfm/london_underground/90349/1))
- <sup>2</sup> <http://www.newhorizonsmusic.org>
- <sup>3</sup> <http://www.isme.org/article/articleview/17/1/6>
- <sup>4</sup> <http://www.soundsense.org>
- <sup>5</sup> <http://www.musicalfutures.org.uk>
- <sup>6</sup> <http://www.youthmusic.co.uk>
- <sup>7</sup> <http://www.musicmanifesto.co.uk>

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## **Part II, Reports of Practice**



## **Traditional Music Teaching and Learning in the Canary Islands: Old Paradigms for New: Symposium on Music Education as Cultural Knowledge and Transformation**

*Emma Rodríguez Suárez\**

*The rich musical heritage of the Canary Islands is transmitted from generation to generation through an aural process of both formal and informal teaching and learning. On the one hand, the formal music education of the Royal Conservatory of Music schooling is highly regarded by local people of all economic levels. On the other hand, an informal style of music education is accepted for transmitting traditional Canarian music. Family members, respected performers, and other community members who value Canarian traditions, culture, and music serve as culture bearers and teachers in this process. This paper will focus upon the transmission process itself from my vantage as a native-born islander, a musician, and a music educator. Findings are based on years of research as both an island insider and outsider. Ethnographic data has been collected through interviews, and observations with local community musicians. The traditional song Arrorró will serve as exemplar of this repertoire.*

**KEY WORDS:** Canary Islands, Music Education, Music Teaching and Learning, Oral Transmission, Traditional Music, Vocal Music

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## Arrorró

Canary Islands Folk Song

1. Duér-me - te mi ni-ño chi - co, duér-me - te y no llo-res más - que cuan-  
do te hayas, dor- mi - do con los an - ge - les rei-rás - .

Figure 1

\*1. Arrorró mi niño chiquito,  
que tu madre no está aquí,  
que fue a misa a San Antonio,  
y ella pronto a de venir.

2. Que tus ojitos se cierren,  
mientras te rezo en mis brazos,  
con el cariño de madre,  
al calor de mi regazo.
3. Despierto me das amor,  
durmiendo me das ternura,  
la sonrisa en tu boquita,  
me dá toda la dulzura.
4. Para tí es mi corazón,  
de mi vida eres el dueño,  
duérmete pequeño mío,  
que velando estoy tu sueño.

(Rodríguez Suárez, 2005,  
*Canciones de mi tierra Española*,  
p. 22)

### *Translation*

1. Go to sleep my little boy,  
go to sleep and don't cry no more,  
because when you have fallen asleep,  
with the angels you will laugh.

\*\*1. Arrorró my little child,  
that your mother is not here,  
because she went to mass in San Antonio  
and she is returning soon.

2. That your eyes close soon,  
while I pray for you in my arms,  
with the tenderness of a mother,  
and the warmth of my bosom.

3. Awaken you give me love,  
sleeping you give me tenderness,  
from your mouth's smile,  
you give me your sweetness.

4. For you is my heart,  
you are my life's owner,  
go to sleep my little one,  
that I watch over your dream.

\* Variation of verse 1.

\*\* Translation of variation of verse 1.

## Introduction

The Canarian who does not sing has something in his/her throat<sup>1</sup>  
(Hérmendez, *Decires Canarios*, p. 9)

The song *Arrorró* (Figure 1) is my first musical memory. I can still see my mother's face and hear the sound of her voice as she sang to me as a child. My mother was not a great singer but what she transmitted was the warmth, the timbre, the vibrato, the love of a mother for her baby as she held me within her arms, her facial features always engaged in musical expression. As she rocked me to sleep, her chest vibrated and this lullaby resonated through my body. As a child I had no way of knowing how powerful a single sound, a musical phrase, or a song could be. Yet it was much more than a mother-daughter bonding experience; through *Arrorró* I was learning about my neighborhood, my community and my culture. I was learning about Las Palmas de Gran Canaria, its music, and its people. I was learning where I came from and who I was to become.

My mother sang this melody to me as her mother had sung it to her. This musical legacy has been around as far back as I can trace it; generations of Canarian tradition have been passed on through music. But what makes this song so unique? Why would I remember this event in particular? Could this be considered a significant musical event in my life and consequently other children's lives? Furthermore, is this event one that makes me distinctively Canarian? How did this memory shape my life as a musician, music educator, researcher, and human being? This paper will examine these questions.

## Musical Transmission

The Canary Islands is an archipelago composed of seven islands off the coast of Morocco, and is governed by Spain (Figure 2). My research focuses on the transmission of music and music education of one of its islands, Gran Canaria, and its capital, the city of Las Palmas de Gran Canaria. Gran Canaria offers an interesting dichotomy of musical traditions. On the one hand, formal music education of the Royal Conservatory of Music (RCM) and on the other an informal style of music education accepted for transmitting traditional Canarian music.

*Map of the Canary Islands*

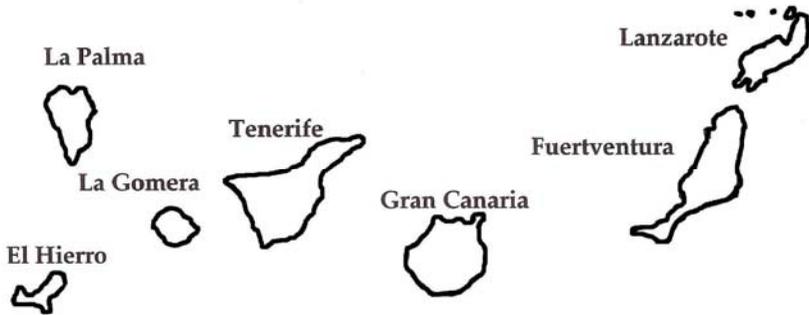


Figure 2

### **The Formal Transmission Process**

Because these islands were the port of call between Europe and the Americas, many professional orchestras and solo musicians have given performances and rehearsed on the island of Gran Canaria. Musicians became fond of the archipelago as a vacation spot and rehearsal haven. The influence of these artists has helped establish an extensive annual musical season that encompasses a world-variety of renowned performances. It has become a government-subsidized tradition that the locals now expect.

The formal music education training in the Canary Islands coincides with that of the rest of Spain and is similar to that of Europe. The RCM is based on a European model and has a history of well-attended classes at all levels. The government subsidizes the classes and every year a substantial waiting list is guaranteed. Music professors follow a very specific and strict curriculum. Upon completion of a rigorous three-year regimen of solfège, students may choose to enroll in additional classes, such as a chosen instrument and chorus. These early studies parallel middle and high schools in the United States, yet these classes meet after school and in the evening. If a student completes the heavy workload, which includes courses in chamber music and music history, he/she will earn the equivalent of a university degree; such course work takes a minimum of ten years of study. The demands of the course work are rigorous and make completion of all requirements within ten years difficult. This lengthy process brings serious financial issues for those students dedicated enough to finish the program. It is also difficult to find a balance between musical training and regular

schooling. Another concern is that most conservatory graduates are trained as performers, yet most end up as teachers within the Conservatory. Problems occur because there is no teacher training within this type of music education.

The Canary Islands have very dedicated musical students. Year after year, prospective students wait in line for hours to register for the limited spaces available for classes at the Conservatory. I remember having to line up before 6:00 a.m. though class registration opened at 9:00 a.m. Each year it is common to find around 300 people not placed in classes of their choice. Because of the demand, the school provides opportunities for prospective students to work privately and take course exams at the end of the year.

### **The Informal Transmission Process**

Street festivals, religious holidays, and Carnivals all offer performance opportunities for traditional music. My research examines the music performed on these occasions. I refer to this as informal music. (For a list of sound and visual recordings of traditional music, see discography.) Music of the Canary Islands has a long history. The native people of the Canary Islands, the *Guanches*, loved to sing and dance. Music has been an important aspect of the Guanches rituals but unfortunately very little of their traditional music remains. When the Spaniards, also known for their liveliness and playfulness, conquered the Canary Islands, they too brought a long tradition of singing and dancing. Spanish and Guanche traditions merged, but the energy of the Guanches served to propel the musical traditions more so than the new European culture.

As children grow, the Canarian music community plays a vital role in their music education. For example, a local guitar teacher holds sessions for children who gather to enjoy playing different string instruments. Through a group strumming lesson familiar folk songs are learnt by rote. The teacher stops occasionally to correct fingering. Facial expressions are important and are in fact more common than verbal comments. As students advance, so does the teaching, adding chords, phrasing, and repertoire, while slowly increasing the skill level. Those who show interest and promise join the local community band and practice with master players. Rehearsals are held weekly. As an observer looking on these informal practices take a seemingly casual form. Meetings are held sometimes two or three times a week, almost like a club. The conductor's baton is exchanged for a cigarette. Food, drink and conversation never stop amongst the members and participants but the musical experience is highly intense. Mistakes are pointed out and corrected without exclusion. Nothing is taken personally. Everyone listens to the voice of the experienced master player, for all players respect him unequivocally.

Performances are usually held on the weekends and during holidays and festivals. People dance and sing along. Children are essential members of the audience, participating through dancing, singing, clapping, and moving freely about the performance. Schools, both public and private, are now also engaged in these activities. Only in the last few years have field trips been arranged to bring students closer to their community and their traditions. For example, during some field trips Canarian traditions of arts and crafts, weaving, the famous Guanche stick fighting game, instrument building, dance, whistling language, wheat toast making, etc., are illustrated for students. Days such as these culminate with student traditional performances.

To date I believe that no investigation on the informal oral transmission practices of the Canary Islands has been carried out other than this current study. However music educators such as Campbell (2001), Kreutzer (2001), Geotze (2000), Frisano (2001), Sawa (1989), Densmore (1923), (Mitchell, Frisbie, & McAllester, 2003), Seeger (1987, 2001), have researched oral transmission and its relation to cultures within music. I have found these texts particularly useful when considering my own heritage.

### **Learning and Teaching Techniques within the Informal Process**

With minimal reliance upon theory and notation, the Canarian informal educational process employs rote learning as the primary means of transmitting traditional music. Simply stated, students learn music by making music. Community musicians use self-created teaching methods to enhance student learning. For example, one musician devised a system of numbers and signs to aid students to quickly read notation whilst still learning music by rote. He has used this method for many years and enjoys its success. Hence, the emphasis on teaching and learning develops aural/oral skills. Students are encouraged to pick things up by ear and emphasis is placed upon accurate performances so oral awareness is of paramount importance. Conveying the meaning behind the songs is a goal of community music in this context. The teacher models and students imitate. Rarely does the teacher give students a lyrics sheet with chords to memorize. In this situation the musicians are not oriented around whether or not traditions could become static or stagnant through documentation but concerned for the authenticity of their practice. Accurate representation was more primordial than written documentation. The teacher serves as a general role model. When Gran Canarians gather to practice and rehearse songs and dances, verbal instructions are minimal. The master teacher suggests a song, and it is rehearsed. The teacher models the appropriate way to play, sing, and even sit. Students are expected to follow the teacher and imitate his/her techniques. Only occasionally does the teacher stop to correct or guide someone verbally.

Novice players sit near advanced practitioners and watch carefully, always listening for chord changes and changes in style. As a student's skills grow, so, too do the musical challenges. Everyone in the room is engaged and learning at his/her individual pace. When the music stops, several voices are heard at once, helping each other, correcting each other, through a type of buddy system. Students of all abilities gather together to rehearse, learn, and enjoy music in this flexible, nurturing environment. Furthermore, any visitor usually becomes involved by picking up an unused percussion instrument and simply playing the beat. This inclusive learning process is fostered throughout the islands. The teachers' skill levels define them as musicians. Since modeling is the technique of choice, teachers rely upon their playing to illustrate all facets of the learning process. If a teacher were incapable of modeling, he/she would not be considered acceptable as a teacher of traditional music.

### **Student-Teacher Relations**

Students in Spain continue to view teachers and professors and as authoritative figures. As such, learning under them is a privilege, not a right. We feel fortunate to be able to go to school, and we understand that teachers must be respected. When told what to do, we follow directions to the letter and to the best of our abilities. The attitudes toward formal and informal schooling and teaching are distinctly different. The formal Western Conservatory teacher demands respect and often simply sits back in a lesson to hear what the student has prepared. The pressure is on the student to perform. The teacher is there solely as a guide and is not deeply involved in the music-making process. Lessons are brief, and within the graded system all students prepare a similar list of pieces to perform. On the other hand, the informal teacher is very actively involved in the music-making process. The atmosphere there is much more loose and informal. These teachers will serve as a guide but will make music alongside the student. Modeling is central to the informal teaching technique and is highly valued.

Respect is shown differently in each teaching circle. In the formal schooling, respect is shown through the distance between teacher and student. There is a certain reverence, and the teacher is always referred to as "Dr.," "Mr.," or "Mrs." In the informal community music environment, respect is given through recognition of the knowledge displayed by the teacher. Teachers can be called by their first name even though many young children are uncomfortable with this. This type of teaching circle generates a strong feeling of camaraderie.

## Cultural Norms

The Spanish culture is often defined as macho. Here the male takes the lead in the workplace and the female is seen as the head of the household. From this perspective cultural assumptions that impact traditional music may need to be revisited. First and foremost, men are the primary carriers of the musical culture. Men are singers and instrumentalists, whereas women are predominantly solo singers. In fact some instruments are traditionally only played by men (i.e. *chácaras*). The assumption is that the *chácaras* are too heavy for women to play. Yet social barriers are mutable. Traditions are evolving and women are now less likely to remain at home. These broader cultural trends are impacting on traditional music although this site has been among the last to accept this social change.

Distinctive performance techniques associated with each instrument require practice with a master teacher and continual exposure to the culture. Learning to play traditional instruments is also accomplished using a rote process. In the same manner that children learn from their grandparents to sing and dance, they also learn to play the native instruments. If the traditional ways of playing are no longer passed along, they will be lost forever. The same is true as regards the instruments. As with most cultures, the use of Canarian local resources is evident in every form of communication, including in the arts. The *hueseras*, a percussion instrument, is made of goat bones that are tied together to create what many musicians know as a washboard. The *castañuelas*, or castanets, another popular Spanish instrument, usually played in pairs, are used individually. Canarians also use a larger form of castanets called *chácaras*. *Chácaras* perform the introduction and percussion sections of musical works. Because of the size of these instruments, men usually play them.

Canarian music is also characterized by stringed instruments such as guitars, *bandurrias*, *laúd*, and the one most associated with the Canary Islands, the *timple*. The highest pitched Canarian stringed instrument, the *timple*, serves as the soprano of the string family. Consequently, it speaks the melody in many of the songs played. This instrument's shape is as a small guitar, ukulele, or charanga. The number of strings on it varies depending on the island visited.

Singing permeates all local, regional, and holiday musical performances. A special vocal timbre characterizes the music of these islands. Music is also almost always accompanied by dances, each type of music with its own dance style and tradition. The dances vary from island to island, as do clothing, ornamental decorations, and musical idiosyncrasies. Variations are so pronounced that islanders can recognize each other's origins by clothing

alone as well as by differences in vocal vibrato and instrumental ornamentations.

## Conclusion

As a result of my research I have been able to identify five distinctive characteristics of teaching and learning Canarian traditional music.

1. Traditional musics and music teaching and learning in the Canary Islands are transmitted orally. Through three methods of data gathering, personal narrative, interviews, and personal observations, the transmission method that emerges as central is the oral process. Gran Canarians sing, perform, and learn music by ear. We teach music by rote. The oral/aural has become a developed skilled in the informal schooling. No musician could perform as either a soloist or in a group for any long period of time if he/she is conditioned to read music. Gran Canarian musicians are very accepting people. I have seen them use lead sheets, and they do respect the musician who can read music, yet if one does not also have the ability to hear chord changes, leading tones, phrasing, that person is considered a musician of lesser caliber. These are the standards and practices of the culture.
2. Music in Gran Canaria is a personal experience. The musician communicates with and connects with the audience. The heart and soul of the culture are poured into the music and are shared by all who participate in the musical experience. This intimacy develops from childhood and it is ingrained in the culture. My mother transmitted this sense to me when she sang the Gran Canarian lullaby *Arrorró*. Through this experience, I learned about the land I grew up in and about my people. Yet my mother also transferred and communicated her love of her child through the music of her land.

As I grew older, I saw this same behavior in other musicians. This behavior led me to make the transference and to make important musical connections. I began by discerning a performance that had those sensitivities. I could tell which performer had the heart and soul of my culture in the music he/she was interpreting. From this sensibility I could add that same connection into my own music-making. Finally, I transmitted my love and feelings to the audience I performed for. This was obvious in the feedback I received when I performed the music of my land and when I spoke at workshops and conferences.

3. Formal and informal musics co-exist within this island. There have always been two different paths, two different schoolings, and two

ways of thinking musically in the Canary Islands. As a musician, you were asked to choose at an early age between formal training as a classical musician in the style of the Western Royal Conservatory of Music or informal in the traditional Gran Canarian folk style of music. Historically, choosing one path or the other had many connotations. However, if you were part of the high class, or the elite, and a young lady, you were strongly encouraged to train as a pianist. This was more of a status symbol than a personal choice.

Historically, musical social status also changed from island to island. In some islands, a *timple* was regarded as a prized, elite gift. In my island, it was considered a mundane instrument. These social frictions have changed. All interviewees discussed the new respect between the formal and informal schooling of today. In fact, many musicians are trained in both and discuss their relation and effect on each. One of my interviewees, Batista, is such an example. An accomplished classical guitarist who still performs and records, he discussed this at length with me during one of our interviews.

4. The informal music of the Canary Islands reflects its culture. Music is everywhere on these islands. It represents the people. The people are the music. They are one and the same. When I first left the Canary Islands to study in the United States, I used to wonder why it was that Canarians observed at least one major holiday a month. This festivity could be of a religious nature or not, but regardless, it was a reason to celebrate. Naturally, music was always a major part of these festivities. I realized when I came to a country that only celebrated events locally, within small communities, how much my culture treasured the traditions and the legacy that had been developed through the generations. The next realization came during the interviews. Another interviewee, Sánchez pointed out that songs depict this culture so well. Canarian music is imbedded in the culture because it is eternally present in the festivities and celebrations. Music represents Canarians. Sánchez further explained that music had taken yet another role in the culture. In that it also represented sung history. Many songs have either overt true stories or had hidden meanings. Historically, the musicians, the people, carried within them the secrets of a history that was untold, the secret meanings of an island in the midst of political turbulence.
5. Music is in all media. My parents listened to music on recordings and television. Music is now available on the Internet. Music is such a living part of these islands that it is incorporated into every new medium. Yet no matter where it is found, it does not lose its identity

or its connectivity. Therefore, music always speaks of its culture and of its people, and it always transmits through the generations the legacy of its heart and soul.

I began my research, intending only to study the transmission process of traditional musics and music teaching and learning in the Canary Islands. As the oral process of transmission emerged through much data collecting, I also found an unexpected result. In reviewing the personal narrative, interviews, and personal observations, another finding emerged—the mind-body-spirit connection to the music that emanates through from every musician in Gran Canaria: an emotional, psychological, and spiritual transmission that binds the interpreter to the listener. The strength of this finding, combined with the openness and availability of Gran Canaria’s people to share their souls, are crucial to this study. This is the oral transmission of the Gran Canarian *Arrorró* articulated.

So, what does “community” mean in the Canary Islands? I would suggest that it is a group of people who come together to make music on a continuous basis who have gathered the qualities and attitudes of a family. This family transmits the music, traditions, and joy of a culture from generation to generation. One of the most significant findings of my work has been: “The nature of Canarian music education is of the body, mind, and spirit. It is an emotional, psychological, and spiritual experience” (Suárez, 2005, p. iii). *This* is the meaning of community in the Canary Islands and in Gran Canaria. As one Canarian musician told me, nothing could stop him from coming to his weekly rehearsal.

Unfortunately, the government has not responded to the calls for continued and increased financial support needed to integrate and maintain traditional musics. Grants and scholarships are offered for one-time, short-term projects. No long-term efforts are encouraged. Yet this is far better than ten years ago when groups had to leave the Canary Islands and perform in Central and South America to make a living. Only in the last few years has a new movement tried to preserve the traditional culture of the Canary Islands. Folk bands, community groups, and solo musicians gather to perform, seek governmental grants, appear on television, and play in public events. The government has started to take action to preserve the Canarian culture because of the significant threat to that culture and its traditions from outside influences. For example, *Arrorró* was arranged for orchestra and chorus and has been performed and audio recorded. Another factor affecting preservation of traditional Canarian music is that though the traditional transmission of music is strong, documentation of the transmission process is not. Little of

this informal, traditional music has been transcribed. Fortunately, the music itself is alive, well, and strong.

My first musical memory is of my mother singing a Canarian lullaby to me. This song had embedded within it an entire culture. As I grew older, the community around me nurtured that culture and continued to foster the traditions that have been around for generations. This extended family is the foundation for many generations to come. *Arrorró* has become a staple of Canarian music. From its modal Guanche roots to the presently and newly composed regional Canarian anthem this lullaby represents the history of an archipelago, its people, and the tradition of the European-style musical composition in its later versions. This is why this song is so unique. The song itself plus the fact that my mother choose to sing it to me is why my first musical memory is such a significant musical event for me.

The process of learning music through oral transmission derives has been honed by ordinary people for generations. These people are the ones who preserve and teach Canarian music. Communities are built around music. The experience of the music itself creates role models and master teachers. These practices may be successfully applied to music education worldwide. My personal experience growing up in this culture, learning and breathing its music, shape my life as a musician, music educator, and, more important as a human being.

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## Notes

<sup>1</sup> This old saying means that Canarians are born with music in their souls and as such there must be something truly wrong with those Canarians who do not sing.

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## **Local Government Funding and Community Music: Their Impact on the Cultural Life of Local Communities in Western Australia**

**Joan Pietersen\***

*This article describes the author's personal journey of Community Music (CM) involvement and the partnership and responsibility of Community Music Groups (CMGs), community musicians and Local Governments (LG), who by their joint efforts play a crucial role in sustaining community events for all as a celebration of the arts and cultural life of communities in Perth, the hub of political and economic activity in Western Australia. Perth is also paradoxically the most isolated and unlikely city to attract international performing groups and performers. The value of CM and the impact of a supportive LG bring vitality to the life of a community by the presence and participation of CMGs in local events. Community Music is therefore a significant commodity in connecting community groups in its intrinsic capacity to overcome barriers of language and prejudice through the common bond of music.*

KEY WORDS: Arts Partnerships, Community Music, Music Education, Western Australian Local Government

### **Personal Background**

Seeing a community at work is the most gratifying feeling for anyone who has matters of the community at heart. Those citizens of the world who have experienced failed community efforts or who have witnessed governments failing the needs and issues of communities for generations can understand. In such circumstances it is possible to generate overwhelming support in all kinds of ways if there is a common interest and goal. Community rallying together towards shared outcomes is essentially what constitutes community spirit. This kind of communal effort has seen many

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\* **Joan Pietersen** was raised in South Africa during apartheid, the youngest of a large family in which expression of the arts was valued, and she vowed never to attend any performance by any professional musician who tacitly condoned separatism. Her university education and early teaching positions were difficult, with strikes, boycotts, demonstrations and disruption the order of the day. She witnessed a negotiated revolution and watched the world rejoice at the miracle. Joan has been living in Australia since 1988 and knows no other life! Joan now works towards sustained equality, personal confidence and considers herself a kind of a life coach and motivational speaker, encouraging immediate others to achieve their level best and contribute to the common good of all. Joan is a Department of Education music teacher, applied instrumental teacher, community and church musician and a postgraduate student at the University of Western Australia.

victories for communities in terms of Productions, Festivals, Fetes, Street carnivals, Exhibitions and Carol nights, fundraisers or establishing a trust or relief fund.

In the early days of my research I was expected to come up with a topic. Like most research students there is always the question of unfinished business, some point to make, issue to resolve or a passion that becomes a life ambition. My first reaction was more of a statement than an issue as I commented on the fact that, in my opinion, it always seems to be the role of the community to keep music alive and that community musicians are often seen as the custodians of the arts and in this sense particularly in the days of blend families, city life or remote communities, and advanced technology.

When I reflected on my past and present involvement it dawned on me that I have essentially been active in community music without realizing it. I was amazed to find that music in the community is in fact community music, a fledging field of research and indeed one of my passions!

I first started contacts with my local community when the Hills Folk Group engaged community music tutors as a community outreach in a historical house at Falls Farm. The idea was to teach young ones to play instruments to continue the folk music idiom into the future. Instruction in instruments such as in Flute, keyboard, Violin, Guitar etc was therefore favored.

Another activity I distinctly remember engaging in was when I was approached to provide music, song and dance at bead-making sessions for local libraries by a radical ex compatriot and bead maker. The audience ranged from primary aged students to adults including young mums and toddlers. There was always opportunity for feedback questions after and these would often vary considerably from one socio economic area to the next.

After this period I resumed formal teaching in the classroom and became involved in networking music opportunities through arts partnerships in the local community and beyond. The idea of youth bands became popular at this time and collaboration with the youth officers for sound technology and song writing support arose resulting in recordings and airplay at RTR FM. The community band idea grew in an attempt to cater more for other instruments hence performance opportunities with the Girls Brigade Orchestra where music participation gained credits for members working towards their Edinburgh Awards. These were rewarding times and inspired me to open a community studio in the afternoons to run affordable music lessons after a most successful community pantomime stint involving the school band and

art students. Unfortunately this had to be discontinued when I moved to another position on a university campus outside the local community.

The politics of the creative arts has always been a bone of contention for me. Politics invariably impact classroom music and leads me to acknowledge that music education in schools needs to blend with the overall arts awareness in the broader and local community. What follows is a description of the key players (civic groups and individuals) affecting community music efforts in Western Australia.

### **Local Government**

In Western Australia, the Western Australian Local Government Association (WALGA) is the voice of Local governments (LG) and represents local governments across the state. The association provides policy, advocacy and lobbying support as well as a range of other services to its members. The WALGA website<sup>1</sup> is a directory of council websites with a listing of over 144 local governments and 20 cities. The directory includes valuable information on the history of local governments, its strategic plans; population growth patterns and cultural arts plans. The demographic variables of the cities influence the extent of arts cultural plans, the associated support structures in the policies of Community Music (CM) and music making performance opportunities for Community Music Groups (CMG) in community programs which generally build on the strengths and assets in the community. Such collaboration often demonstrates increased participation on various levels in the community and invariably enhances community spirit. Councils are vital agents in this regard (Saatchi & Saatchi, 2001). As one of Australia's three forms of government (federal, state, local) Local Government is the form that affects the daily lives of citizens the most. Community Music is one of many recreational and cultural facets which contribute to the quality of life of citizens. But what are the benefits for communities?

### **Community Music Groups (CMGs)**

Community Music (CM) has enormous benefits for any town or city. By setting up structures to facilitate community music Local Governments not only provide a stimulating service towards a quality lifestyle but play a vital role in providing accessible extra curricular activities for all age groups. This makes community music a commodity for all including the recognizably talented whose skills invariably enable others to discover the art of active music-making. CM fosters arts skills as a lifelong learning option when performers exchange skills in their pursuit of the arts. CM is also a valuable

vehicle for promoting the arts and culture through arts partnerships, youth programs and events for senior citizens.

CMGs play a crucial role in realizing these ideals, which are embedded in a range of characteristic features and underlying principles concerning community music and community musicians in local communities. CMGs form the backbone of the cultural life of many communities by their facilitating role in the expression and enjoyment of culture for all age groups. Their active involvement in community festivals and celebrations provide an edge to community events as music is made available for everyone to appreciate.

CMGs first of all, form an essential component of community life, reflecting the cultural mix of specific communities as seen in the variety of CMGs in existence in different communities--for example, the Italian Woman's Choir and the Samba Choir of the City of Fremantle. CMGs secondly provide musical entertainment in a variety of ways due to the diverse cultural communities of these groups. Growing cultural diversity is an important determining factor of the genres and style of music CMGs offer in a world of mobility (Lamb & Coles, 2000). Local governments with well-developed community structures facilitate performance opportunities, enabling CMGs to perform for audiences of all age groups and cultures. These structures presuppose the level of financial support available for CM in particular regions and shires so that the absence or abundance of CMGs in a community may be said to be reflecting the support structure and interest for CM.

Thirdly, CMGs therefore rightly serve the community through their music-making, enriching the lives of many who may otherwise be unable to access performance opportunities in many settings, particularly in rural and remote communities without the means and close proximity to access entertainment and performing arts centers. CMGs engage the community in amateur music making, audience appreciation and participatory levels of shared music making. These performances broaden the musical experience of the participants, the leaders of the CMGs, those managing the event and the hierarchy of the local government by their contribution. It also raises an awareness of the benefits of CM in arts and cultural activities within the community.

The fourth feature is the fact that CMGs are composed of musicians who are not paid to perform professionally and who may not necessarily be musicians by trade. Their musical education is mostly self-funded through private lessons. By active participation these musicians contribute to community music development whilst benefiting from artistic activity and

professional development opportunities in community music making (Cahill, 1998). CMGs cannot function without a sense of community because community music is about a culture of music groups controlled by community members. This connects CMG members to the community as music makers together with the participating support of key professional musicians (Cahill, 1998).

The fifth and final feature is the reality that CMGs cannot compete with larger, more established and/or commercial performing groups. Some communities, particularly regional ones, do not possess the means to properly support CMGs without governmental funding assistance so that funding remains a critical issue for most CMGs. This support would enable CMGS to continue or develop performance opportunities in local venues to foster a sense of community and build a tradition of active music making in known and new music forms such as symphony orchestras, community choir groups and various bands and ensembles. Community valuing of the arts invariably impacts on the manner in which local governments disburse subsidy and allocate public money to cultural activities. The extent of funding would therefore seriously affect the sustainability of CMGs in local communities.

### **Community Musicians**

The role of the community musician in sustaining the cultural life of communities cannot be overlooked and like CMGs also has its own characteristic features. Community musicians are first and foremost considered valuable contributors to arts education both independent of and in partnership with the public and private education systems. When formal education ceases, CMGs take over the role of informal music making through arts partnerships fostering important links between schools and communities encouraging lifelong skills (Nazareth, 1999).

Community musicians and arts lovers secondly find an outlet in community music by the music performances provided in their leisure time. The use of leisure time has become an important issue for society in recent years, especially in the quest for balance of work and pleasure. According to the Australian Bureau of Statistics (1998), various activities compete for the priority of the average Australian in their limited leisure time. This is especially true with the arts and culture. Public attitudes towards the arts play a key role in the choice and the priority for that limited time, as seen in this joint publication by the ABS and the Australia Council.<sup>2</sup>

Community musicians are musicians who engage in “amateur music-making set in community-based practice,” and who believe that everyone should have the opportunity to make music through active participation

(Everitt, 1997, p. 133). Community Music (CM) in Australia involves music from diverse places and styles, and these “continually cross the lines of amateur and professional practice” (Harrison, 1996, p. 40). Harrison also noted that the issues for people working in CM, “are the contexts and principles of community development, as much as the styles and forms of the music itself” (p. 40).

Community musicians are considered valuable contributors to arts education both independent of and in partnership with the public and private education systems. When formal education ceases, CMGs take over the role of informal music making through arts partnerships fostering important links between schools and communities encouraging lifelong skills (Nazareth, 1999). The Music Council of Australia<sup>3</sup> recognizes the benefits of shared music making and has undertaken a project entitled “Community Music Australia” to support CM development in Australia. The MCA continues to strive towards the advancement of Australian musical life and Community Music Australia. But how does this impact on CMGs in Local governments in Western Australia?

### **Community Music in Practice**

From my initial enquiries through phone contacts and emails to arts and community officers in seven different shires in WA, I found that CMGs vary considerably. Some CMGs are workshop-based as seen in the production of “Junkadelic,” a Rubbish Bin Drum Music form of expression. Other CMGs are established groups of musicians with a management structure and membership standing as in the cases of the Fremantle symphony orchestra and the Hills symphony orchestra, both of which have been in existence since 1984.

The City of Belmont has a population of around 30,000. It does not have a community arts coordinator and there is only one community music group – The Belmont Brass Band. The City of Fremantle, on the other hand, is a large and active community with a wide range of established CMGs, the Fremantle Arts Centre, and hosts KULCHA, a community arts program.

Joondalup, a satellite city, is the largest shire with three Arts Officers and a Chamber of Commerce supporting community funding. In addition there is an appointed Special Events Officer who manages events with budgets of up to AU\$160,000 as in the case of the Joondalup Eisteddfod. The City also sports a university, a Technical and Further Education (TAFE) center, Hospital, Police Academy, freeway extensions, fast track train line and is historically connected to early settlement around Lake Joondalup.

Bunbury, a regional centre in the southwest, has a Cultural Affairs Department that manages a state-of-the-art performing arts centre from within a well structured cultural plan. The activities of the shires mentioned above display some evidence of success in their own right and in the context of their local communities. In this regard “success” does not have to be considered in monetary terms but rather the degree of involvement, support, and the interest that local government CM programs generate within communities.

Gosnells, the 2004 Alcoa Award winner for best practice, is a rapidly growing city. It has an ethnically and culturally diverse population of 90,000 with a cultural diversity of more than 70 different multicultural groups and more than 80 different languages spoken. The city supports a number of initiatives and events in celebration of this diversity. It has the fourth largest city council in WA.

All programs delivered by the City of Gosnells are aligned with the City's Strategic Plan: “to promote and foster a safe, proud, positive and harmonious community, which provides opportunities for all” (City of Gosnells, 2004). According to WA Local Government Association President Bill Mitchell, “Gosnells is an excellent case study in best practice for other Local Governments.” On congratulating all Councils who had entered the Awards for their outstanding work, Councilor Mitchell congratulated the Council and staff at the City of Gosnells for clearly demonstrating true leadership, extensive community consultation, excellent organizational management and documented benchmarking. Mitchell particularly commented on the demonstrated focus, clear sense of purpose and unity between the Council, staff and community, noting that “The City has displayed a determination and tenacity in overcoming some major hurdles in the past few years. This truly demonstrated what can be achieved on behalf of the community through a clear vision, strong leadership, a cohesive council as well as the full commitment of staff” (Murray, 2006).

Rockingham, a Port City, is located 39 kilometers south west of Perth Central Business District (CBD), and approximately 30 kilometers south of Fremantle. As regional centre, it is the largest city outside of Perth, with more than 65% of its 80,000 inhabitants having been born overseas, mainly in the UK, of which 30% have engineering qualifications and almost 25% classified as high income. The Rockingham Community Development Division was created in January 1998 when Council combined the Recreation, Libraries, Rangers, Youth, Bush Fires and Community Services all under one management structure. The Division is responsible for the planning facilitation and co-ordination of a wide range of community oriented services

that assist in improving the lifestyle and well being of the fast growing community of Rockingham.

## **Conclusions**

CM is indeed a fledging but growing field of research fast gaining interest amongst scholars (Veblen & Olsson, 2002, p. 742). The historical background of CM around the world combined with researches on CM in Australia provide an overview of the overall development of CM.

The growing interest in community music and informal music making in Western Australia according to (Harrison, 1996) is seen in the scope and extent of CM activities in the major cities of WA, the range of programs and policies relating to CM and CMGs through Cultural plans, Grant Programs, and modern Recreational Centers that house events display the impact of funding to CMGs in support of CM.

The partnering connection between CMGs and local governments furthermore hinges on significant factors such as audience participation, community support, community expectations and professional performance opportunities in the community. The level of community support and audience participation is strongly linked with the demographics of the area. Demographic variables are a constant reminder that there are different cultural expectations and economic realities in local communities. The demographics of a community determine the rate of audience participation and the performance outcomes of community musicians to a large degree. The range and style of CMGs and appreciation for the efforts of CMG members would therefore vary considerably.

Strong LG links foster a better understanding of the changing dynamics of the local community for community musicians intending to apply for projects and ongoing financial support. The ratio of cultural groups, lifestyle trends, population patterns and levels of involvement in local community events and programs are indicative of how active or successful communities are in keeping the arts and culture alive. CMGs need to be acutely aware of community expectations and LG changes in support of CM. CMG performance opportunities further community development by making music a viable commodity for everyone and by creating an awareness and understanding of the arts and culture in general. Professional performance events connect the youth, families and senior citizens by the roles participating agents such as Arts Managers, Community Development Officers, Recreational Officers and Community Music Directors play in sustaining the cultural life of communities.

The availability of expert musicians and commitment of community musicians, the determinants of community involvement, positions in music education at local schools and the possibilities of extending links outside the immediate community in anticipation of financial support for Community Music are all factors which shape the cultural life of communities with enormous benefits for everyone in the community. These factors have the potential to lift communities wrought by natural disasters or political upheaval and reflect an overall strategy towards sustainability and sound funding structures as seen in the various models of operation in the different shires and cities.

Community expectations are strongly aligned with the underlying principles of these models as expressed in their confidence in the policies of the infrastructure and the financial accessibility for programs in the community. The debate remains whether it is efficient and effective to continually meet the changing Australian context.

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## Notes

<sup>1</sup>Western Australian Local Government Association (<http://www.walga.asn.au>)

<sup>2</sup>Australia Council ([http://www.ozco.gov.au/the\\_council/](http://www.ozco.gov.au/the_council/))

<sup>3</sup>Music Council of Australia (<http://www.mca.org.au/>)

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## Community Music in Singapore: Cultural Diversity and Identity

*Sylvia Chong\**

*Singapore, with a population of 4.3 million, has cultural roots that extend beyond its borders to China, Malaysia India and many parts of the world. This paper looks at the different community music activities in Singapore. It shows how through music making, communities in Singapore are brought together and also through music making how we acknowledge our differences.*

KEYWORDS: Community Music, Singapore

### Introduction

Singing the songs will bring Singapore together, to share our feelings with one another. It will bring back memories of good times and hard times, of times which remind us of who we are, where we come from, what we did, and where we are going. It will bring Singaporeans of different races and backgrounds, to share and to express the spirit of the community, the feeling of togetherness, the feeling of oneness.

Dr. Yeo Ning Hong (1988)

Minister for Communication & Information

Foreword, Sing Singapore

### A Sense of Community

Definitions of community are varied. Ferdinand Tönnies (1955), a sociologist, distinguishes *gemeinschaft* (community) from *gesellschaft* (society), describing the former as a unity based on common beliefs, emotions and factors like kinship, neighborhood and friendship—“Without binding ties, without commonly assumed values, whether they are religious,

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psychological, economic or cultural, there can be no community” (Hines, 1980, p 25).

We live in fluid and dynamic times. Developments world wide and tragic events unimaginable a generation ago pose threats to the development of communities. Nevertheless, because education is about people, the societal problems of people and their community become education’s shared problems. Public education is challenged with this responsibility to address the social and emotional needs. Starratt (1996) stated, “A learning community tries to learn to live together in a defined space, with specific local challenges, problems, opportunities, given specific resources” (p.76).

### **Historical and Social Contexts Influencing the Development of Communities in Singapore**

Singapore, a former British colony gaining independence some four decades ago, is a small country located just off the southern tip of the Malay Peninsula. The main island measures about 42 kilometers from east to west and about 23 kilometers from north to south, with 150.5 kilometers of coastline. The total land area including its offshore islands is 683 square kilometers. Singapore's development over the past three decades has established it as one of the newly industrialized countries. It is locked simultaneously into the international capitalist marketplace as well as the global network of communications and trans-cultural forces, and as such is open to a multiplicity of influences.

Although geography has played a part in the success of Singapore, its mainstay is its people. Singapore has a population of 4.3 million people. While Singaporeans have a sense of national pride, their cultural roots extend beyond the island to China, Malaysia, India and to many other parts of the world. The largest group is the Chinese with 77%, 14% are Malays, and 7.6% are of Indian origin. Even today approximately 20% of the population consists of expatriates working and living in Singapore (Singapore Department of Statistics, 2006). Because of these migrant settlers, Singapore’s cultural identity is woven with multicultural threads.

Table 1 shows the demographic distribution of Singapore’s population. The age structure distribution shows 21.1 % of the population that are 0-14 years, 71.3% in the age bracket of 15 to 64 years and 7.5% that are 65 years and older.

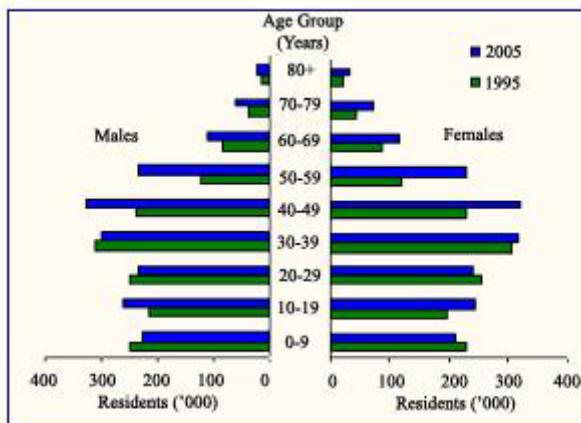


Table 1: Demographic Distribution. (Singapore Department of Statistics.)

Between now and 2030, we will witness a profound age shift in Singapore's history. In 2005, one in 12 residents was 65 years or older. In 2030, one in five residents will be 65 years or older. Singapore's population is still relatively young today but this will change significantly over the next 6 – 24 years. An ageing population brings both challenges and opportunities. This same generation will continue to fuel the market for goods and services related to age and its special needs and demands – varied services catering to society – individual, family and communities. Our growing community of seniors will have varied expectations and needs. They will have to be offered greater variety and choice to build and bond in their communities.

### Community Music Activities in Singapore

This section is broadly divided into two parts. The first part looks at community building through music making. This covers mainly music activities towards nation as well as community bonding. The second part looks at music making of different communities in Singapore. Included in this portion are music activities of Singapore multicultural communities as well as music making activities for the growing community of seniors.

### Building Community through Music

Music offers powerful aural images by which communities come to understand themselves. Through music, they reflect upon themselves, their experiences, and the relationships they have with their friends and family. Music is also a medium through which social meanings are transmitted and

consumed; it is a reflection of the nature of social relations between various groups in a society. It can be used to arouse loyalty to the nation and this is visible in the patriotic songs. The concept of community building through music is also a means which society defines their identity.

In Singapore the concept of nation and community building is very prevalent in our schools. National and community songs help strong school communities, instilling group instincts and loyalty as a starting point for cultivating a sense of belonging and commitment to society.

Many Singapore schools have group singing sessions during school assemblies. Group singing has important educational values from musical, cultural and social perspectives. Singing immerses us in a musical language and provides foundations for musical development (Russell, 1996). It fosters group identity, helps us to know others and ourselves. Singing transmits the cultural values and the products of a community; its serves as a “personal and communal reminder of roots, heritage, and tradition” (Boyea, 1999).

In this case, the act of singing is not conceptualized as a vehicle to demonstrate individual talent, but is a significant means by which individuals take place in a community. The potential for identifying oneself as a group member through group singing offers a balance to the individual growth at the expense of social responsibility. It offers a context for the healthy development of interpersonal connections. Group singing practices provide satisfying experiences that promote social cohesion and group participation in community building.

The Ministry of Education, Singapore (2002) compiled a list of community songs to be sung and taught in the music classroom. Schools are encouraged to include these songs in their assembly activities and for Singapore schools the month of August is for community and national singing. The school is often seen as a reflection of a community’s culture through their music making activities. The creation of a musical sub-culture in a school community often has long-term influence on the values, traditions and expectations of society.

### **Music of the Communities - Multiracial Singapore**

Music is also a means by which certain groups in society define their identity. These communities decode messages from music as a call for them to establish their identity and purpose. In its many forms, music allows people to experience life as others have found it and to share themselves with others in an expression that links the physical and psychological boundaries of life.

The vibrancy of Singapore's multiracial population is revealed in a variety of ways. The transmission of cultural heritages, traditions and beliefs are all part of the music experience. Music meets the need to self-expression, the need for aesthetic enjoyment, and a need for connection to cultural heritages and historical traditions in a community.

There are many ensemble music-making provisions in schools and community music organizations. Many of these music making activities encourage participation of young people in different ensemble groups. Many Malay, Chinese and Indian Community Music ensembles have become important multicultural voices in schools and throughout the community. For example in a secondary/high school in Singapore, there may be different ensemble groups that include a Marching band, a Chinese Guzheng orchestra, a guitar ensemble and an Angklung and Kolintang orchestra.



### **St Anthony's Canossian School**



Music Ensembles (photos – courtesy of St Anthony Canossian School)

Outside of schools there are also a number of music communities of different groups. For example there is the Singapore Indian Society of Fine Arts. A sample of their web-page is shown below. The Society's principal activity is the training of performers in the Indian performing arts. There are also structured courses that are in two stages, the first leading to a Certificate of Merit and the second to a Diploma. The Society also promotes the Indian

Fine Arts in Singapore by regularly having programmes of visiting performers who are well-known in their area of expertise. Visiting performers include the leaders in the field of Indian music and dance in both the North and South Indian forms.



Source: [http://www.littleindia.com.sg/orgs/sifas/sifas\\_index.htm](http://www.littleindia.com.sg/orgs/sifas/sifas_index.htm)

As Singapore's population ages, there is also an increase in the provision of music activities for the senior community. Community clubs can be found all over Singapore. Each caters to the needs of a particular housing estate, offering recreation facilities and organizing varied classes and activities. Facilities and activities in these clubs are highly subsidized by the government. For example in the Kreta Ayer Community Club, situated in an older estate in Chinatown, provides for the senior Chinese population that resides within that estate. Community music activities for this community club include Chinese orchestra as well as Chinese opera singing. A sample of their music activities is shown in the web page below.

The screenshot shows a web browser window displaying the KACC website. The address bar shows <http://www.kacc.org.sg/music.htm#oldies>. The page features a banner for 'PA 2000' with the text 'To be the leading organisation an active community contribute readily to nation'. Below the banner is a navigation menu with categories: HOME, ENTER INFORMATION, GRASSROOTS ORGANIZATION, SUB\_GROUPS, ACTIVITIES, COURSES, FACILITIES, MAP, CHITCHAT, MEMBERSHIP, FEEDBACK. The main content area is titled 'MUSIC' and 'Oldies' Club'. It includes a photo of several people and text in Chinese and English. The Chinese text reads: '牛车水民众联络所所组织的“老歌俱乐部”已经成立。欢迎您加入成为会员。会员费每两年 \$24.00。俱乐部日后所主办的活动。会员将会优先获得书面通知。贵宾、门票等都有折扣。每一回的老歌欣赏会您都是座上嘉宾。若您想聆听歌手们的风采，并近距离于她们相聚，赶紧成为“老歌俱乐部”的会员。朋友们！请尽快向牛车水民众联络所或在网上报名。' The English text reads: 'The "Oldies" Club of Kreta Ayer Community Club has been set up. We sincerely welcome you to join us as a member of this club. The membership fee is \$24.00 for every two years. Members will enjoy the privilege of being notified in advance through mail, with regards to any of the club's up and coming activities. There will be a subsidized rate for all'. On the right side, there is a vertical navigation menu with categories: SPORTS, LION DANCE, TABLE TENNIS, BADMINTON, MUSIC (highlighted), CHINATOWN MUSIC STATION, CHINESE ORCHESTRA, HARMONICA, CANTONESE SONGS & OPERA TROUPE, DANCING GROUP, VOCAL ARTS, ARTS, ARTS SOCIETY, CALLIGRAPHY, PHOTOGRAPHIC CLUB, HOBBIES, IT CENTRE.

Source: <http://www.kacc.org.sg/music.htm#oldies>

## Conclusions

It has been found that through involvement in group music activities individuals learn to support each other, maintain commitment and bond together for social goals. Sward (1989) found that musical experiences instill: (a) positive attitude, (B) positive self image, (c) desire to achieve excellence, (d) co-operation, (e) group cohesiveness and (f) ability to set goals. Music brings people together and unites and integrates them within a community.

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## **Japanese University Students Looking Back on Their Musical Experiences: Has Community Music Played a Vital Role in their Lives?**

***Mari Shiobara\****

*This paper is part of an on-going research project investigating Japanese musical identities. It seeks to find out how Japanese university non-music majors view and value music in their lives. Their personal musical histories were analyzed with special focus given to community music activities and how these activities contributed to form positive attitudes among the students towards music in general. The paper concludes that music education in the classroom and community music activities inside the school have had an important role in the students' musical lives. On the other hand, community musical experiences outside the schools were not as significant. After entering university, some students found ways to continue making music, however the rest have become solitary music listeners. There is an urgent need for community-initiated musical activities in order to give them continuous musical experiences.*

**KEY WORDS:** Community Music, Japanese Music Education, Music Club Activities, University Students

### **Introduction**

This paper is part of an on-going research project investigating musical identities among Japanese and the effects of school music education on forming a national musical identity. It is a small-scale inquiry investigating the kinds of musical experiences Japanese university students, who are not majoring in music, have had while growing up, both inside and outside schools and how they currently view and value music in their lives. In this preliminary stage of the overall research, I sought to find out what kinds of community music activities university students had during their pre-university years and in what kinds of social contexts they had them. The crucial question was to ask them to reflect about their experiences.

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To begin with, it should be mentioned that in Japan the school music curriculum has been centrally controlled since the modernization of the education system that was implemented by the first educational act in 1872. As Nomura (1969), Uehara (1988), and Tomoda (1996), and many others historically portray it, school music education from the outset has adopted the western model and its music. The westernized music education in the schools has had a considerable influence on the re-creation of national musical identities (Ishii, Shiobara & Ishii, 2005). Music is a compulsory subject from six- to fifteen-years-old from primary through lower secondary schools. There is a national curriculum guideline and music education in Japan strongly resembles that of the Euro-American model, which was confirmed in the writings of the students in this study.

### **Research Methods**

The research was carried out as part of the primary music pedagogy course taught by I between April 2005 and February 2006. The 99 students who participated were in their third year of the four-year primary teacher education course in a university in Tokyo, which specializes in education and educational research. There were 35 male and 64 female students. Although the students were not majoring in music, they were expected to teach general music in the schools after being qualified as primary school teachers. Their age range was between 21 and 25 years.

The students were asked to write freely about their significant musical experiences and events from their early childhood to the present in a manner of personal history. They were asked to go as far back in time as they could remember. This teacher education course was taught twice each year, so the first collection of essays from 40 students was carried out in July 2005 and the second collection of essays from 59 students was carried out in January 2006.

The descriptions and comments the students made about their significant musical events in the essays were carefully analyzed and those comments related to community music activities were illuminated and compared with other music activities. The central question was to find out what kinds of community music activities they participated in, both inside and outside of the schools while they were growing up. An additional question was whether or not, or in what ways, those experiences contributed to form positive attitudes towards music in general.

It is important to note that the descriptions and comments presented by the students did not explain every musical activity the students actually had experienced, but the comments are the reflections of what the students could

remember. The fact that these experiences are still memorable makes them significant.

### **Overall Discoveries**

Every student wrote something about their past musical experiences and said something positive about them. No student wrote that they did not like music.

Most students ( $N=80$ , 81%) remembered their earliest musical experiences from their pre-school years at kindergarten, at home, and at private piano lessons. A majority of students ( $N=61$ , 62%) have had private piano lessons at some time during their childhood.

Almost all of the students ( $N=91$ , 92%) wrote in a detailed manner about what they did in music classrooms in the primary and the lower secondary schools. Some students gave impressions about music teachers and whether they liked them or not. Other students wrote about what kinds of tests they had to take and how embarrassing these were. Whether or not they liked the music classes or music teachers, it is clear from what the students wrote that music education in schools left strong impressions on them. About half of the students ( $N=50$ , 51%) wrote about choir contests, which are common practice among Japanese lower secondary schools in which each homeroom competes against each other. Some students ( $N=41$ , 41%) joined music clubs such as school bands or choirs as extra-curricular activities. Of these 41, 9 students (22%) had experienced going to national school competitions and 4 students (10%) have experienced playing in concerts organized by communities outside of school situations.

Of the total sample, four students (4%) wrote about experiencing music making outside of schools, such as citizens' orchestras and choirs, the Boy Scouts, and community festivals. A few students ( $N=8$ , 8%) had experience playing in pop bands outside of school and three students (3%) wrote about their Japanese music experiences, such as participating in festival music making, *koto* club, and Japanese dancing. More students ( $N=17$ , 17%) mentioned that they enjoyed *karaoke* with friends.

About a third of the students ( $N=30$ , 30%) continued to play music in one way or another in or outside of the university, however the rest of the students (70%) did not report continuing their music learning, and the majority of them were listeners of pop music (Japanese or western) at home or with a walkman or i-pod.<sup>1</sup>

With the findings mentioned above in mind, the main trend of what the students wrote about in relation to community music activities will be briefly summarized in next section.

### **Music at Home and Starting Private Piano Lessons**

The students who mentioned pre-school music activities listened to music, played musical toys and sang with their mothers, siblings and other family members at home. They watched children's television programs together and sang along with them. For example, a student wrote: "My music history starts when I was two years old. My mother liked singing so much that she wanted me to be the same. She sang a new song for me every day from a children's songbook and she later told me that I brought the book to her every day and asked her to sing! I eventually became familiar with all songs in this thick songbook and whenever my mother sang the beginning of any song, I could continue singing the whole song straight away."

Many of the students (62%) wrote that they had private piano lessons and the majority of them started during their pre-school years. Their mothers usually took the initiative, but some students said that they took the initiative to start themselves because their elder siblings or other family members had already been practicing the piano and they were thus attracted. One student wrote for example: "My auntie used to live with us and she was a college student studying to be a nursery teacher. She had a piano and I enjoyed pressing keys and making sounds as I wanted to." Those who mentioned a positive piano learning experience (81%) wrote looking back that learning the piano privately helped them in their school music education. However, 12 students of the piano lesson group (19%) gave negative comments about the whole piano learning experience. For example, one student wrote: "My first musical setback was my piano lessons...I used to enjoy them but the music got so difficult that I did not practice at home. The teacher was fed up with me and I used cry on the way back home from her house." However overall, 43 students (nearly 70%) of the piano group wrote that they joined the school bands or choir clubs and/or were actively involved with the school choir contests later in their school years and this includes 11 of the 12 students who wrote the negative comments about the piano lessons.

### **School Bands and Choir Club Activities**

Some students (41%) had joined music clubs during their school years. Among them, 30 students had joined school bands, 9 students sang in school choirs, 1 joined the *koto* club and 1 participated in the recorder club. In Japanese schools, school bands and choir activities are usually regarded as club activities and are therefore considered extra-curricular. They often

practice from early in the morning and after school for a few hours and also on weekends and holidays. Senior members of the club take care of junior members and teach basic skills of playing the musical instruments to them and pass on the rules and the tradition to them. The music teacher's role is usually that of music director-conductor. Involvement with the school bands/choirs means a lot of commitment, devotion, and responsibility to the music community. Therefore the students usually form close ties with each other and the teacher, and also develop strong community spirits.

The comments written by the students showed emotional commitment to the club and often described how much and in what ways they had practiced hard and about how helpful and wonderful their senior members were, rather than writing about the music itself. For example, a student wrote: "My senior understood my wish to play the clarinet better, so she gave me private lessons. After two days of practicing hard, my lips got swollen and it was very painful, but I really liked playing the clarinet." Another student wrote: "It was my first time to play the flute and I had to be ready for playing with the players who had experienced national competitions within one month. I felt such a pressure and inferiority. I practiced very hard every day to produce stable sounds...Then we played together for the first time after a month. It was really great and I was deeply moved by the sound we were making together." Four students (almost 10%) wrote that they played with their clubs outside school, such as the city cultural festival or in senior citizens' homes.

Although much of the interest among the students involved in music club activities was directed towards social relationships and the discipline required, 19 students did mention musical moments in their papers. Examples of these moments include pitch, rhythm, tone qualities, harmonizing, tempo, dynamics, articulation, expression, etc. It is clear that the school music club activities played a vital role in forming positive attitudes towards music among the students who committed and devoted their time to those particular music communities within the school settings. However, according to what the students wrote, there seemed to be another significant opportunity for the students to have similar experiences in the schools, namely the choir *concours* (contest).

### **Compulsory Formed Musical Communities: Class singing for "Choir *Concours* (Contest)"**

Half of the students ( $N=50$ ) wrote about "Choir *Concours*" as exciting musical events in their school years. It is a common practice of the lower secondary schools in Japan for homerooms to prepare at least one song for the contest and compete against each other in the school concert. Contests

can be organized as an extra-curricular activity or, when involving music classes, they can be a part of music curriculum activities. The students are usually left to prepare for it by themselves. They choose songs, arrange them if necessary, and choose the conductor as well as the accompanying pianist from among the class members. The music teachers may give advice for improving the singing, however the overall responsibility for polishing the music for the event is the students', with some involvement by the homeroom teacher.

The students wrote about the strong bonds formed with other classmates when they practiced hard for the events. One student for example, wrote: "Just before the choir festival, we stayed at school late and started very early in the morning for practice. We wanted to win the first prize. I miss that time. That was the beginning of our class getting united and the atmosphere of the school got brighter. I liked my school."

The choir *concours* also gave opportunities for the students learning the piano to contribute to the events as an important member of the music community. Unlike the players of orchestra or band musical instruments, the pianists usually make music alone. For example, a student wrote that she accompanied her class for the choir *concours* every year. "When we were in the third year, the girl who conducted and I performed in the big hall with the class. It was a wonderful feeling. I was happy being able to play in front of the audience and my mother. I felt grateful."

Almost a third of the students ( $N=31$ ) remembered the titles of the songs they sang for these occasions and listed them in their writings. As with the school music club activities, much of the comments among the students who wrote about experiences of the school choir *concours* are about relationships with their classmates and how industriously they practiced for the events. Some of the students' writings stress the competitive nature of this event which may suggest that it is actually more of a contest than a musical experience.

### **Community Music Activities outside the School Settings**

Only 12 students wrote about experiences of making music with communities outside school. They played in the citizens' orchestra or choir, the boy scouts, and traditional community festivals. One student, who plays clarinet, wrote about the reason that she joined the citizens' orchestra in addition to her secondary school band club activities: "I wanted to improve my skills and study more about music with people outside the school...Playing with them gave me many opportunities to play in public..." Eight of these twelve students wrote that they played in pop bands outside the

schools. This means that they created their own communities, rather than joining existing ones. These students show a strong commitment to music in their writings, for example, a student wrote: “In high school I formed a pop band with friends and music became the centre of my life...I still play in the band and we make our original music and play in the live houses around Tokyo.” Those students who were involved in community music activities outside the schools seem to be exceptionally motivated musicians and eight of them are still making music within some sort of community setting.

### **Music Now**

Nearly a third of the students ( $N=30$ , 30%) wrote that they continued to play music in university or outside university joining the orchestra, brass bands, pop bands, and choirs, etc. However, the rest of the students (70%) did not indicate that they were playing music at all in any community setting, although the majority of them wrote that they enjoy listening to pop music at home or with a walkman or i-pod.

### **Concluding Remarks**

The Japanese Course of Study for Lower Secondary Schools, issued in 1998 and currently in effect, states that it is necessary for schools to open up to communities. This is to be done according to the prevailing conditions and situations of particular schools and communities. The goal is to involve families and members of the community to enrich children’s education. Obviously it is impossible to enforce, control or systematize such interaction between schools and community. The results of this research suggest, in the case of music education, there is still very little interaction between music in the school and music in the community. The percentage of students who joined community music activities outside schools was only 12%.

Nearly all of the students (92%) wrote about their experiences in music classes in the schools so it is clear that the school is a crucial place for the students to experience music. Almost half (41%) of the students had joined the school-based extra-curricular music activities, such as school bands and choir clubs. Those school-based community music activities seem to have had significant effects on the students feeling positive about music and human relationships through music making.

Even though the choir *concours* seems to play a similar role as music club activities, it is compulsory and involves all the students in the school and the activities are based in each homeroom. Half (51%) of the students wrote about this event and these compulsory formed musical communities seem to help the students to be independent learners of music.

It is interesting to note that only three students (3%) wrote about their experiences of Japanese music such as participating in traditional festival music, *koto* club, and Japanese dancing. This implies that the students' musical experiences are substantially based in western music.

Some (30%) of the students continue performing music one way or another into their university life. Of these, only nine are active outside the university. The rest of the students apparently no longer actively play music with others. Some ( $N=20$ ) students wrote that they would like to continue making music; however, there don't seem to be enough opportunities outside the university community. Why is participation in community music activities so low outside the university or the schools? Could it be that they are not visible to most of the students and therefore do not have much impact on them? Another possibility is that they simply are not available or existent. Another possible explanation is that students are just too busy with school and don't have enough time to participate.

It is easy to imagine that after leaving the university, the students who played music with others will have fewer the opportunities to continue community music making. Community music making is crucial for the students to continue what they experienced in the schools musically and keep up with their musical interests for the rest of their lives.

It is clear that overall, these students' writings show how strong an influence school music education has had on their musical life since the vast majority of them (92%), made mention of this fact. Thus the community music activities inside the school seem to have a significant role in the students' musical lives. After leaving schools and entering the university education system and beyond, there is an urgent need for more community initiated musical opportunities in order to provide continuous musical experiences.

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## Notes

<sup>1</sup> This does not include students who are involved in solitary music making; nor does it take into account the music course requirements.

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## **Instrumental Instruction in Community Bands from Bahia, Brazil**

**Joel Luis Barbosa\***

*Community bands play a very important role in the Brazilian music education. They are the only schools of music in hundreds of cities, and they provide teaching of instruments free of charge for thousands of people who cannot afford to pay for it. Facing many challenges in the recent decades, several of them ended up inactive. One of these challenges has been to minimize the high drop out rates of their courses for beginners. This paper addresses this problem, presenting a pedagogical project carried out in seven community bands. The beginner's courses in these bands used to focus in acquiring skills by practicing mainly exercises, including few compositions, and it is individually oriented. It seems that this pedagogical approach does not provide enough motivation to the students. The project tested a pedagogical approach that concentrated on music making through collective instruction. The results included the re-opening of bands' schools of music, revitalization of inactive bands, active participation of the beginners, and the creation of new bands.*

KEY WORDS: Band Pedagogy, Collective Instruction, Drop Outs, Instrumental Teaching, Motivation

### **Brazilian Community Bands**

This paper describes a pedagogical project carried out in seven community bands from Bahia, Brazil. Community bands play a very important role in the Brazilian music education and culture. Most of them are the only school of music in thousands of villages and cities spread in the valleys and mountains of the South, in the industrialized Southeast, in the dry Northeast, in the rain forest of the Amazon, and in the swampy central part of the country. Besides preparing instrumentalists, they participate in the social, religious, and civil events of the community. They provide music courses

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free of charge for thousands of young and adults who could not afford to pay for it otherwise. The majority of them are civil organizations, many are military, some are maintained by governmental agencies, and few are connected to schools and non-profit organizations. Their importance to the music education is noted by the fact that: (a) there are very few primary and secondary schools with music programs but far fewer schools with band instrument courses, (b) instruments are expensive, (c) there are only a few public schools of music, and (d) the majority of the population can not afford to pay the private schools of music which are mainly located in big cities. So, besides developing educational and cultural activities, they help many young people in their social and professional lives. Many professional musicians started out in these bands.

### **The Problem**

This rich tradition faces serious challenges. Some of these bands date from the end of the nineteenth century, and others are very young, less than 20 years old. But many have died in the last 30 years. The majority of them have serious economical problems. There are organizations that promote festivals, donate instruments, and offer courses to help them, but this is not enough. One of their serious challenges is to minimize the high drop out rates in their courses for beginners. The students often become unmotivated. If these bands do not prepare new instrumentalists, they die. The seven bands of the project had problems with the high drop out rates and with the motivation in their courses. Addressing these problems, the project's pedagogical coordinator asked the following question: What pedagogical approaches may give to the bands' beginners enough motivation to maintain them in the learning process? Then, he tried out a different pedagogical approach from the common one used in these courses.

### **The Bands' Common Pedagogical Approach**

In order to consider the question above and the pedagogical proposal of the project, and to understand the pedagogy's contribution, it is necessary to grasp the common pedagogical approaches used by the Brazilian bands, beyond the short contextualization given in the previous paragraphs. The pedagogical approaches are similar from region to region. They have courses only to prepare beginners to the band. The courses generally follow three consecutive phases. First, the student acquires music reading skills, then instrumental technique, and, finally, ensemble practice in the band. Each phase takes some months. There are small differences in the pedagogical contents and approaches utilized in the different regions of the country. In the case of these seven bands of the project, they do not give training on solfeggio in the first phase, but only on rhythmic reading. This reading is

done by speaking, not singing, the Latin name of the notes. The first phase usually starts with group teaching, learning the basics (clef, meters, note's duration and its names in the staff, etc.), and then it becomes individualized; each student has to pass the exercises given by the teacher. In the second phase, the beginners learn the instrument's diatonic and chromatic scales, and then they work on technical exercises. The second phase is individualized and each student reaches it at a different time, depending on his or her pace in phase one. In the past, the teacher used to create and to write the exercises for the first two phases in the student's notebook. He would create them according to the student's needs and capacity for learning. Nowadays, the teachers use different method books. The teachers maintain the tradition of teaching the instrument's scale before starting a method book. At the end of the second phase, the student learns the band's repertoire and goes to the last phase to practice it with the band.

### **The Project**

The aim of the project was to help these seven bands pedagogically. It was part of a bigger art-education program that included drama, circus, plastic arts, Afro-Brazilian dance, and music. Because of the problems with drop out rates and motivation problems that the bands were facing in their beginner's courses, it was decided to change their pedagogical approach to one that concentrated on music making through collective instruction, singing and playing melodies together. The project was divided into three phases, over the course of one year, in all seven cities. In the first phase, teachers received a training of 16 hours on how to work with a pedagogical approach that used a band method book entitled *Da Capo* (Barbosa, 2004)—before its publication. This method was adapted from American band method books for Brazilian music education and used tunes sung in Brazil. The second phase was conducted only with the teachers who were able to continue, because it demanded a weekly commitment for some months. In this phase, the teachers who agreed to participate were supposed to apply the pedagogy. First, the project director divided the teachers into groups of two or three, having at least a reed and a brass teacher in each group. Then, they recruited pupils to teach how to play the instruments, using the *Da Capo* method book and some easy arrangements for band. Each group of teachers taught a group of beginning pupils. The instruction was collective and focused on music reading, technique, perception, music knowledge, and memorization. Each band received the method books, the band arrangements, and seven instruments (clarinet, alto saxophone, trumpet, trombone, baritone, snare drum, and bass drum). This second phase lasted five to six months with two to three classes a week per group of beginners. The project director had three means of monitoring progress. One approach used regularly written reports

made by the teachers, another used phone calls, and the third relied on visiting the city at least once during the period. In the third phase, the teachers showed the results publicly. They conducted the beginners playing the repertoire of arrangements. These performances happened with the coordination of the project director. The project director took more instruments to each city for this final phase, besides the seven that were there already, in order that all the beginners could play the concert together.

## **The Results**

The results showed that the students and the beginners got very involved with the project. In Juazeiro, the band is financed by the municipal government. There, seven teachers (six instrumentalists and a conductor) from the first phase continued into the second one. They worked in the band's facilities with 28 adolescents from the 78 who had subscribed to learn instruments. They divided the beginners into four groups, since there were only seven instruments, and each group had two classes a week. The beginners played the entire repertoire very well at the last phase. The band's board, integrated by municipal authorities, had experienced problems keeping band directors in the past. The band had had no official director for months and its school was closed. The board had considered the local musicians not good enough for the job, but it could not adequately pay directors to come in from other cities. The project changed this picture. The board became so motivated with the results that it hired one of the teachers (an instrumentalist who used to conduct the band unofficially) to direct the ensemble and to teach at its school of music, which was re-opened.

In Feira de Santana, there were five community bands. Two of them had been famous in the past, but they were struggling to survive at the beginning of the project. The other three bands were inactive. The second phase took place at the headquarters of one of the first two bands. The band had not had enough musicians to play for approximately 27 years. It had only five musicians in the beginning of the project. It could play only with hired musicians, and it had used to do so, at least, twice a year in recent times. Due to personal and administrative problems within the band during phase two, only 5 teachers made it through phase two of the 12 who participated in phase one. These were band apprentices and were able to start 12 pupils with two classes a week. For the last phase, the public concert, the 12 beginners played the project's repertoire together. After that, the five band musicians, the five apprentices, and the 12 beginners played together in several occasions. The band was live again and its school re-activated.

In Ilhéus the local band had been inactive for many years. Five teachers prepared 26 beginners in the second phase. At the end of the last phase, there

was a new band performing in the city. They received 19 more instruments and created the band Sociedade Filarmônica Capitania dos Ilhéos which has been very active since then.

In Vitória da Conquista, four teachers prepared 28 beginners with the seven instruments provided by the project. The work took place in the municipal conservatory, instead of the local band facilities, but it was connected to the band. The beginners did a good concert and were integrated into the band during the next year. In Barreiras, 14 teachers from the local band prepared 27 beginners. The work was conducted in the band's headquarters and its musicians got very enthusiastic. Even the musicians who did not take part in the project became more participative in the band's activities. Cities around these last two became so interested in the project that they hired some of the teachers to prepare bands in their communities.

In Itabuna, three teachers prepared 14 beginners. The band's president got so excited with the project's results that he found a way to re-open the band's school of music, to refurbish its headquarters, and to hire a band director. Finally, in the seventh city, Jequié, there was just one musician able and interested in being trained with the pedagogy. He prepared 10 beginners for the final concert.

The musical quality of the beginning ensembles of the project was confirmed by the enthusiastic reception of the public at the performances, by the declarations of the old members of these bands, by the renewal of the project in the following year, and by the invitations they received to play in the city afterwards. There are not enough existing data to compare the beginner's drop out rates of the project's bands to previous studies of these bands. But the written reports, made regularly to the project director, show that the project's drop out rates were very low and that the beginners actively participated in the classes. Finally, it is important to note that this pedagogical approach motivated not only the teachers selected from these band programs, but also these bands' other members.

## **Discussion**

The results show that the beginners were motivated in the courses. This may have been so due, in part, to the new pedagogy. In the common (traditional) approach, the beginners did not start out with the instruments as they did in the project. In the first two phases of the common approach, beginners concentrated on exercises and not on singing or playing "real" music (melodies and tunes). In general, they first learned theory rudiments, then they did rhythmic reading exercises, then they played instrumental exercises, and lastly they started to learn the band's repertoire. The project's

pedagogical approach focused on music making. The students sang and played melodies from the first lesson. It provided the pleasure of making music in a group from the beginning of the learning process. Another factor may be the sense of belonging to a group that the collective approach gave, which contrasts with the individual instruction of the traditional approach. In the group, the students learned and competed with each other. Of course, factors that were not connected to the pedagogical approach could have contributed to the motivation of the beginners, too. But surely the project approach played a significant role in beginners' motivation.

One may note that with the collective approach two to four students shared the same instrument, which made it possible to expand the number of beginners in these community band schools without having to increase their expenses. One may also note that the beginners were able to do their first public performance within five to six months of activities. There is no record showing that this rapid progress is obtained with the traditional pedagogy utilized by these bands.

## **Conclusion**

One may conclude that the pedagogical approach used by the project, which focuses on music making through collective instruction, is an effective way to teach instruments and motivate beginners in these seven community bands. One may also suggest that collective instruction can lower the cost of teaching instruments in these bands, making quality teaching available to more people when compared to the individual approach.

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## **Music Education in Practice in Non-Governmental Organizations: Two Case Studies in the Brazilian Urban Context**

**Magali Kleber\***

*This study analysis musical practices in two Non-Governmental Organizations: Associação Meninos do Morumbi, situated in São Paulo city and Projeto Villa-Lobinhos, in Rio de Janeiro city, Brazil. The project aim is to understanding two key aspects: (1) How these projects have become legitimized spaces for the process of teaching and learning music, (2) How the music pedagogical process has simulated musical practice. Qualitative research constitutes the methodological approach. The music pedagogical process was seen as a possibility to produce new ways of music knowledge in its institutional, historical, socio-cultural and musical teaching and learning dimensions. The collectivity and interaction underlie the music practices as socio-cultural articulation and the musical performance has been the basis for the process of teaching and learning music. This research intends to contribute to the reflection on the role of music education in the politicized process of social movements and projects from NGOs which themselves aim at promoting social changes and justice.*

KEY WORDS: Music Education, Non-Governmental Organizations (NGO), Non-profit Sector, Music Pedagogical Process, Social Projects.

### **Introduction**

The theme of this research is music education practice within the so-called Non-Governmental Organizations (NGOs). The aims of this paper are to investigate the musical practices of two social projects. Both projects represent different contexts of teaching and learning music whilst simultaneously holding important commonalities such as youths at social risk. These two projects, Associação Meninos do Morumbi<sup>1</sup> and Projeto Villa-Lobinhos<sup>2</sup> provided the empirical field of this research. The motivation for this study has been in part due to Brazil's focus towards new socio-

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cultural configurations that are currently structured to work alongside the universities. The musical dimensions of these projects are understood as a meaningful and important element. The main focus of my research has been the music learning and teaching activities for children and youths from underserved communities and/or in social risk situation. From this perspective the music education community has seen this as a chance to capture some important knowledge that might feed into the larger goals of music education in Brazil. The research took place between 2002 and 2004.

The perspective of the NGOs in this research points out the following aspects:

- they are possibilities of emergent fields of new profile of professionals and activities - *locus* of knowledge production in the nonprofit sector.
- they are spaces where content is flexible and underlined by the emergent demand of the communities provided with practices.
- they are inconstant as institutions.
- the socio-cultural actions can be constantly redefined and responsive to the demands of the practical life.
- they are a way of socio-political mobilization and in this context the musical practices can redefine predominant cultural and esthetic frontiers.

The main question this research asks is: What form does the musical practice take within the selected NGOs? How have these projects become legitimized spaces for teaching and learning music? What is the musical pedagogical process are used within the NGOs?

### **Theoretical Framework**

The theoretical framework of this research concerns four key perspectives: Firstly, music is seen as a social practice that generates a cultural system that has substantial foundations that incorporates itself in the socio-cultural structure of groups and individuals. This idea has been proposed by Shepherd and Wicke (1997), Small (2006) and Blacking (1995). Secondly, the music pedagogical process is seen as a “total social fact.” This idea derives from Marcel Mauss (2003) who emphasizes the systemic, structural and complex character inherent within organization like those of this study. Thirdly, the musical knowledge production in NGOs is seen as a cognitive praxis. This is understood against the ideas of Eyerman and Jamison (1998) who suggest that a socio-political force can “open the doors” to the production of new ways of pedagogical, esthetic, political and institutional knowledge. Fourthly, the music pedagogy is seen as both a process that concerns the relationship between people and music and the

process of music appropriation and transmission, as proposed by Kraemer (2000) and Souza (1996, 2001).

### **Research Methodology**

The research methodology was based on a qualitative approach and emphasizes two types of strategies, multiple case study and ethnomethodology.<sup>3</sup> The methods used for data collection were, documentary data collecting, non-structured interviews, participant observation, audio and video records and field notes. The application of such qualitative methodology was an effort to understand situations in their uniqueness as part of a particular context. This understanding is an end in itself, it is not an attempt to predict what may happen in the future but rather to understand the nature of setting – what it means for the participants to be in their context, what their lives are like, what is going on for them, what their meanings are, and what the world looks like in that particular setting (Merriam, 1998, p. 6).

### **Case Study**

This study focused on two cases. Both of these units presented individuals and groups who made relations as a result of the project. Yin (1994) states that five components have to be considered when designing the case study: (1) The research questions about “How?” and “Why?” seeking accurately the nature of questions; (2) The proposals of the study, drawing attention to what should be examined in the study scope, leading to both reflection on the theoretical field and a refinement of view; (3) The unit of analysis that define which case or cases should be investigated; (4) Data collection within the research proposal; and (5) Criteria to interpret data. The empirical dimension of this study was considered from Bastian’s (2000, p.85) discussion that suggests the issues on young musical culture, such as musical preferences, styles of teaching and learning, ways of treatment and cultural experiences, records of non-cognitive variables (emotional, social and motivational of improvement, musical class environment) should be approached from their practical dimension.

### **Ethnomethodology**

Ethnomethodology was developed by Harold Garfinkel (1967) who created an empirical research method that emphasizes “the methods used by the individuals to make sense and, at the same time, do the daily actions: communicate, take decisions, think” (Coulon, 1995a, p. 30). Haven (2004, p. 16) emphasizes that: “Ethnomethodology’s standing task is to examine social facts, [...] what makes it accountably just what that social fact is.” This type of research practice is itself “a reflective social practice that seeks

explanation in the methods of all the social practices” (Coulon, 1995b, p. 17). Ethnomethodology also seeks to understand the way “actors” describe, criticize and idealize specific situations whilst making sense of their social world collectively. Seen from this perspective, reality is not stable but created by specific situations involving interpersonal communication.<sup>4</sup>

From these methodological positions my field investigation revealed four dimensions of analysis that consequently constituted a “total social fact”; institutional, historical, socio-cultural, and the music learning and teaching process. Incorporating the interconnection of these four dimensions has enabled a vision of music pedagogical that is not only concerned with teaching and learning, but also as a connected multidimensional field, as illustrated in the figure 1.

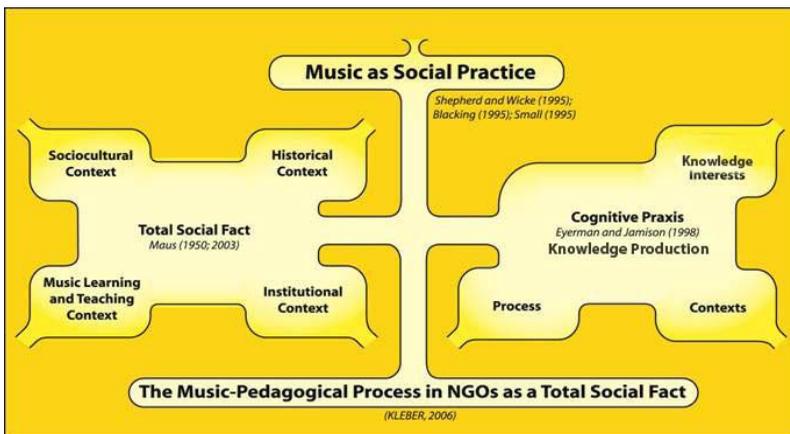


Figure 1.

### Participants and Context: The NGOs

#### ASSOCIAÇÃO MENINOS DO MORUMBI

*Associação Meninos do Morumbi* (AMM) was created in 1996 and has worked with about 3500 youths and children from São Paulo city. It develops musical activities that focus on the teaching of a wide range of percussion instruments that take part in the *Banda Show Meninos do Morumbi*. The group play, dance and sing different genres of afro-Brazilian music, such as jongo, maracatu, funk, samba, maxixe, aguerê, and others. The group composes many of the tunes. The Band has presented in several national and international concerts as well in other social projects and institutions. The shows are performed in theatres, schools, slums and commercial companies

and provide opportunities to promote Brazilian Music. The physical space is considered one of the important dimensions in my analysis because its organization and configuration imply the way meetings and activities are developed. The space is projected onto the participants' imagination and reflects a sense of belonging. Flávio Pimenta's (2004) report on an approach to motivate musical work with young people emphasizes that:

It was an informal action. I think that what let me to do that was my belief in music as a way of transformation. Today, looking back at the past, I imagine my attitude was based on what music did in my life.

The socio-cultural context is an important aspect of these projects. The teaching and learning environment emphasis context collectivity and participation. The conception of the music pedagogical work in AMM is reflected by Flávio Pimenta, he says:

So, it had to be playful, joyful, a length of class that was not *over*...something permeated of other attraction. So, it could not be only music teaching, it had to be the break to have a snack, the video, to show the instruments, play for and with them.

#### PROJETO VILLA LOBINHOS

Projeto Villa Lobinhos (PVL) was institutionalized in 2000 as part of Viva Rio NGO with aims to provide the youths from underserved communities with music education. They attend musical perception, instrument practice, ensemble, and computer classes for a period of three years. Around 40 young people take part in the Villa Lobinhos Orchestra. Like AMM the PVL also show their work in a range of settings. The nature of the collective and exchange aspect that is paramount within the teaching and learning strategy is emphasized by the coordinator, Rodrigo Belchior. He says:

Because I think they arrive there with a given comprehensive knowledge and it is cool to accept their proposals and, there, we introduce ours. [...] One learns with each other and the teacher is there to polish. (Coordinator, 06/12/2004)

The music teaching and learning context encompasses a range of environments plus positively responding to the different and eclectic repertory developed by the participants. Turíbio Santos' pedagogical leader of Projeto Villa Lobinhos emphasizes:

the proposal and conception of the project was only one: we will teach children and learn with them. The school, for me, begins when you realize who will take part in it. (30/06/04)

## Discussion

My central aim has been focused around the question: What form does the musical practice take in the two selected projects? From this I have emphasized two points: (1) NGOs are spaces historically built through socio-musical practices and (2) the music pedagogical process as seen in these NGOs can be understood as a total social fact. As regards the former it is important to emphasize that the participants' reports were the main source of constructing the historical perspective. From these reports I revealed particular aspects, for example; proposals are focused on the music pedagogical character; the musical practices and interactions that are lived in general daily activities; individual and group identities become meaningful in their life histories.

The notion of belonging and concern for issues of human dignity emerge as a feature that identifies the research participants from both NGOs. The musical practices are seen as a focal point that leads towards collective understanding. The collective process can be seen as a paradigm in the socio-musical interactions of NGOs. The nature of belonging is pursued through the educational and joyful activities related to relevant musical practice for those young people involved.

The social aspect that permeates the music learning and teaching process emerges as an important feature at several levels. Aspects, such as the stigma of the skin color and where people live all appear as themes within participant responses. The participants reveal that they lived in situations of misery and from this carried much stigma. What is interesting when we compare them after involvement with the NGO's is a clear change of perception to such issues. Such experience can be considered a very meaningful factor to the reconstruction of new notions of personal and social values. The discrimination, social exclusion and stigma that permeate the underserved communities from the hills and slums are reinforced by the media but challenged by those who took part in this research. Some of my findings have helped consider questions such as: What is the role of the social projects and culture, especially the music, in these contexts? The musical practices of the NGOs revealed themselves as a positive factor that can change individuals and groups.

My second point emphasizes the multi contextual perspective of a music pedagogical process understood as a field offering possible challenges to social reality. The production of musical knowledge as a cognitive praxis (Eyerman & Jamison, 1998) and the understanding of the music pedagogical process as a social fact (Mauss, 2003) provides the epistemological field of music education with some important contributions. This assumption is

supported by the fact that the four contexts used in the analysis, socio-cultural, historical, institutional, and teaching and learning, cannot exist in isolation but can only be thought systematically.

The performances of musical groups from both NGOs are understood here as the product of the music pedagogical process. Evidencing the music performed is a way of presenting the participants musical identities, choices and values. Another aspect to be emphasized is that the socio-musical work through musical practices incorporates the music as “a special kind of social action that can have important consequences to other type of social actions” (Blacking, 1995, p. 223). The examples presented demonstrate integration of processes that are related to citizen's values and articulate not only several types of knowledge but also different generation, gender, race and social class groups.

### **Conclusion**

The implications for my research suggest that any production of pedagogic musical knowledge should consider multiple context of the social reality that they operate in. This means dissolving hierarchical categories of cultural values. In order to do this, I have found that it is necessary to reflect the dominant artistic and pedagogical categories leading to the questioning and evaluation of the limits of musical practices. Moreover, it is important to re-examine the relationship between the knowledge from popular culture and the knowledge dominant within the academy.

To summarize, I emphasize that NGOs have revealed themselves as a meaningful alternative to develop socio-educational music works. I am pleased to say that they are expanding because of their flexibility. This research aimed at contributing to a general reflection as regards the role of music education in the politically aware process of social movements and projects found in the NGO. The work of Brazilian NGOs is to seek transformation and social justice, minimizing the poverty that reflects inequality and exclusion and its repercussion for human dignity. I hope my project goes some way to examining these possibilities.

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### **Notes**

<sup>1</sup> [www.meninosdomorumbi.org.br](http://www.meninosdomorumbi.org.br)

<sup>2</sup> [www.projetovillalobinhos.org.br](http://www.projetovillalobinhos.org.br)

<sup>3</sup> Ethnomethodology is the sociological study of everyday activities.. It concentrates on the methods used by individuals to report their commonsense practical actions to others in acceptable rational terms (Ed).

<sup>4</sup> These ideas break the traditional sociology conceptions as formulated by Alfred Schütz who proposed that social reality be described and constituted by people in their ordinary practices and common language.

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## The “Live” Concert, a Transient Episode or a Continuous Educational Event in a Multi–Culturally Divided Society?

*Dochy Lichtensztajn\**

*This paper focuses on the project “Music Encounters with Live Music” for Jewish and Arab schools divided by ethnic-cultural and national splits. Based on belief that the school is a learning community and the live concert is a decisive factor in the musicalization process, the central aim of this research was to introduce young students to the “live” music world. This was achieved through a repertoire that goes beyond styles and cultures. Moreover, this project worked towards enabling an accumulative, meaningful, collective human experience, by which music and orchestra turn into a common asset that unites the listeners during the concerts. In an attempt to demystify the hostile, demonic other (discovering and confronting children and educators with their own prejudices and anxieties) I shall describe the program rationale, as well as the operative application and dilemmas examined to activate it.*

KEY WORDS: Multi-culturalism, Music Education, Symphony Youth Concerts

### Introduction

it is necessary to understand why a madrigal by Gesualdo or a Bach Passion, a sitar melody from India or a song from Africa, Berg’s *Wozzeck* or Britten’s *War Requiem*, a Balinese gamelan or a Cantonese opera, or a symphony by Mozart, Beethoven, or Mahler, may be profoundly necessary for human survival. (Blacking, 1973, p.116)

The spell that John Blacking casts in this issue is an expression of the unrequited lust for our world, the unwillingness to shape it, yet the need to examine human mental habits, to check the way people act and think, and to reexamine regulations and institutions. Thirty years lie between Blacking’s vision in his paradigmatic book *How Musical is Man?* (1973) and the “global-village” phenomenon. Blacking’s work blurs any particular cultural base for localities, peoples and beliefs, whilst questioning the power of so-

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called masterpieces.<sup>1</sup> The question to asked, then, is this: Is there a chance that children in Israel (being to a great extent identified with that global village) will need Mozart, Beethoven or Berg works, an oriental melody, a ladino romance, a Yiddish lullaby or the improvisations of Thelonious Monk, as an essential aspect of their lives? Personal speaking, I doubt it.

If the artistic musical experience is not functional in its quotidian sense, then the need for it will depend on a “biological” hunger for musical experiences. Within my context the bad news is that the hunger or appetite for music being performed “live” is not present in our children's lives. Attending split schools, torn by status, ethnic-cultural and national rifts that keep apart Jews and Arabs, religious and secular, native born and immigrants, children of foreign workers, etc. has all been deeply damaging for all those involved.

Music performed in a concert is an abstract reality that immediately engages the young listener’s but at the same time, demands of them metaphoric constructions, originating in his or her own cultural context, as well as their psycho-physiological experience. The young listener's pleasure during a concert depends, in that case, on activating his or her cognitive-affective dimension, thus creating a continuum of meanings and interpretations to the music. If the live music performance provides the experience of discovery, understanding, reflection and the pleasure of one's soul, then there is a chance of building an appetite or motivation towards the next concert. The preparation process is, naturally, a fundamental component. My gut-reaction to the necessity of a live concert experience deserves a deeper inquiry and I will now attempt to show this.

### **A Review of the Didactic “Live Concert” Models for Young Listeners**

Leonard Bernstein's impressive breakthrough with the New York Symphony in the 1950's youth concerts has been etched in our consciousness. Bernstein improved the didactic concert models, and insisted on an Art of Teaching. These were concerts devoid of associations of a moderator holding a microphone, lecturing or teaching a lesson. Bernstein laid the foundation for a demystification process of western “classical” music, by distributing the concert models to TV channels around the US.

That was no doubt a significant turning point in the cultural historiography of the didactic “live concert,” whose object until then was a defined body of knowledge, that is to say the western artistic repertoire. Other diverse didactic concert models were created following that example and were constructed according to educational meaning and pedagogical

contemplation, e.g., concerts directed for adult audiences, children and families.

We learn of the expanding phenomenon of the didactic live concert, starting in the 1990s, by a declaration of intent from world leading performing bodies (symphonic and chamber orchestras in Argentina, Australia, Canada, England, Israel, New Zealand, Norway, Spain, USA and others). Also, in recent years, discussions held during conferences of music education have become a source of inspiration on the subject; they derive mainly from the fact that the process of teaching and learning music via listening tools does not utilize to the fullest the multi-dimensional essence emerging from the listening and watching of the live performance.

The traditional essential outlook, for example, regards the body of knowledge as the centre of the teaching process and the educator as the authoritative source of information who delivers it. This is the fabric through which the didactic concert models were woven. That is to say, the art of declarative, explanatory method that seeks to explain the characteristics of instruments, their shape and sound, musical structure, and historical information as regards the composer.

With the rising influence of psychological-effective conceptions, active teaching has placed the basis of meaningful teaching in the centre. The body of knowledge is perceived as a lever in the learning process and not as an object in itself; the individual's emotional and sensory world, activated before conceptualization or rationalization, takes part in a direct dialogue with the music, allowing the authentic experience of "knowing from the inside" (Reimer, 2001, p. 48-49). The active learning in music leans on the principle according to which meaning is the utmost important thing for humans, or as John Dewey successfully defined it as "earning, in its correct, exact aspect, is not learning things, but learning their meanings" (p.49). Therefore the process of assimilating the piece's musical characteristics was achieved by activation via movement, singing or playing an instrument (see methodologies by: Schafer, Willems, Martenot, Kodaly, Orff, Dalcroze).

The "cognitive revolution" that took place and to which Howard Gardner pointed in his essay from 1987 – *The Mind's New Science: A History of the Cognitive Revolution*, focused on the human content, with all its abilities and potentials. As such, the hierarchy that characterized the western conceptual superiority over the perceptual one fell apart. Following the psychological-cognitive conceptions, the didactic concert models were designed through which pupils participated, tapping a rhythmic *ostinato*, or humming a melodic fragment out of a multi-vocal texture; in the movement describing of the musical phrase or its outline; in activating a world of associations

connected to extra-musical aspects of the piece; and mainly in attentiveness with no foreseeable extrovert expressions, but active in the listener's own internal world.

Another concept, originating in sociology, emphasizes social context, where the basis of identity with the musical culture learned or performed, constitutes the learning-teaching process. As such, the receiving group appropriates the body of knowledge and the learning becomes a two-sided dynamic process, causing changes in the body of knowledge itself. In other words, the body of knowledge rebuilds itself thanks to the individual's cultural history, which reconstructs and attaches itself to it. The multi-cultural, post-modern ideology, which stands at the basis of this concept, was in favour of abandoning every aesthetic interpretation in art education. This was due to its identity with "superior" western values that attribute absolute aesthetic qualities to the artistic work (Josep Marti, 2000). The term musicality was perceived as musically practice-dependent as well as a defined musical culture and offered a curricular multi-cultural alternative, in which the artistic "classical" music is part of all musical cultures in a system that resists systems of hierarchy (Elliot, 1994, Lundquist *et al*, 1998).

From the perspective of our region, preparations for concert introductions to young people, the ongoing in-service training programmes for music educators, as well as the repertoire performed, are all influenced by the concepts described above. Indeed a wide spectrum of approaches accompanies the teams leading the projects, starting from the design, the development and application of the preparation stages and continuing with the styles of arranging and moderating of the concerts themselves.

### **The *Cultural Albacete* Case: A source of Inspiration**

This section describes a particular project in Spain in a town called Albacete, in Castilla-La Mancha, as a source of inspiration to my professional approach concerning the impact and influence of the live concert. Following the long years of Franco's dictatorship and like many other small towns, Albacete, with its 120,000 inhabitants, was characterized as a sealed settlement, with no access to a wide array of high-quality artistic shows. The initial decade of the democratic-socialistic government, headed by Felipe Gonzalez, focused on educational and cultural initiations in vast regions of Spain. The declared aspiration was to bring Spain back onto the European cultural map, while at the same time determining high performance standards.

The management of the Juan March Fund for culture and education chose Albacete in order to activate a comprehensive project, based on the

following: Would it be possible to expand the aesthetic concept among a significant number of its citizens through highly-rated performers/artists? And would there be a significant rise in response and demand for performers/artists if locals were exposed to them over a set duration? (Ander-Egg & Aguilar Martinez, 1992). From 1983 the citizens of the *Cultural Albacete* project were granted an intensively varied selection of concerts, operas, ballet and theatre. Later on in the process cultural centers, a literary salon and a museum opened up. Mondays were dedicated to symphonic and chamber music concerts. The new cultural scenario soon took shape and local people began attending chamber music quartet or a symphonic orchestra every Monday. This astonished the culture researchers who had not anticipated this level of uptake. The *culturalization* policy of the *Cultural Albacete* project relied on three principles:

1. Excellent performance level
2. Frequency and number of artistic events (weekly)
3. Long-term planning, for the years 1983-1999, which would ensure assimilation of the culturalization process.

Can we say that the locals had a "hunger" for regular concerts and artistic activity? That is unclear. Yet the appetite and motivation towards it were indeed nurtured and strongly felt. Even today, first class orchestras keep coming to Albacete, as well as chamber music ensembles, and operatic and theatrical productions from Paris, the Czech Republic, from Madrid and Barcelona, from London and Russia. Moreover, in recent years, Albacete has been blessed with local performing ensembles supported by the project itself as part of the annual artistic supply (López Ariza, 1999). I consider the assimilation of listening and viewing habits in concerts and artistic shows in Albacete a result of an educational process, restructuring the experience. That is to say, an educational act as a continuous growth process, and its essence being delivery by contact and instilling experience; until "the experience becomes a joint asset, that expands their inclination or changes the inclination of all participating parties" (John Dewey, 1938, p30).<sup>2</sup>

It is doubtless that such a process reaches its full utilization and offers all possibilities of growth, as well as promoting society's collective and particular ideals. John Blacking's vision, for example, may be realized when inalienable assets, such as different musical cultures would be taught, not only as part of the school curriculum and with a listening aid, but mostly, in a live performance where the music receives renewed interpretation, by its own reconstruction.

### **Purposes and Design of the “Live Music Encounters” Community Project: Tel Aviv and central Israel, Haifa and North Israel<sup>3</sup>**

The multi-year Keynote program, designated for 8-12 year olds, is offered to 38 schools. The Israel Philharmonic Orchestra (IPO), together with the School of Music Education based at the Levinsky College, initiated the program six years ago. In the course of the school year, young students take part in two symphonic concerts in municipal concert halls, as well as chamber music preparation meetings in the schools. The main goal is to introduce the students to the live music world, through a musical repertoire that transcends period, style and cultures. Moreover to enable an accumulative collective experience, in which the orchestra functions as a human, multi-cultural artistic body in a community divided by status, ethnic-cultural, and national rifts. Against this background, the music unites the physical and emotional presence of the young listeners, who come from cultures in conflict.

The repertoire chosen, the language, animation style, and considerations of seating arrangements in the concert hall, are all a sensitive cluster of issues controversial among school principals, parent committees and even teaching staff. In my capacity as the program's dean of pedagogy, I shall refer to the complex human dynamics that emerged around the concerts, as well as the suggestions brought up as an effort to demystify the hostile other.

For illustration, I shall describe some of the goals from the rationale of the Keynote program, and their application:

- Preparation of a new generation of sensitive, music loving listeners (Jewish and Arab pupils, new immigrants and children of foreign workers, all from different cultural and economic backgrounds).
- Construction of an educational platform, centered on the live concert.
- Implementation of a “flow chart” in the school community where the concert is an integral part of the cultural experience.
- Implementation and development of direct encounters between the listener's and the performing artist.
- Exposure and awareness-building of the collective work of the concert event: the interaction between listener, audience, artist, the piece heard, the conductor etc.

According to these goals, a multi-year program was constructed, that includes narrated concerts in the concert hall, concerning the various periods of the symphonic repertoire, styles and cultures. Alongside the teaching of repertoire in music lessons at school, a series of preparatory meetings is held between pupils of differing cultural background and small ensembles (Israeli-

Jewish and Arab performing artists), each provided a preliminary model of dialogue through live music. The ensembles mainly play arrangements of the pieces that are to be performed in every symphonic concert, maintaining the following aspects:

- Intimate preparatory meetings narrated by young music educators (graduates of the School of Music Education)
- Intimate preparatory meetings that summon a transparent human behavior (potential of creating a dialogue, feelings of empathy with the performing artists who themselves come from different origins and backgrounds).
- Intimate preparatory meetings that sharply demonstrate musical phenomena, such as texture and the process of compressibility or reduction, the tone nuances, the harmony, the technique as well as the expression.

These preparatory meetings illustrate that which was learned in class, heralding the symphonic concert scenario as a peak link of an artistic as well as human process. Such a human-artistic scenario, for example, was strengthened towards two of the concert programs that took place in the past two years: Kadma project with the Haifa New Symphonic Orchestra in the North of the country, and Keynote project with the IPO in the central part of the country. Both projects together with Arab-Oriental ensembles, serve as a potential model for functioning as a bridge between fractured populations:

1. **Fiesta Española EL Andaluz** for 4<sup>th</sup> and 5<sup>th</sup> graders, who had studied the works by Isaac Albeniz, Manuel de Falla on one hand, and Arab works like Adam Beq Elsanuri's "Longa Shahainaz" that echoed in El Andaluz on the other. Both of these musicians had influence on the historic-geographic level and on the stylistic-cultural one, in Southern Spain.

2. **East-west and within our space** was constructed on the basis of cultural exoticism, with works such as "Sheherezada" by Rimsky Korsakov, "Bachanalia Dance" by Saint Saens, and Hebrew-Middle Eastern pieces of Jewish composers (e.g. Paul Ben Chaim). The program was interlaced with Arab works by Farid-El-Atrash and Salim-El-Masri, along with Persian folk songs, among both Jewish and Muslim traditions.

The repertoire served as the focus of recognising difference amongst the music teachers themselves. In the past six years, over thirty music educators of different socio-economic, national and cultural backgrounds have been

meeting in the teacher enrichment programs at Levinsky College and training towards teaching the Keynote and Kadma repertoires in class. During those enrichment program sessions, peer teaching has become a central strategy, which sharpens the collective experience and enables discovery and recognition of the different identities.

The three preliminary stages of the symphonic concerts are; 1. Preparing the program's musical repertoire for each semester; 2. The teacher-enriching programs for music educators; 3. The intimate chamber music meetings at school, (with ensembles of players from the Philharmonic and Symphonic orchestras, and with Arab-Oriental ensembles). These three stages ensure the collective pleasure at the time of the actual performance. The symphonic performances are designed in diversified strategies, according to the specific programme, the sociological view, the didactic criterion, and the audience age. In this process, the multi-year Keynote and Kadma programs are of vital importance in the construction of memory, emerging from groups, united by memory in time and place. The frequent events towards the live concert are all compared to links within that of memory. These are links containing the continuous participation of the Levinsky School of music education students, as part of their teaching practice in those schools. Taking part in the Keynote and Kadma programs student music educators begin to recognize issues of self identity and that of the other.

### **‘Live Music Encounters’ Project - Present Assumptions on Establishment Positions**

In the field of educational and cultural policy the pluralistic conception supposedly characteristic of an open society is obligated in this case and in many others, to a programmatic attitude towards the principle applications of didactic concert projects. These exist both in their original regions and also at a time when the different models are mobilized around the country. The tendency to improve and expand the Keynote and Kadma programmes, for example, as well as the wish to mobilize them gradually to other regions is presently not receiving national support. This has occurred especially since in the past two years music as a study subject has been removed from the core of the compulsory curriculum in Israeli schools.

Based on the conception that school is a learning community in all aspects, this situation report raises several questions:

- Are we going to be partners in examining the “invention” of appetite and the need for concerts among young children?
- Do we adhere to the fundamentals of the process that require the frequency of the concert event and for its assimilation into the

cultural-community experience? Or are we rather satisfied with the concert as an object of exposure or tasting?

These are questions that oblige the project leaders to avoid turning the didactic concert into a transient episode, but rather to place it as an ongoing educational event in the historiography of music education in Israel. These are questions that offer an alternative to the current approach often measured by quantitative achievements as an expression of value. These questions are connected directly to John Dewey (1939, p32) and his idea of providing students with experiences that are immediately valuable and which better enable the students to contribute to society. The case of *Cultural Albacete* provide us with optimistic indications concerning the essence of the concert projects and their meaning in time and place and directly connect to John Blacking's vision regarding the need for the musical work as spiritual nourishment.

### Conclusions

The didactic concert has the power to bring about change in the culturalization and musicalization of the school community and its immediate locale. Music must be returned as a compulsory core in our schools. How can the Keynote and Kadma programmes become a decisive factor in the musicalization process of the school community climate in areas of conflict?

Based on the idea and its praxis that the live concert is an on-going dialogue where teachers, students, musicians and parents can share their experiences, it becomes essential to expose teachers and their students to the live concert environment. Only then is there a chance for feelings of astonishment to emerge in our communities. Perhaps we will see a large multicultural audience coming to the 2020-2030 concerts consisting mainly of the Keynote and Kadma graduates programmes.

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### Notes

<sup>1</sup>Stephen Talbott (1995) suggests that the "global village" leaves no place for native or alternative cultures and acts like the old colonialism in a new guise. He states that "If we really wanted a global village, we would *start* with the local culture, learn to live in it, share in it, appreciate it, begin to recognize what is highest in it what expresses its noblest and most universal ideals" (p.9).

<sup>2</sup>Dewey's pragmatist philosophy stresses the priority of experience over theory arising from the interaction of two principles: continuity and interaction. The value of the

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experience is to be judged by the effect that experience has on the individual's present, their future, and the extent to which the individual is able to contribute to society (Dewey, 1938).

<sup>3</sup>Based on the rationale of the Keynote programme, the Kadma programme in Haifa was initiated three years ago by the School of Music Education at Levinsky College together with the Haifa Symphonic Orchestra and the Ministry of Education.

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## Community Music in the Rehabilitation of Youngsters at Risk

**Graciela Sandbank\***

*This paper deals with two projects using community music for the rehabilitation of youngsters at risk in Israel: one in collaboration with the Ministry of Education and the second in collaboration with the Ministry of Welfare. The background of both groups of youngsters is described and the music making process under Vardit Sfadia's conduction is shown in two short videos. The rationale of the project is related to the field work of Joel Barbosa (2000) and Steve Garret (2000), the philosophic insight of Kimo Lehtonen (1989), and Even Ruud (1998, 2004), and the field research of J.A.Taylor, N.H.Barry and K.C.Walls (1997). Both videos are an illustration of the positive outcome of the collaboration between policy makers and community musicians (CM). National budgets invested in CM, can result in an effective alternative for the rehabilitation of populations at risk, thus reducing the budgets needed for prisons and costly alcohol and drug addiction rehabilitation programs.*

KEY WORDS: Identity, Integration, Music Making, Musical Taste, Policy Makers, Rehabilitation, Youngsters at Risk.

### Introduction

I first learned about the bands of children from the “favelas” conducted by Joel Barbosa (2000) in Bahia, and the Rock School project of Steve Garret (2000) in Wales during the CMA Seminar in Toronto in 2000, and was very impressed by the rehabilitating power of their work with youngsters at risk. I was then Head of the Department of Music in Special Education, at the Academy of Music, Levinsky College in Tel Aviv, and believed that our students could develop similar projects, suited for the young populations at

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risk in Israel. We invited Steve Garret to Israel. He came together with S. Lancey in 2001, sponsored by the British Council, for a week's workshop on Steve's Rock School Project. One of the students, Vardit Sfadia<sup>1</sup>, completed her stage with youngsters at risk under my supervision, adapting the principles of community music making to our music in special education approach.

This paper deals with two projects using community music for the rehabilitation of youngsters at risk in Israel conducted by Vardit Sfadia during 4 years following her graduation: one in collaboration with the staff of a Haifa High school, (Ministry of Education) and the second in collaboration with "Jasut ha Noar" (Youth Protection - Ministry of Welfare).

## **Background**

*First project:* Haifa High School- Ministry of Education

Youngsters at Haifa High School belong to the well-adapted middle class society of Central Carmel area in Haifa, Israel. Vardit Sfadia is the Music director of the School Ensemble, which is well known in the area, performing for the school and the community. The members of the Ensemble are selected out of the more talented pupils of the School. But Vardit was interested in the less fortunate pupils: a class of teenagers with learning and emotional problems that would not attend classes on regular basis, would behave against the rules, and be blamed for any wrong doings in the school and the neighborhood.

Five years ago Vardit decided to study Music in Special Education at Levinsky College, where I was the Head of the Department, hoping to learn how to assist these problematic youngsters through music making. This was the beginning of a close collaboration between us, Vardit as the music facilitator for the special group, and me as the supervisor and strategy consultant, assisting her to cope with the methodological, emotional, technical and staff problems along the way.

*Video illustrating First project:* Haifa High School- Ministry of Education

The video shows how these behavior problem youngsters learn to listen, collaborate and accept rules within the group through drumming (darbuka, congas, and bongos) under Vardit's assertive conduction. Personal and group energy is channeled towards a shared goal, and conflicts are overcome for the gratification of a musical outcome. The video shows how M. and S. improved and became soloists playing drums with the best pupils of the school, while the girls of the ensemble accompany with body percussion and two boys dance "capoeira" in a public performance. By the end of the year, the group of drummers played with the whole ensemble of 50 young dancers

and singers, and could cope with the stress and discipline required to perform for an audience of 1600 spectators. One year later, examples of the boys collaborating, as assistants to Vardit to teach beginners or children with coordination difficulties are a clear proof of the process of integration and gains in self-esteem they achieved within the peer group at school.

*Second Project: “Jasut ha Noar” (Youth Protection—Ministry of Welfare)*

Jasut ha Noar is a project of the Ministry of Welfare to assist homeless youngsters all over the Country. Welfare workers in mobile units offer hot drinks and sandwiches to homeless youngsters in parks and streets at night and induce them to accept shelter in hostels attended by specialized caretakers. Once their immediate needs are attended to and they feel less vulnerable, they attend a day center where they can join different activities with specialized personnel. One of these activities is music making.

*Video illustrating Second Project: “Jasut ha Noar” (Youth Protection—Ministry of Welfare)*

The video shows the process of musicalization of E., a youngster who discovered his musicality for the first time in his troubled existence, and found in music a means of creative expression and a catharsis for the suffering of growing in a maladjusted family. From being a street boy, surviving by petty theft and always in conflict with his peers and with the law, E. become an oriental singer, learned to persevere and to get organized, got a job, participated and won a competition for oriental singers, and finally was accepted for the army service thus becoming a member of the normative society. The metamorphosis he went through can be seen in the change in his body language while he relates, dressed in his army uniform, how he learned to cope with the stress of being a soldier. The process of “becoming a person” (Carl Rogers, 1961) in E.’s case is highly influenced by the gradual formation of a musical identity. E. is not longer a street boy, he is a singer.

**Analysis of the Process**

The guidelines for the two projects shown in the video may be summarized as follows: (1) The first step would be to empathize with the musical taste of the youngsters at risk with a view of creating a path for communication and trust. (2) The music that is meaningful for each of them will most certainly tell us about her/his inner world and her/his state of mind. Listening with respect to their music may be the starting point for a trustful relationship.

### **Principles of this Approach**

- Consistency is essential. The CM may be the first stable and dependable adult in the life of the youngster.
- Freedom within clear limits to improve learning abilities and organize chaotic behavior.
- Individualization within the group: each one gets the chance at self-expression and contributions to the ensemble.
- Successful experiences while demanding excellence to build self-confidence.
- Public performance in front of a supportive audience to take pride on accomplishment.

### **The Rationale**

Much dedication and professional knowledge is needed to facilitate the rehabilitation of a teenager that has been maltreated and cannot trust the adult world. But when a good community musician can reach the “music child” (Nordoff & Robbins, 1977) inside his troubled soul and assist him to “find his voice,” taking care to respect his musical taste, giving him confidence to develop gradually his musical abilities, the young person can find a means of expression to define himself and sort out his strengths and weaknesses.

Parents and teachers should know that there are no “lazy” children. A student failing to cope with tasks that are difficult for him will certainly prefer not to try again. Nobody wants to face frustration on daily basis. Conflicts at home and at school may result in a lack of interest in learning (Sandbank, 1984). “A lack of success and feelings of alienation within the school environment may place a student at risk” (Taylor, Barry & Walls, 1997, p. 24). On the other hand, success is the best motivator for learning. When the child feels that he succeeds, he will persevere.

The teenagers we refer to have experienced this change in attitude towards learning; the learning process they experienced while playing the darbuka (oriental drum), became a rewarding activity, and they practiced day and night. They would meet after school for playing together and teach one another new patterns of their own invention. They would play during school-break attracting the attention of all the school, not because of wrong doings as before, but because they could share their playing with their peers. They became “the musicians,” and a path for positive interaction with their peers and staff was opened before them for the first time.

Summing up the rationale, the goal is to promote rehabilitation and reintegration to the normative peer group through creative music making. For youngsters at risk it is a remedial process, breaking the cycle of failure

(Taylor, Barry & Walls, 1997), enhancing self esteem and positive peer interaction, fostering a better adaptation to society (Lehtonen, 1989). Facilitating musical expression may result in the formation of a musical identity (Ruud, 1998, 2004). The youngster is no longer “the bad boy”; he is “a musician,” committed to work toward a musical goal: a group performance of original material. Drumming requires organized body movements, the proper use of energy, eye contact, immediate response, mutual listening and collaboration within the group. In addition, to attain a musical goal requires the ability to cope with frustration and to control impulsive behavior. The CM as a facilitator knows how to set the limits, enhance individual creativity, enable each participant to create his own patterns and integrate them to the group composition. This team-work towards a socially accepted goal may be a first experience of normative integration for the behavior problem teenager, rarely felt before. The process nurtures a sense of achievement previously unknown to the youngsters at risk.

In addition, both videos are an illustration of the positive outcome of the collaboration between policy makers and community musicians. National budgets invested in CM, can result in an effective alternative for the rehabilitation of populations at risk, thus reducing the budgets needed for prisons and costly alcohol and drug addiction rehabilitation programs.

### **Acknowledgments**

To Steve Garret, who came to Israel together with Simon Dancey in 2001. Everyone involved in their Rock School workshop remember the experience as inspiring and formative.

To Joel Barbosa, whose work with teenagers from the “favelas” in Brazil, is a remarkable example of CM in action, which we often mention to policy makers as a convincing argument to provide budgets for this kind of interventions.

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### **Notes**

<sup>1</sup>Video examples courtesy of Vardit Sfadia, Musical Director of Youth Ensembles, Haifa High School. Vardit started her career as a piano performer with renowned orchestras after winning awards in international contests. Fifteen years ago Vardit dedicated her musical expertise to music making with youngsters in schools and in the community and received a Music in Special Education degree. Together with Graciela Sandbank, Vardit is involved in the implementation of her rehabilitating approach for youngsters in Israel through workshops for the Welfare policy makers.

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## Facets of Community Musical Activity in Japan: The Motivation behind a Music Company's Outreach Project

*Tatsuko Takizawa\**

*This paper describes how technological developments of musical instruments by Yamaha has enabled the senior-age generation to become involved in group music-making activity. From this perspective the outreach project has resulted in an example of community musical activity.*

KEYWORDS: Yamaha, Electronic Guitar, Electronic Trumpet.

Japanese people's awareness of community musical activity should be described differently than other multi-cultural countries. In Japan we have many Korean inhabitants and a small number of indigenous people known as the *Ainu*. Therefore strictly speaking, the social structure cannot be said to be homogenous; nor can it be called multi-cultural or heterogeneous in the way other countries can. However the Japanese people have a concept of social structure that retains such community recognition although the word is seldom used. Therefore the characteristics of a multi-cultural society, for example, ethnic or religious issues, could not be recognized clearly in the relatively homogenous society of Japan. In lines with our social structure, the word "community" itself is not strongly realized in people's daily life.

The reason for the lack of sense as regards the notion of community could be explained by the fact that the word "community" has no exact translation into the Japanese language. The Japanese words, *kyoudoutai* or *kyoudousagyou* might be equivalent to the western word community. They refer respectively to a group or doing something together. I would say that there is no understanding of the term Community Music from the perspective that it is often discussed. There has however been an increased interest with a growing concern with social issues emphases through a social movement to

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\* **Professor Tatsuko Takizawa** was born and raised in Japan. She holds a B.M. and a M.A. in Ethnomusicology from Tokyo University of Fine Art and Music. Between 1986-87 she was a visiting professor attached to the National University of Singapore by a research grant of Japan's Society for Promotion of Science. In 1992 Takizawa was also a visiting professor of University of Washington in funded by the Fulbright senior fellowship as a co-researcher on multi-cultural music education. Takizawa has lectured at the Helwan University in Egypt, the Istanbul Technical University in Turkey (1994), and Mahidol University in Thailand (2004). She was also a member of the ISME project for world music between 1994-96. She is presently a current acting head of music department of Aichi University of Education in Japan.

promote volunteer and welfare work—for example, working to serve the less fortunate, disabled people or seniors.

The development of a new course of study for the school curriculum, implemented by the Ministry of Education and Science during the year 2000 has increased interest in what one might call Community Music. New areas of study encourage students and others to perform social service of any kind and to promote empowerment in educational and cultural affairs on the local level. Following these promotions in all 47 prefectures, the group activities for volunteer service have gradually revealed a kind of social phenomenon. For example, University students go to day-care centers for their experience of helping the disabled. The students are required to participate in such volunteer service in order to earn credit toward graduation. At the same, the relationship between schools and each local area has been actively communicated and Japanese traditional music, including the music of each local prefecture, has been introduced into the music curriculum and promoted also as an extracurricular activity. In the new course of study music materials are expanded from a limited western style of music to more widely ranging kinds of world musical cultures, including Japanese traditional art and folk music. Some schools introduce local traditional music into music lessons, aiming at communication outside of the schools. Thus students' musical behavior has also become more active, both on and off campus, with performances of many genres, both western and Japanese. Most of these musical performances have been expressed as group activities. As a result, without noticing, people have started referring to such groups by using the English word "community" and awareness of community and community musical activity has gradually increased.

These types of musical community groups have been recently recognized and can be observed in many places, for example at the station concourse (*eki-con*) or on the street. Musical performances are now more common with the participants and musical genres more widely spread. By observing this social phenomenon, I would say that Japan has become a *musicalized society*. Again here we must take notice of the nuance of such group performance from a different perspective than socio-cultural perspectives seen in a so-called multi-cultural society.

### **Motivation for the Community Musical Activity**

Group or community activities as described above, could be characterized with some case study examples. Firstly, amateur choirs that encompassing all age groups and promote life-long education. The typical example is the customary events of singing Beethoven's *Ode to Joy* with more than 1,000 or even 5,000 attendants from all prefectures. This makes a kind-of community

that sings and spends many months rehearsing. The make-up of these groups are amateurs both young and old who join together to communicate and sing. In order to participate in these concerts a kind of community group style is established as amateur organizations.

The second is the cultural communication to exchange local folk culture, which is known well as *Yosakoi-Soran* in the style of festivals (local culture affairs). Its motivation to make a kind of community to perform the *Yosakoi-Soran* dance and music was begun among University students who gathered from the north and south parts of Japan, bringing each local folk culture of *Soran-bushi* and *Yosakoi-bushi* (*bushi* means tune). Two local cultures were mixed to name *Yosakoi-Soran* in a fusion-style of music. This movement by university students' showed a strategy to communicate with distant people, introducing each of their local folk cultures, and motivated people's concern for community musical activities.<sup>1</sup>

Thirdly we might consider the communication between schools and their local areas, along with the curriculum development of music materials for use outside of schools. Local folk music culture is actively introduced in schools. Experts of local folk or classical traditional music are invited to the school as cultural transmitters or facilitators in order to promote Japanese traditional culture. The school music curriculum development created a sense of community activity with the group (community) of local culture bearers.

The fourth group activity is often observed as the therapeutic scene by students' who visits homes for the disabled and/or senior day-care centers to provide the service of singing songs or playing instruments, thus giving the opportunity for the residents to participate in making music as well. These examples are seen as remarkable activities in the recent movement of the current state of community musical activities in Japan.

### **The EZ Instrument**

In 2002, Yamaha released a new series of EZ instrument (the pronunciation connotes "easy" in meaning), targeting adults who use to play either the guitar or trumpet. The caption for the EZ instruments describes them as; *a revolutionary new instrument that makes it easier than ever to play the guitar, and no special blowing technique required just sing, use the valves, and enjoy true trumpet sound.*<sup>2</sup>

During their school age, most students, especially boys, have a tendency to be keen to play musical instruments, especially the guitar, either for their own enjoyment or in ensembles. The trend is also for many students to choose band ensemble as one of their extra-curricular activities. However, sometimes they have problems playing some chords on the guitar or have

trouble producing a good sound on the trumpet. The EZ series is a direct aim at those who use to play at schools but have for some time stopped playing.

In the *musicalized* society of Japan, a music company's engineer had the idea of developing easy playing guitars and trumpets by using electronic devices. His idea was to provoke adults' into playing musical instruments and was developed without the intent of commercialism or making big profits. He thought of his own musical experience during his school days when he faced the problem of giving up playing musical instruments. Now, thanks to technology, he has managed to develop two types of guitars and an electric trumpet. The guitar took two years from development to sale and the trumpet took four years in all. Yamaha presented trial products to customers through the internet and encouraged feedback.

Two models of electric guitars are equipped with an on-board computer that indicates each chord position by lights on the neck. A repertoire consisting of twenty-five popular songs are contained in memory, with an interface to download more from the EZ-club database of some 3,500 tunes.<sup>3</sup> There are automatic playing modes and twenty different synthesized timbres, including the shamisen, a traditional Japanese three-stringed chordophone. An appealing aspect is that they are easy for beginners to play; you just follow the lighted instructive positions on the frets!

According to the company's report, since this new guitar went on sale in 2002, sales have reached 24,000 in the first three years. The creator expected a demanding share for beginners, but the number of sales includes professionals. In the case of the electronic trumpet, when it went on sale in 2004, the demand was expected to reach 5,000 units per year, but the actual share could well reach that number in only half the time. To make the trumpet easy to play the creators have put an IC-chip into the instrument. There are thirty musical pieces in memory. You activate the trumpet by singing into the mouthpiece; it will then automatically play the song. Like the EZ guitar, the valves of the trumpet are equipped with lights to instruct the positions.

The EZ inventor has had a yearning to play both the guitar and the trumpet since his younger days. His dream seems to be shared among contemporaries of his generation as well as among seniors. The development of electronic musical instruments has stimulated adults' musical activity. The company's development of new technological musical instruments persuaded adults to form new ensembles, reminding them of the 1970s when the music scene was called the *group sounds generation*.

This project is not driven through commercialism with a sole aim in the profits margin, but rather the company's wholesome strategy to promote music for the older generation. In accordance with the social movement as outlined above, the company's new technological development for musical instruments could activate seniors' musical behavior. This could be viewed as having an impressive impact on community musical activity, which the music company's project provided unexpectedly.

It would be no exaggeration to say that Japanese music education could not have developed with such high standards without the vision of Mr. Torakusu Yamaha founder the Yamaha company. His mission was to spread musical culture to the Japanese people after the war. His concern was to build a company devoted to a peaceful world. Since starting to make pianos in 1900, Yamaha has a large market share in the supply of pianos and other musical instruments to schools throughout Japan. Sales of pianos in 1980 topped 300,000. It was largely understood that all schools and all families had at least one piano. The other Japanese piano makers, Kawai and Toyo also had high sales in the 1980s. However, along with the decreasing population ratio, the piano sales could not be sustained. New technology to develop the so-called *Electone* (electronic piano) was invented for a new market. As far as the case of new musical instruments' development is concerned, it is not an economical strategy to target a big profit, but rather a kind of educational strategy to promote more musical opportunities for the Japanese people.

Along with the social movement to serve as volunteers in any setting, many types of community musical activities across all generations are currently found in Japan, for example brass-bands and choir ensembles. Behind these activities, the music company's motivation to sell many musical products is of course paramount but they have shown a genuine commitment to revitalizing the senior generation in music-making activity. This might serve as a model for other manufactures of musical instruments.

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<sup>1</sup> I reported on this at the 11<sup>th</sup> CMA seminar in Tenerife, 2004.

<sup>2</sup> EZ series musical instruments are on sale only in Japan, not yet for other countries.

<sup>3</sup> EZ-club home-page: <http://www.yamaha.co.jp/ez/> (Japanese language version only).



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