25th biennial World Conference and Music Festival

International Society for Music Education (ISME)



August the 11th – 16th, 2002 Bergen, Norway

SAMSPEL ISME 2002

ABSTRACTS AND SESSIONS GUIDE

Bergen, Norway ISME 2002

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Before we begin.....

Dear ISME 2002 participant,

Welcome to Bergen and to SAMSPEL ISME 2002!

Organising an ISME World Congress means a lot of planning for a great number of people. *Attending* such a congress means a lot of planning too. In order for you to find the best possible way through the myriad of fascinating events that constitute SAMSPEL ISME 2002 we have prepared some materials for you. You will find them all in your Conference Satchel.

We have chosen to organise the main bulk of information about SAMSPEL ISME 2002 in three different publications: the CONCERT PROGRAMME, the CONGRESS PROGRAMME, and the ABSTRACTS AND SESSIONS GUIDE. You will have to combine all three of them to get a full picture of what will happen throughout the Congress Week.

The CONCERT PROGRAMME gives you the times and venues for all concerts in the ISME 2002 MusicsFest and the ticket booking arrangements

The CONGRESS PROGRAMME contains welcome greetings and overall information about the hosts, the design of the conference, registration and information systems, general session information, brief information about the ISME Board and Commissions, ISME events and activities, a week overview the social programme, and a city map with session and concert venues. This booklet also contains more specific and in-depth information about Conference Themes, ISME 2002 Projects and Musical Excursions, Plenary Speakers, performing groups participating at the ISME 2002 MusicsFest, evening concerts, and the Trade Show.

The booklet you are reading now, the ABSTRACTS AND SESSION GUIDE, focuses on the Academic Programme. Here you will find the full academic programme for each day in terms of session times, venues, presenters and abstracts. At the beginning of each Day Programme you will find an, overview which reminds you of the main congress events of that specific day. This booklet also contains an overview of the session venues and how to find them, a section called Nordic SAMSPEL, which are sessions and concerts prepared by Nordic participants, a section on ISME Commission Activities at SAMPEL ISME 2002 and finally information about the SAMSPEL Focus Area Report which you can buy at the ISME 2002 Desk as soon as you have arrived. This 140 page Report contains the preliminary texts of the Focus Area Keynote Speakers and a selection of excellent session papers for each Focus Area.

As a delegate you are free to choose what sessions you want to attend. There is no pre-registration for individual sessions. Be aware that to avoid unnecessary disturbances of presentations doors will be closed as soon as the presentation starts.

Finally we would like to mention that the ABSTRACTS AND SESSION GUIDE also contains a greeting from Honorary ISME President Sir Frank Callaway to the participants of the 25th ISME World Conference. In his message Sir Frank prompts us to think of the upcoming anniversary for ISME and reminds us of the pioneering aims of the ISME Society as "stimulating music education as an integral part of general education and community life in accordance with the rights of all persons as set forth in the Universal Declaration of Human Rights"

With this reminder in mind we leave you to enjoy and choose freely from the rich menu of exciting and stimulating events that will constitute SAMSPEL ISME 2002.

On behalf of he Conference Organising Group

Magne Espeland Chair ISME 2002.

Greetings from the ISME Honorary President, Sir Frank Callaway

The XXV ISME Conference in Bergen, Norway, is being held 49 years after the Society was established in Brussels, Belgium, in July 1953. The occasion was the *International Conference on the Role and Place of Music in the Education of Youth and Adults* organised by UNESCO and the then recently formed *International Music Council*.

From thirty nine countries came three hundred and fourteen participants as well as twenty seven performing groups, From ten different countries an *International Orchestra of Musical Youth* of one hundred and five players performed at an historic concert to conclude the conference. It was attended by HM Queen Elizabeth of Belgium and featured the great Paul Hindemith directing the orchestra, choirs and audience in the first performance of his *Canticle to Hope* (words by Paul Claudel).

During the conference the eminent United States musical scholar Charles Seegar, on behalf of its international organising committee, proposed the founding of an *International Society for Music Education*, which they hoped would "strengthen the bonds thus formed and to carry out a task that should render very great service to the teaching of music throughout the world" When duly constituted the Society announced its main aims as stimulating music education "as an integral part of general education and community life in accordance with the rights of all persons as set forth in the Universal Declaration of Human Rights - to take part freely in the cultural life of the community and to enjoy the arts - and as a profession".

The present Bergen SAMSPEL conference programme clearly exhibits the fine ideals and aims held by those ISME pioneers. As the twenty-fifth ISME conference heralds the Society's Golden Jubilee to be held next year, we can reflect on the often dedicated efforts of an army of music educators from throughout the world who have contributed to our profession. ISME has existed in many countries and represented different cultures, Music education world wide has seen many striking developments, some of which have been the outcome of ISME activities and initiatives. Today the Society has members in over seventy countries.

To the enthusiastic hard working organisers of the present conference in Bergen and to all contributors to its impressive conference programme thanks are due for so successfully illustrating, once again, the mission of our Society.

I send warm greetings and congratulations to you all and, especially as a foundation ISME member, I regret my indifferent health

Frank Callaway July 2002

prevents my joining you all on this wonderful occasion in Bergen.



Thank yous....

The 25th World Conference in Music Education is a huge undertaking. It is not possible to carry through such a big task without the continuous efforts of a large group of individuals, organisations and institutions.

The ISME 2002 Bergen Conference Organising Group and NAME wish to express our sincere thanks to all of those who have been working closely with us. We would especially like to mention:

Our partners:

Voluntaries

The Grieg Academy - University of Bergen, Bergen University College

The ISME Board

Our main sponsors:

Ministry of Education and Research

Ministry of Cultural and Church affairs

The Bergen Municipality

Our business partners:

Travel Planners of Scandinavia

The Grieghall administration and personell

PA Production Bergen as

Risting Design

SAS

And also:

Norwegian Cultural Foundation

Nordic Cultural Foundation

Bergen University Foundation

G. C. Rieber Foundation

Hordaland County Council

The Lindeman Foundation

Bergen Riksmålforenings fond

Ministry of Foreign Affairs

Scandinavia Japan Sasakawa Foundation

The Norwegian Embassy in Canada

Bergen University College

University of Bergen

Stord/Haugesund University College

Norwegian Concert Institute

Council for Music Organisations in Norway

Norwegian Academy of Music

Agder University College

Stavanger University College

Association for Music in School

Norsk Kulturskoleråd

Norwegian Musicians' Union

Randi Eidsaa

Conference Venues

In the *Abstracts and Session Guide* every individual session is consistently marked in Norwegian with the names of the building and the room. The names of the building come first and correspond to the venues marked with numbers on the map at the back of the CONGRESS PROGRAMME. The numbers in parenthesis below correspond to the numbers on this map. We recommend that you to study the map and learn where the different buildings are located the sooner the better. And if problems, you can ask for guidance at the ISME 2002 Desk in the Information Area in Grieghallen.

GRIEGHALLEN (1):

Grieghallen Grieghallen

Entrance nr. 1, the main concert hall. The venue for the Opening and Closing ceremonies and the evening concerts.

Grieghallen Peer Gynt.

Entrance 3A or 1. This is the venue for Plenary Sessions and others

Grieghallen Troldtog

Entrance 3A or 1.

GRIEGAKADEMIET (2)

Griegakademiet Gunnar Sævigs sal

Ground floor

Griegakademiet 210

1st floor

Griegakademiet 406

3rd floor

KULTURSKOLEN (3)

Entrance from Strømgaten, just opposite the bus station.

Kulturskolen Kammersalen

2nd floor

Kulturskolen 310.

2nd floor

FRELSESARMEEN (4)

This building has no elevator.

Frelsesarmeen Storsalen

Ground floor

Frelsesarmeen Peisestua

3rd floor

KVARTERET (5)

Entrance from Olav Kyrres gate.

Kvarteret Speilsalen

1st floor

Distances:

From Grieghallen to Griegakademiet: 1 min. walk

From Grieghallen to Kulturskolen and Frelsesarmeen: 2 min. walk

From Grieghallen to Kvarteret: 5 min. walk

Grieghallen Foyer 2. etg

Entrance nr. 1, Located at the 1.st floor, This is the venue for Poster Sessions

Grieghallen Klokkeklang

Entrance 3A or 1.

Griegakademiet Prøvesalen

1st floor

Griegakademiet 206

1st floor

Kulturskolen 334

2nd floor

Kulturskolen Konferanserom

3rd floor

Frelsesarmeen Møterom

2nd floor

Kvarteret Storelogen

2nd floor

Day by Day Programme

SAMSPEL ISME 2002

Monday the 12th of August

DAY OVERVIEW AT A GLANCE

08.00: Registration

10.00: Opening Ceremony.

Official Opening: H.M. Queen Sonja of Norway

Keynote Bergljót Jónsdóttir

12:00: Lunch and Concerts

13:00: Opening Trade Show

13:30: Sessions 1

Opening Nordic SAMSPEL

15:30: Sessions 2

17:30: National Meetings 1

18:00: Afternoon Concerts

20:00: Evening Concert

Reception

21:00: ISME 2002 Club

SESSIONS AND ABSTRACTS

Session 1 August 12th 1330 - 1500

Griegakademiet 206

13:30 Session Paper

Presenter: David Lines, University of Auckland, New Zealand

Music of the Moment: Improvisation, Interaction and Education in Music

This paper explores the notion and importance of the temporal moment in music practice and education. Music educators are encouraged to explore the richness of the "first musical space" in their work and thus begin to bring students to a more critical understanding of music in action within cultural contexts. An active pedagogy of music education which affirms educational values in critical music making, is suggested as a way in which music teachers

can begin to more completely embrace the music of the moment.

14:20 Session Paper Nordic SAMSPEL

Presenter: Leena Hyvönen, University of Oulu, Finland

Co-presenter: Marjut Haussila, Sibelius Senior High School, Finland

Sprechen oder schweigen: Exploring the Foundations of Arts Education.

Exploration of the theoretical foundations of arts education is an ongoing project. A broadly based 'samspel' may help us to crack the nut yet from another angle. At the heart of arts education is experience. It constitutes a peculiar kind of knowledge in which the perceived qualities during the process of making affect interactively the perceived product. As critically reflective professionals, we have to problematize existing rationales and seek alternative answers in the wake of postmodernism and post-structuralism. Our discussion is connected to Kanto Project in which our notions of

embodied knowledge are demonstrated.

Kulturskolen 310

13:30 Session Paper

Presenter: Lise Watson, University of Toronto, Canada

Canadian University World Music Curriculum: Why we must get communities involved.

Canadian university music departments have recently developed exciting programmes which include performance instruction in a variety of musics from non-Western cultures. While this provides a tremendous learning opportunity and makes our curriculum more inclusive, there is a real danger that we are doing little to address issues of racial inequality and are instead merely increasing the privileges of the already privileged. Drawing on the theoretical frameworks of Michel Foucault, this paper will discuss how we can avoid "re-colonising knowledge" which has previously been subjugated through European colonialism. It is argued that a concerted effort to encourage involvement by the diverse communities found in this country must be made and that an integration of world music courses with classical and jazz music programmes must be encouraged.

14:20 Session Paper

Presenter: Susan Hallam, Institute of Education, University of London, UK

The Impact of Music on our Everyday Lives

This paper provides a summary of a review of the literature on the impact of music in our lives. It argues that all kinds of music are now available to most people, 24 hours a day, at the touch of a switch. The effects of this have been profound. Music is a very powerful medium and in some societies this is recognised and attempts are made to control music by those in power. Music is powerful at the level of the social group because it facilitates communication which goes beyond words, induces shared emotional reactions and supports the development of group identity. It is powerful at the individual level because it can induce multiple responses - physiological, movement, mood, emotional, cognitive and behavioural, although the brain's multiple processing of music makes it difficult to predict the particular effect of any piece of music on any individual.

Kulturskolen 334

13:30 **Interactive Workshop**

Presenter: Glenda Cosenza, Northern Illinois University, USA

Play me a Picture, Paint me a Song

In this hands-on workshop, participants will use visual art and creative movement to explore ways of developing music composition and improvisation skills and interests in young children. Applying such activities to the learning of language arts skills will also be discussed with relevance to a research project currently underway in the Chicago City Schools in which the Presenter is involved. The concepts and assumptions in this workshop are relevant to children

ages approximately 5 to 9.

Grieghallen Foyer, 2. Etg

13:30 **Poster Session**

Facilitators: Commission Co-Chairs Professor Graham Welch, University of London, UK, and professor

Alda de Oliveira, Brazil

Research Commission Poster Session 1

This session is the first of two sessions of research posters presented by the ISME Research Commission. It comprises 16 posters presented by scholars from 10 countries and a variety of research issues in music education.

13:30 **Research Commission Poster Session 1**

Presenter: Sondra Wieland Howe, USA Co-presenter: Judy Thönell, Australia

Swedish Music Textbooks in the Mason-McConathy Collection

The American music educator Luther Whiting Mason collected European music textbooks. This paper will focus on fourteen songbooks published in Stockholm (1869-81) as a means of understanding Swedish music education in the late-nineteenth century. The five editors of these songbooks were active as composers, conductors, and professors in higher education: Adolf Fredrik Lindblad, Johan August Söderman, Lars August Lundh, Fredrik Sandberg, and Sven Peter Westerstrand. These books were written for schools, community choirs, and home use. They contain songs by Scandinavian and German composers. Mason used many of these songs, in English translation, in his American publications.

13:30 **Research Commission Poster Session 1**

Presenter: Thorir Thorisson, Reykjavik College of Music, Iceland

Qualitative Insights into Style Discrimination of Orchestral Music

Previous research indicates that novices base their style categorization of Classic and Romantic piano music primarily on texture and chord progression. This study explored the relevance of these results to orchestral music. Results indicated: (a) Generalizations about style categorization strategies are warranted only to a limited degree across different musical media. Classifying orchestral music, students rely on timbre more, and texture and chord progression less than classifying piano music. (b) Students employ holistic and emotional justifications equally to analytical. (c) Students use analytical justifications more when categorizing music as Classical and holistic and emotional justifications when classifying it as Romantic.

13:30 **Research Commission Poster Session 1** Presenter: Graça M. Boal-Palheiros, Portugal Co-presenter: David J. Hargreaves, UK

Interpersonal influences on children's emotional responses to new age music

We investigated the effects of interpersonal context and age on children's emotional responses to new age music. Participants (N=120) aged 9-10 and 13-14 years listened to four excerpts. After listening, they rated their emotional states and liking on 5- point scales based on a circumplex model with two dimensions: positive/negative affect, and high/low arousal. Participants gave higher ratings when listening in groups than when listening alone, and younger children gave higher ratings on positive emotions (excited, energetic) and liking, and older children gave higher ratings on negative emotions (irritated, bored). These findings suggest younger children's higher tolerance for unfamiliar styles.

Presenter: Glenn E. Nierman, USA

A Descriptive Study of the Perceived Need for Change in the Configuration of Ensembles for All-State Choral Students

This study was to determine if the Nebraska Music Educators Association (NMEA) membership wants a change in the current of the All-State Chorus. The desirability of various All-State Chorus format options was examined using responses from all respondents (N = 143). Analysis of the data yielded a statistical preference for either "one smaller All-State Mixed Chorus and one women's ensemble" or "one large All-State Mixed Chorus (current status)." Few respondents chose, one smaller All-State Mixed Chorus and one women's ensemble and one men's ensemble. There is not a significant preference for either of the preferred options.

13:30 Research Commission Poster Session 1

Presenter: Hiromichi Mito, Japan

Performance of Transposed Keyboard by Absolute Pitch

The experiment was conducted to examine perception of pitch for absolute pitch (AP) possessors with the use of a transported keyboard instrument. Transportation was intentionally set to make the perception of absolute pitch difficult. In this manner, the observation of relative pitch ability was able to be observed. Ten university students who had been found to posses AP participated in the experiment. One distinct result was that error was much more noticeable in the transposed condition than in the ordinary condition. The result indicated that AP possessors had weakness in relative pitch perception.

13:30 Research Commission Poster Session 1

Presenter: Catherine Mallett, USA

An Examination of Parent/Caregiver Attitudes Toward Music Instruction, the Nature of the Home Musical Environment, and Their Relationship to the Developmental Music Aptitude of Preschool Children

The relationship between the attitudes of parents/caregivers of preschool children toward music instruction and the home musical environment and additional factors were analysed to determine if they were predictive of musical potential in young children. Participants were children ages three- and four-years-old and their parents/primary caregivers. The results indicated the attitudes of the parents/caregivers toward music instruction were relatively positive (r = .86). The nature of the home musical environment measure indicated somewhat higher than average levels of musical activity (r = .75). Of the five predictor variables, age of child and home musical environment appeared predictive of developmental music aptitude.

13:30 Research Commission Poster Session 1

Presenter: Magali Oliveira Kleber, Brazil

Research Communication Curriculum Theories and Their Implications to College Music Education: A Case Study

I analysed the music curriculum in a university undergraduate music course from the perspectives of students, teachers and the document's content. The analysis were based on the three curriculum paradigms--technical-linear, circular-consensual and dialogical-dynamic--(Domingues, 1988; MacDonald, 1975). This study emphasized the need to look for philosophical and theoretical bases to guide the development of the new curriculum. Results indicate that the curriculum under study reflects an overlapping of the three paradigms, with the prevalence of the technical-linear paradigm in the official document and a special emphasis on the circular-consensual paradigm in the perspective of the interviewees.

Presenter: Christopher M. Johnson, USA

Co-presenter: Harry E. Price, USA, Johannella Tafuri, Italy

Teaching Evaluations and Comments by Preservice Music Educators from Italy and the USA

We investigated Italian and United States participants' evaluations of videotapes of four different band directors from the United States, two of whom were very proficient and two who were not. Participants wrote comments and rated each director. Evaluations indicated that while Italians gave overall lower scores, ratings for both groups paralleled closely. Italian participants' comments focused more on Student Performance and Lesson Content. United States participants commented more often on Classroom Management and Teacher Feedback. Comments for the proficient instructors focused more on Feedback and Verbal Delivery, while comments for the less proficient instructors noted Classroom Management and Lesson Content.

13:30 Research Commission Poster Session 1

Presenter: Joyce Eastlund Gromko, USA
Co-presenter: Christine Russell, USA

Relationships Among Young Children's Discrimination of Tonal and Rhythmic Patterns, Active vs. Passive Listening Conditions, and Accurate Reading of Commercially Produced Graphic Listening Maps

We explored children's aural discrimination, active vs. passive music listening conditions preceding reading, and accuracy of children's readings of a graphic listening map. Elementary school children (N=41) were assigned to either a passive, unstructured active, or structured active condition based on the Intermediate Measures of Musical Audiation (IMMA) (Gordon, 1986). They traced graphic listening maps while listening to a piece of European artmusic the second time. ANCOVA result, accuracy of map reading as the dependent variable and IMMA as covariate, showed no condition effect and a significant IMMA effect, supporting the idea that symbols must follow experiences with sound.

13:30 Research Commission Poster Session 1

Presenter: Rivka Elkoshi, Israel

The Relation Between Children's Graphic Reaction to "Timbre" in Short Musical Fragments and Complete Compositions

This study empirically tested if there is a connection between minimal and contextual perception of music. Graphic responses (N=1271), of 112 Israeli children (age 7.0-8.5) to fragments and classical repertoire, to 13 tasks during 48 meetings were examined. Children were asked to graphically described various musical parameters. In one task children graphically describe "timbre" in a fragment and a compatible composition. Data analysis was based on comparisons between notations invented in response to fragment and composition. No significant correlations were found. One cannot infer from conceptual "timbre" perception of the fragment to that of the composition

13:30 Research Commission Poster Session 1

Presenter: Colleen Conway, USA

Beginning Music Teacher Mentor Programs in Mid-Michigan: A Descriptive Study

This phenomenological study describes and examines beginning music teacher mentor programs in 13 school districts in mid-Michigan. Issues examined were types of mentor programs that exist, first-year music teachers descriptions of the experience, when and why first year teachers sought mentor assistance, and advice that teachers, mentors, and administrators have for the music teacher mentorship process. Data include:first-year teacher interviews, teacher journals, teacher focus group meetings, mentor interviews, administrator interviews, and the researcher's log. Categories of results include diversity of mentor programs provided, content of mentor interactions, music mentors for music teachers, and other suggestions for successful mentor programs.

Presenter: Veronica Cohen, Israel Co-presenter: Zofia Touvia, Israel

The Effect Of Tonal Ambiguity On Melodic Recall

This paper focuses on one challenge to subjects' expectation, that of tonal ambiguity. Significant differences exist in the way different age groups deal with apparent violations of expectations in the realm of tonal clarity. Youngest children reveal the evolution of tonal expectations: they accept a different "local tonic" for each coherent gesture except for the final ending where they exhibit a very strong need for tonal clarity. Teenagers' expectations affected their production much more strongly than did acoustic information. Adults' ability to deal with tonal ambiguity appears to be the result of the conscious process of overcoming their expectations.

13:30 Research Commission Poster Session 1

Presenter: Cynthia Benson, USA

Steering from the Caboose: Setting the Pace of Group Piano Instruction According to the Least Skilled Students in the Class

This study compared two conditions for teaching piano in a digital keyboard lab. The communications system was configured in the control condition to hear all of the students' pianos during instruction. In the experimental condition, it was configured to hear only the piano of one of the least skilled students in the class. Analysis of the content and timing of instructional activities indicated that teachers more frequently modified the performance tasks and less frequently gave positive feedback in the experimental condition than in the control condition. Responses from student questionnaires revealed no meaningful differences between the two instructional conditions.

13:30 Research Commission Poster Session 1

Presenter: Myung-sook Auh, Australia Co-presenter: Robert Walker, Australia

Predicting Creativity in the Music Teaching of Student Teachers

This study was to determine predictors of creativity in music teaching of first year, music education students at a university in Sydney. Definitions of creativity and creative music teaching were drawn from literature to produce three criteria for judging creativity in music teaching. Significant effects of achievement in a music education course on creativity in music teaching were observed. There were no significant effects of formal and informal musical experiences and teaching experiences on creativity in music teaching. It was concluded that the main predictor of success in creative music teaching is instruction in teaching in a music education program.

13:30 Research Commission Poster Session 1

Presenter: Christopher M. Johnson, USA
Co-presenter: Alice-Ann Darrow, USA

Attitudes of Junior High School Music Students' from Italy and the USA Toward Individuals with a Disability

The primary purpose of the present study was to assess and compare attitudes of junior high school music students' from Italy and the USA toward disabled persons. A questionnaire was administered to students in Bologna, Italy (n=63), and a group of junior high music campers at a summer music camp in the USA (n=166). Results indicated that, in spite of legislative mandates in the USA that have resulted in the integration of students with disabilities into music classes, Italian and American junior high school students expressed a similar level of sensitivity toward people with disabilities.

13:30 Research Commission Poster Session 1
Presenter: Hellen Atenio Odwar Agak, Kenya
Co-presenter: John Odwar Agak, Kenya

Gender Differences and Academic Achievement in Music Among Form Four Students in Kenya 1991 -

The study compared academic achievement in Music Practical, Music Theory and Average Music Mark between boys and girls at the Kenya Certificate of Secondary Education (KCSE) level between 1991 and 1995 in order to establish whether there is gender difference. Differences in achievement were determined using the t-test. Participants were 11626 learners (4831 boys and 6795 girls) of about 18 years of age. The test instrument was the KCSE Music marks (1991-1995). Girls had statistically significantly higher means in the Music Practical and Average Music Mark. No statistically significant difference was found between the means of girls and boys in Music Theory. Girls had significantly higher means in urban and urban single-sex schools. Findings from other school settings portrayed mixed results.

Griegakademiet Gunnar Sævigs sal

13:30 Session Paper Nordic SAMSPEL

Presenter: Wilhelm Dahl, Kulturskolerådet, Norway
Co-presenter: Vidar Hjemås, Trondheim kulturskole, Norway

The Norwegian school for music and performing art

With a motto like, "a music- and performing art school for everybody", our schools focus on being both a school for the talented and gifted children, as well as a school for merely artistic diversion and expression for the kids of an average level of achievement. In our music- and performing art schools you will therefore see all types of children and young adults, and — in the future also adults and elderly people, who wishes to express themselves artistically through various means of cultural art. The Norwegian schools for music- and performing art has today more than 90 000 students. The schools also offer their services to choirs and marching bands in elementary schools, amounting to a total of 150 000 youngsters benefiting from the music- and performing art school's services. In Norway today, a child has a school for music- and performing art to attend, no matter where in Norway they are living. In order to attract as many children and young adults as possible to the schools there are no requirements of audition prior to admission. Also in order to secure recruitment and further development of the schools, a main priority for our organization is to keep the tuition fee for the students at a very low rate.

Kulturskolen Kammersalen

13:30 Interactive Workshop

Presenter: Eva Brand, Bar-llan University, Israel
Co-presenter: Regina Murphy, Una O'Kelly, Ireland

Music Space, Music Place: Working Together Across Borders and Cultures.

The purpose of this workshop is to present a school music project, based on cooperative learning in small heterogeneous groups. Three short presentations will show videos of children in Ireland and in Israel. The workshop will include interaction in small groups to highlight ways of working together. Participants will reflect on their interactive experience and on the video presentations and suggest ideas with potential for shared development. They will be introduced to websites for continued communication. It is hoped that this focussed musical interaction with other conference participants will provide opportunities to pursue further collaborations when delegates return home.

Grieghallen Klokkeklang

13:30 Session Paper

Presenter: Tim Swingler, Bath Spa University College, UK

Using electronic technology in the music curriculum: the case of Soundbeam. "If it's so easy, how much is there to learn?"

Since 1990 the applications of 'Soundbeam' - a 'gestural' controller which uses ultrasonic sensors to translate physical movement into electronic music without the need for tactile contact, or traditional instrumental ability have been rigorously evaluated in special education. In 1999 an advanced Soundbeam was designed which expands the expressive and compositional power of the system. This paper will include an overview of the performance of the machine, an assessment of the potential of the system as a 'serious' musical instrument enabling collective composition and performance in schools, and an examination of the challenges involved in integrating technology into the curriculum and in evaluating students' work.

14:20 Session Paper

Presenter: George Odam, Guildhall School of Music and Drama, London, UK

Co-presenter: Sam Leong, University of Western Australia, Australia

Music, Technology, Traditions and Pedagogy: Working together at Play.

Recent technological advances and the popularisation of music in a global network pose unprecedented challenges for tertiary institutions in preparing the next generation of musicians. This paper discusses the circumstances leading to the evolution of the eye-bound musician and explores the phenomenon, paradox and possibilities of 'play'in the context of past and present musical practices. The evidence of unhealthy development when play opportunities are limited will be considered and parallels drawn between general and musical models. The paper also suggest ways for working together in restoring essential play elements into instrumental teaching so as to avoid the unintentional creation of disabling handicaps in future musicians.

Kulturskolen Konferanserom

13:30 Session Paper

Presenter: Fintan Vallely, University of Ulster, Ireland

The music of breaking glass – the classicisation of Irish Traditional music

Ireland entered the twentieth century with no evolved 'art' music rooted in indigenous tradition, and with neither it education system nor its bourgeois cultural values having much value on the island's surviving folk music. Irish independence began to culturally blossom properly only in the identity crisis presented by submergence in the EC, then within the confidence of the economic security of the 'Celtic Tiger'. These swept aside 'cultural cringe', and profiting from music revival since 1951, made Irish Traditional music not only a 'popular' form, but let it explore, develop, and promote virtuosity in the manner of a 'Classical' music. Traditional music has now entered third level education, it provides employment for composers, players and graduates, and is consumed, learned and taught internationally as a sophisticated, independent music genre.

objectives.

Griegakademiet Prøvesalen

13:30 Interactive Workshop

Presenter: Lelouda Stamou, University of Macedonia, Tessaloniki, Greece

Greek dancing: Experiencing the power of life from the ancient

Greek "choros" to the modern Zorba

The proposed workshop is an interactive tour from the choros of the ancient Greek drama to the insular and mainland Greek dances and the syrtaki of the modern Zorba. Participants will get acquainted with the philosophy and spirit of Greek dancing, and learn dances of the Greek people, as those have evolved through thousands of years. The final goal is to lead participants into an experiential understanding of the power of music and group dancing for uniting different people under the ideals of peace, respect, togetherness, and for inspiring them with the joy of life and true being.

Kvarteret Speilsalen

13:30 Interactive Workshop

Presenter: Mathilda Marie Joubert, Open University, UK

Co-presenter: Dorothy Miell, Open University, UK

SAMSPEL - the social processes of children's collective music-making

and creative learning endeavours.

The workshop will bring SAMSPEL across music education and other disciplines to life by crossing boundaries between music, education and psychology. The purpose of the workshop is to collectively explore new research investigating the social processes involved in children's collaborative music making and creative activities. We will undertake practical collective music making and creative activities to demonstrate how social and creative learning develops and we will explore how interpersonal and musical interactions can impact upon the development of individual participants. We will also explore practical ways of promoting creativity in and beyond the music classroom.

Frelsesarmeen Storsalen

13:30 Panel Session 1, Early Childhood Commission

Presider: Commision Chair Lily Chen-Hafteck, Kean University, New Jersey, USA

Music Education across Borders and Musical Cultures

Speakers:

Esther Beyer UFRGS, Brazil , June Boyce-Tillman King Alfred's, Winchester, U.K.

Claudia Gluschankof Levinsky College of Education, Israel, Mary Goetze Indiana University, U.S.A. Sven-Erik Holgersen Danish University of Education, Denmark, Stuart Manins, New Zealand

Yoko Minimi, Kinjo Gakuin University, Japan

Music educators around the world convene to discuss the nature of Early Childhood Music Education and to voice current concerns about children's musical rights that should be respected by adults. The crossing of borders, such as those created by different settings at school, home, and community and the oftentimes artificial borders adults use to interpret children's music making, will be explored. The use of authentic traditional materials and approaches will also be included. Through sharing the views of people from various cultural and social perspectives, it is hoped that we can arrive at a deeper understanding of the musical lives of young children.

Grieghallen Troldtog

13:30 Panel Session

Presenter: John W. Flohr, Dept. of Perf. Arts Texas Woman's University, USA

Co-presenter: Dr. Wilfried Gruhn, Music Academy, Freiburg, Donald A. Hodges, University of Texas, San Antonio

Music & the Brain: Interaction with Biology, Psychology & Neurology.

Brain research has been an often publicized topic of interest for music education. Co-operation between music researchers and researchers in fields such as biology, psychology, and neurology have yielded new insights in to the meaning, operation, and function of music. However, controversy exists about the interpretation of brain music research and the extent to which the research base should influence music teachers, parents' decisions, and government practice about what is good for music education and children.

Session 2 August 12th 1530 - 1700

Griegakademiet 206

15:30 Session Paper

Presenter: Nicholas Bannan, University of Reading, UK

Music as an evolved phenomenon: pedagogical implications of an adaptationist approach to Music Education

In the late 19th century, an influential view of the relationship between music, emotion and communication developed in responses to the evolutionary theory of Darwin. Helmholtz, Nietszche and Spencer speculated that musical communication might have formed the bridge between animal calls and the more sophisticated referential system which became human language. But linguistics moved in different directions altogether under the semantic and semiotic determination of Saussure. An interdisciplinary agenda which addresses the musical origins of language draws on psychology, anthropology, linguistics, zoology, music theory and child development, and gives rise to pedagogical assumptions which can enrich teaching practice.

16:20 Session Paper

Presenter: Mary Lennon, DIT Conservatory of Music and Drama, Ireland

Piano Teaching: Expanding the Parameters.

This paper reports on research which sets out to conceptualise the nature of piano teaching and piano teacher knowledge, working towards a professional language of practice which goes beyond the purely pianistic, encompasses the pedagogical and places the discipline within the wider context of music education. In considering both content and process and exploring the range and focus of the musical and pedagogical discourse, the study makes connections with frames of reference outside of piano teaching, in this way expanding the parameters of the discipline and opening up new avenues for discussion and debate.

Kulturskolen 310

15:30 Session Paper Nordic SAMSPEL

Presenter: Gunnar Heiling, Malmø Academy of Music, Sweden

Play well and have fun. A study of community, group coherence and musical development in an amateur brass-band.

The interplay between social and musical factors in the working-process in a Swedish brass band was studied for one and a half years, primarily by participant observations and interviews. The band constitutes a social community with a balanced group-coherence. The music-making is characterized by a strive for artistic perfection, restricted by time, the leadership-style and competence of the conductor and by the goal-acceptance of the members. With a simultaneous emphasis on the overall presentation of the band, shortcomings in the artistic perfection could be compensated. The process can be described as: *Play well and have fun*.

16:20 Session Paper

Presenter: Kari Veblen, University of Western Ontario, Canada

Community musicians, music educators and music workers. International Narratives.

This paper-presentation explores identity, mentors and influences in the lives of selected community music workers. These twenty musician/educators are 'movers and shakers' working in Australia, Brazil, Columbia, Ghana, Israel, Mexico, Japan, Morocco, Portugal, England, Ireland, New Zealand, Norway, North America, Philippines, South Africa, Sweden, Thailand, and Wales. They are music teachers – but also community-makers who, through music, organize, inspire and collaborate with diverse groups of people. How did these people choose their paths? Who are their models? What structures, networks and organizations support their work? In this presentation, I trace important similarities in role, philosophy and acumen among these teacher/facilitators.

Kulturskolen 334

15:30 Interactive Workshop

Presenter: Mary Kennedy, Rutgers University, New Jersey, USA

Expanding Classroom Boundaries: Fine Arts Learning in and out of School.

This session will examine the educational links between music and other fine arts disciplines. What are the similarities and differences in how these subjects are taught and learned? Are there instances where integrated fine arts programs are both operational and flourishing? After exploring these questions, participants will be introduced to a sampling of exemplary fine arts programs currently available to students in New Jersey that were investigated by undergraduate students in an interdisciplinary honors seminar at Rutgers University. Participants will be given written "snapshots" of student reports. Through both small and whole-group discussion, participants will seek to uncover the commonalities in the reports and reach some conclusions concerning the educational process.

Griegakademiet Gunnar Sævigs sal

15:30 Panel Session Nordic SAMSPEL

Presenter: Vidar Hjemås, Norsk kulturskoleråd, Norway
Co-presenter: Maj-Liss Mydske, Musikernes Fellesforbund, Norway

Music Schools - the Nordic Way

Panel Members:

Terje Adde, MFO, Alexander Krohg Plur, Landslaget musikk i skolen

Wilhelm Dahl, Kai Lennert Johansen and Bård Hestnes, Norsk kulturskoleråd

The ideal of a Music School - the Nordic way, is to offer as broad a scope as possible, to benefit the different needs in the community. Thus a number of music schools are not exclusively for children, but offers programmes as well for pensioners as for very young children. And some schools give young people with extra talent and ambition the opportunity to reach their potential at demanding "Saturday schools". Some of the Music schools has development themselves to become Schools for music and performing arts - and thus offer instruction in dance, dramatic and visual arts in addition to music. The following topics will be discussed: What characterize the Nordic music schools? What will the future be like for the public municipality music schools in a community where there is an increase of private schools and private education on all levels? Integrated music education (Samspel / samordna kommunal musikkopplæring) what does it mean?

Kulturskolen Kammersalen

15:30 Interactive Workshop Nordic SAMSPEL

Presenter: Ragnhild Knudsen, Rauland Folk Music Academy, Norway

Hardanger Fiddle Lesson with Children

The traditional Hardanger fiddle music of Telemark contains a large number of "slåtter" (dance tunes). The tunes themselves, as well as ways of playing and varying them are orally transmitted. The goal of Seljord Juniorspelemannslag is to enable the children to participate in this tradition. All the teaching is done by listening and imitating. The children learn the main rhythmical patterns, the typical bowings and melody patterns. This is done by learning tunes and becoming conscious of the classification. The children are between 8 and 12 years old, and they have played for 1–3 years. They have individual lessons and group lessons.

Grieghallen Klokkeklang

15:30 Session Paper

Presenter: Samuel Leong, University of Western Australia, Australia

Co-presenters: Martin Lamb & Scott Lewis, Australia

Interdisciplinary teamwork in developing meta-cognitive software for melodic dictation.

Meta-cognitive software developed as part of an Australian National Teaching Development project has brought together a research team of teacher-educators, software engineers and music students. This paper presents some of the challenges and significant lessons learned from the design and development experiences of this interdisciplinary collaboration. The software incorporates many features deemed important by research, and provides the kinds of feedback requested by tertiary music students. The software's ability to provide feedback and metac-ognitive guidance for individual learners will be demonstrated.

16:20 Session Paper Nordic SAMSPEL

Presenter: Gisle Johnsen, Norwegian Music Council, Norway

Samspel on Internet

The Session is about learning and teaching music on the Internet, playing and making music on the Internet; focusing on why, how and who. It will also focus on how to combine Music and other subjects as Literature and Drama in education programs on Internet. E-learning require a new teacher role and a new kind of knowledge is required from students. How does e-learning differ from traditional learning- and teaching-processes? The session will present a new program for teaching and learning music on Internet, e-lessons for musicians, students' e-work, and live communication with a student on Internet.

Kulturskolen Konferanserom

15:30 Session Paper

Presenter: Joan Russell, McGill University, Montreal, Canada

Sites of learning: Communities of musical practice in the Fiji Islands.

In the Fiji Islands repertoire and singing practices are transmitted orally in schools, churches, families, villages and other social settings (Russell, 1991; Russell, 1992; Russell, 1997; Russell, 1999; Russell, 2001). These overlapping communities of practice (Wenger, 1998) are sites of learning where participation in musical activities has personal, social and cultural meaning. Vignettes of musical events, selected from data gathered during two visits to Fiji are presented as exemplars of communities of musical practice. I argue that children internalise the musical idioms, the attitudes and the singing styles of significant members of their communities. The study illustrates the role of community in music learning.

16:20 Session Paper

Presenter: Jean Downey, University of Limerick, Ireland

Dancing to Two Tunes - A matter of Dueting?

This paper addresses the definition of school music and curriculum development, which has taken place in the two educational systems of Northern Ireland and the Republic of Ireland, which make up the island of Ireland. The time is ripe for music educators north and south, to make the connections, in order to demonstrate effective collaboration and coordination. The furthering of all island music education research and the deliverance of communal aspirations, will lead to "sharing of creativity and bringing together the fundamental values of cultural diversity for the first time in music education"- a case of dancing and dueting to the one tune!

Griegakademiet Prøvesalen

15:30 Interactive Workshop Nordic SAMSPEL

Presenter: Lennart Winnberg, Sweden

From Ear to Heart

The instrumental pedagogical tradition has long been to read from a music book. There you don't focus on listening and expressing. Instead you look and think — "From Eye to Brain". The starting point when you teach music must always be the students personal and totally unique experience of the music. When you focus on listening without disturbing theoretical explanations, the experiences will grow and become intuitive knowledge. "The dot has half the value of the note that it is next to" is such a theoretical explanation. It is mathematically correct, but carries no artistic expression. You listen to the explanation and think —"From Ear to Brain". In my workshop I will demonstrate this new method which totally integrates ear training, improvisation, writing music and sight reading, not as dead black isolated symbols but as living whole melodic lines. You listen, feel and express — "From Ear to Heart".

Kvarteret Speilsalen

15:30 Interactive Workshop
Presenter: Walter Thompson, USA

Teaching Improvisation and Composition Through Sound Painting.

Sound Painting is the multidisciplinary and interdisciplinary composing/conducting system created by New York composer and educator Walter Thompson for performers working in the medium of structured improvisation. At present this system includes over 700 gestures signed by the conductor/composer indicating the type of improvisation desired of the performers. During this interactive workshop, participants will become the orchestra and learn about Sound Painting, an innovative method for teaching composition and improvisation that addresses fostering personal creativity within a multiple context. Multi/inter/transdisciplinary applications of Sound Painting multiple learning styles, and the integration of Sound Painting into established curricula will be discussed.

Kvarteret Storelogen

15:30 Interactive Workshop Nordic SAMSPEL

Presenter: Hanne Kurup, University of Copenhagen, Denmark

Babymusik

The baby meets the world with all senses open, ready to take in the surroundings. We - as parents - automatically respond the baby. We communicate with our voice and body in singing, hugging and kissing. This is the theme in my material. How can we stimulate this interaction between child and adult? What kind of activities provide this atmosphere and joy and happiness? For the workshop I need 5 -10 persons as "adults". We will make a lesson, close to the real work with baby/parents. The language is Danish, but the songs are translated into English. Video from "real life".

Frelsesarmeen Storsalen

15:30 Panel Session

Research Commission Panel on Africa-sensitive music education within a global context.

Presiders: Commission Co-Chairs Professor Graham Welch, University of London, UK, and professor Alda de Oliveira, Brazil

Speakers:

Dr. Anri Herbst, South Africa College of Music, and Professor Meki Emeka Nzewi , University of Pretoria, South Africa

The focus area "Across borders and musical cultures" forms the cohesive element in this panel session that will address Africa-sensitive music education within a global context.

The wood fuel available in a society cooks its nourishing meals.

This African adage forms the backbone of the argument that the musical arts theory, education and practices that have sustained a human group over time should remain the bedrock for its musical modernization, for purposes of accessible education and human-cultural identity. The presentation posits assumptions and theoretical statements that examine the issues of viable music education directions in African countries. The mode of presentation is public debate that allows for audience participation as the protagonists argue the issues from concurrent and divergent research experiences and conclusions. The protagonists, who are two co-researchers coming from different music culturation backgrounds in Africa, will present respective prepared responses to the debate issues.

Grieghallen Troldtog

15:30 Panel Session Nordic SAMSPEL

Presider: Signe Kalsnes, Norwegian Academy of Music, Norway

Arts based 4 year programme in teacher education-- a better approach to teaching the aesthetics?

The Panel Session will contain a presentation of a new Arts-based teachers education in practical and aesthetic subjects which qualifies the students for fulltime work in primary school, music and culture school and upper-secondary school. There will also be a presentation of the results from the first part of a longitudinal study following some students in the programme.

The panel-members, representing the four university colleges giving this programme, will, on the background of experiences from the tree first years, discuss different challenges in developing the programme.

Panel-members:

Signe Kalsnes, Norwegian Academy of Music

Magne Espeland, Stord/Haugesund University College

Anne Meek, Nesna University College Michael Strobelt, Tromsø University College

Tuesday the 13th of August

DAY OVERVIEW AT A GLANCE

08.00: Registration

09.00: Morning Music

Plenary Session 1

Keynote: Morton Subotnick

10:30: Sessions 3

12:00: Lunch and Concerts

13:30: Sessions 4

15:30: Sessions 5

17:30: General Assembly 1

18:00: Afternoon Concerts

20:00: Evening Concert

21:00: ISME 2002 Club

SESSIONS AND ABSTRACTS

Tuesday August 13th

Grieghallen Peer Gynt

09:00- 10.00 Plenary Session

09.00 Morning Music: Seljord Junior Spelemannslag

09.15-10.00 Keynote Speaker Focus Area III: SAMSPEL Across realities and virtualities

Morton Subotnick, The California Institute of the Arts, USA

Exploring the Fundamental Qualities of Musicality as a Means of Nurturing Creativity and of Crossing Cultural Boundaries

(see CONGRESS PROGRAMME p.17/18 and SAMSPEL Focus Areas Report)

Session 3 August 13th 1030 - 1200

Kulturskolen Konferanserom

10:30 Interactive Workshop

Presenter: Mary Goetze, Indiana University, USA

Co-presenter: Jay Fern, Indiana University-Purdue University, USA

Exploring New Possibilities: Technology in the Classroom and Choir.

We have come a long way since the time of Guido d' Arezzo and the emergence of musical notation! Today technology makes diverse music available to populations separated by distance and time. The clinicians will provide technology-mediated experiences of learning vocal music, and discuss teaching diverse musics using video recordings, CD ROM technology and interactive satellite link-ups. Their projects with educators and artists in South Africa, Zimbabwe, New Zealand, Hungary and Japan (including several CD ROMs) provide a model for cooperation and collaboration

between cultures.

Griegakademiet 210

10:30 Roundtable Session

Facilitator: Thorolf Krüger, Bergen University College, Norway

Roundtable Session I

Roundtable Session I concentrates on the shape of the music subject, its cultural agents and situatedness. Special attention is given to the tension between globalisation and national culture, and to the potential of the music subject to the formation of national cultural identities.

Roundtable Paper

Presenter: Kensho Takeshi, Tokyo Takugei University, Japan

Japanese and Western Musical Interaction in Japanese Textbooks.

The purpose of this study is to investigate the extent of the interaction of Japanese and Western musical practices, and issues on Japanese music education by tracing the development of music curriculum. The following research questions are investigated: What Japanese and Western interaction can be found in the textbooks used in Japan? As a result of this study the following conclusions were reached:

1) Since the Meiji (1868) period, Japanese music education has tended to imitate Western European music education. 2) Western European songs have been widely used in Japanese textbooks, but there are some problems associated with their usage.

Roundtable Paper

Presenter: Hellen Atenio Odwar Agak, Maseno University, Kenya

Women and Instrumental: The Kenyan Experience

The practice in indigenous Kenyan society is that women sing and dance while men play instruments. This practice stems from certain cultural beliefs that bar women from even touching certain music instruments. Some of these beliefs served specific needs, which are now irrelevant. Secondly, these beliefs have no scientific proofs. Finally, some of the beliefs have died out naturally due changes in the modern world. This paper proposes that the continued practice of females singing and dancing while men play instruments should go so that males and females learn to play instruments of their own choice and abilities.

Roundtable Paper

Presenter: Caleb Okumu Chrispo, University of Witwatersrand, South Africa

Across Borders and Musical Cultures: Africa's Voice in Kwaito

World musical cultures seem to be fusing and mixing in a manner that makes nonsense of national, geographical and cultural boundaries. Musical genres cut across the globe thus lending credence to the phraseology of music being a global language. This paper discusses the contribution of Africa in a world musical phenomenon through a genre that cuts across borders and musical cultures. It is noted that most, if not all, countries on the continent have a similar trend and Kwaito is just a representative sample from South Africa.

Roundtable Paper

Presenter: Irene M. Soko, Botswana

Notation and Teaching Ease of Folk Songs and Nursery Rhymes; Comparison of America, Botswana and Zambia.

This investigation was aimed at establishing the impact of folk and nursery rhymes in the teaching of music to children aged six to nine. The study compares music teaching situations in American Botswana and Zambian schools. The ten materials used for the American setting was obtained from the Internet and libraries while the references for Botswana and Zambia were compiled from questionnaire and interviews. The participants used in this study for Botswana and Zambia were 350 teachers who took part in music class and taught folk songs and nursery rhymes. Data were analyzed using descriptive statistics of percentages. The results showed that sixty percent of the internet-accessed American folk songs were notated and used in the teaching of music in pre-schools and lower primary schools. Zero percent of the folk songs and nursery rhymes were reported as documented in Botswana; with Zambia having ten percent. Further results showed that teachers in America, Botswana and Zambia found it easy to use notated folk songs and nursery rhymes for teaching than those that are not notated sixty percent, twenty percent, and forty percent respectively. Twenty percent and Sixty percent of Botswana and Zambia teachers respectively, resolved to the use of American and European folk songs and nursery rhymes which are notated. There is therefore a need for funded research projects in the documentation or notation of folk songs and nursery rhymes in Botswana and Zambia.

Kulturskolen 310

10:30 Session Paper

Presenter: Eleni Lapidaki, Aristotle University of Tessaloniki, Greece

The Interaction between Artistic, Psychological, and Educational Aspects of Temporal Experience in Music: Evidence from Listener's Tempo Judgments

This study is concerned with a closer examination of the interaction between the artistic, scientific, and pedagogical aspects of temporal experience in music. It was designed to determine whether listeners were capable of forming consistent 'right' tempo judgments over an extended period of time by adjusting an initially 'wrong' tempo to a personally preferred tempo.

Results indicated that the initial tempo significantly dominated judgments. A small number of adults were remarkably consistent in their tempo judgments across all four trials. It appeared that these individuals possess an exceptional ability with respect to acute stability of large-scale timing in music that was labelled "absolute tempo." There was evidence that the degree of consistency in right tempo judgments gradually increased from preadolescence through adulthood. However, few statistically significant differences in tempo judgment consistency were found as a result of listeners' music background. By proposing a creative, and most importantly, an intrinsically musical activity reflecting our need to organize and control the passage of time in music, it is hoped that this study can help music educators open a new and intriquing dimension for music teaching and learning.

11:20 Session Paper

Presenter: James Imhoff, Montclair State University, New Jersey, USA

Feeling the Music: A Neurological, biological, and linguistic basis for an embodied explanation of what happens when we experience music.

Many contemporary music educators are searching for a relevant philosophical position that is consistent with current information from other fields. Recent developments in neurobiological research offer some new and useful information pertaining to meaning, feeling and emotion. The systems that coordinate feeling, meaning, and even consciousness evolved alongside those that regulate our perceptions of the environment and our physical reactions to it. This argues against an abstract, introspective "world of the mind," separate from the physical and biological world. There are implications for a more "embodied" approach to aesthetics, feelings, meaning, and eventually music education.

Kulturskolen 334

10:30 Seminar: Music in Early Life Nordic SAMSPEL
Presenter: Signid Randers-Pehrsson, Early Childhood Music Association, Norway
Co-presenter: Kristine Moldskred, Early Childhood Music Association, Norway

Ways of handing down the cultutal heritage of nursery rhymes, plays and songs from parents to their babies - Session I

Songs and singing games have always been a natural and vital common language for children and adults. In this "Age of the Mass Media", however, we may be loosing this tradition. Thanks to mobility and social change, we are no longer tied to a culture in the way we used to be. A Norwegian folk singer let the participants listen to and take active part in singing, playing and moving. Afterwards a demonstration of how the same material is handed down to a parents/baby-music group.

Grieghallen Foyer, 2. Etg.

10:30 Poster Session

Facilitator: Ingrid Maria Hanken, Norwegian Academy of Music, Norway

SAMSPEL Poster Session I

This is the first poster session out of two approved by the SAMSPEL Programme Committee. This poster session features presentations in poster format as well as e-poster format.

10:30 SAMSPEL Poster Session 1

Presenter: Viviane Beineke, Universidade do Estado de Santa Catarina, Brazil
Co-presenter: Liane Hentschke, Universidade Federal do Rio Grande do Sul, Brazil

Reflection-on-action as a strategy of research: some contributions to teacher

education in music.

This paper discusses the research design of a study aimed to investigate the practical knowledge of three primary school music teachers, searching for some ways that can guide and sustain their pedagogical practice. Taking Donald Schön's epistemology of professional practice as our theoretical framework, we carried out multiple case studies, involving observations of a sequence of lessons, semi-structured interviews and stimulation recall sessions. The results suggest that this methodology help to show how music teachers understand and reflect upon their practices, and it can also provide insights for the discussions about music teacher training.

10:30 SAMSPEL Poster Session 1

Presenter: Walenia Silva, University of Illinois, USA

Motives, expectations, and learning in music: an ethnographic study about students from a private music school.

This study is based on the results of an ethnographic study conducted in a private music school in Porto Alegre (Brazil). The purpose of the thesis was to interpret the representations about music elaborated by students in the school environment. Brazilian popular music and popular music in general were the prevailing musical culture of this private school. The data was collected through interviews and classroom observations. They include students' perspectives about their attitudes and values in music. Classroom activities, talent, aural skills, and performance criteria were some of the elements related to the process of learning music. Technical achievement and the choice of instruments were also observed and discussed. The paper includes the main points discussed in this study and their relevance to music education

10:30 SAMSPEL Poster Session 1

Presenter: Gotzon Ibarretxe, Public university of Navarra, Spain

Perspectives on Children's Choirs: the Basque-Navarrese Case

Those children's choirs which are inscribed in the Choral Federations of the Basque Provinces and Navarre in Spain are a part of a cross-border federative structure: the Choral Federation of the Basque Country (Euskalerria). These Federations try to integrate the cultural peculiarities into an ever more technical and professional choral world. Therefore it is necessary to reconsider the following questions: 1) the cultural policy with regard to the choral competitions, new score editions, bulletin publications, etc.; 2) the curricular models which are connected in order to create a repertoire for classroom choirs or to organise courses of choral conducting.

10:30 SAMSPEL Poster Session 1

Presenter: Jukka Louhivuori, University of Jyväskylä, Finland

Development of tonal hierarchies in childrens improvisations between 2-4 years

There is a strong music psychological tradition supporting the research of tonal hierarchies. Due to the difficulties to gather material and in the absence of a standard method, studies of the production of tonal hierarchies from the developmental perspective has been rare. The present case study investigates how spontaneous improvisations of a child develop towards tonality from 2 years to 4 years of age. Pitch distributions of the improvisations were compared to Krumhansl & Kessler's results of tonal hierarchies. The results indicate that already the first improvisations correlate with Krumhansl & Kessler's key-profile and typical two-tone transitions. By four years of age the child has learned to produce the beginning of a scale in her improvisations.

10:30 SAMSPEL Poster Session 1
Presenter: Sara Stevens, USA

Mu-Yus to Maracas: The Integration of Multicultural Music in Children's Free Play.

The purpose of this study was to investigate how kindergarten students play during free time in music class, after being exposed to teacher-delivered examples of music from other cultures, and to determine if free-play activities can be used as vehicles for making multicultural music more deeply understood to those students. Results of this study point to the importance of allowing free time too in music class. As music teachers attempt to teach their students about the music of diverse cultures, allowing for free-play activities may yield higher levels of musical thinking and interest among students.

10:30 SAMSPEL Poster Session 1

Presenter: Liane Hentschke, Universidade Federal do Rio Grande do Sul, Brazil

Development and evaluation of music education programmes by São Paulo State Symphony Orchestra (OSESP)

The objective of the São Paulo State Symphony Orchestra's (OSESP) Music Educational Centre is to increase the Orchestra's educational activities and audience and to actively contribute to Brazil's cultural and musical excellence.

This department is creating and evaluating the following programs:

Program 1:

"In-service Music Education Teacher Training Courses, for Primary Schools teachers, Early Childhood Music Education and Secondary Education":

"OSESP Musicians in Schools";

"Didactic Concerts for children"

·Program 2:

"A team of OSESP music education specialists and LSI – USP (São Paulo State University) electronic engineers and researchers are developing a software for interactive/collaborative music composition."

10:30 SAMSPEL Poster Session 1

Presenter: Kristiina Jääskelainen, The Sibelius Academy, Finland

The Joy of Playing Together.

Chamber music making is a shared experience. Flute, clarinet and piano are popular instruments. It is surprising that there is very little basic-level material for this ensemble. With TRIOS 1-4 (published by Otava) even beginners can make music together. A few of the arrangements also allow the players to let their imagination run free, and to discover that improvising is both fun and easy. The tradition of playing at home in a family-group has faded during the last decades. Maybe access to easy chamber music material could help to revive this tradition.

10:30 SAMSPEL Poster Session 1

Presenter: Manuela Jimeno Garcia, Public University of Navarra, Spain

Research in the Context of Music Education

The work that is presented here, consists of a global project that has been organised, programmed and assessed to analyse and establish meeting points and divergent points between the different levels of Music Education in preschool and primary school and the studies in Music Schools (ages 3-12). The framework of this work provides us with the opportunity to reflect on:

*Our conception of the learner, Ecological Research and the situation of Action-Research.

*How a practical session is planned and delivered.

*The Model that is followed in research.

*Assessment of data and the conclusions obtained up to this point.

10:30 **SAMSPEL Poster Session 1**Presenter: Olaug Fostås, Norway

Instrumental teacher anno 2000: SAMSPEL as Lifelong Education or vice versa

This poster session will present a Norwegian textbook on instrumental teaching. (Publ. Autumn 2002) A multitude of Samspel aspects and activities are presented and discussed in this book. Some issues for the poster session: (a) Samspel between an expending field of relevant theory and our everyday teaching. (b) Samspel with composers and method writers. (c) Samspel in order to provide related art programs designed for instrumental students, all ages and levels. (d) Samspel with oneself and others (e) How do we "teach" all aspects of samspel to our students?

10:30 SAMSPEL Poster Session 1

Presenter: Ana Lucia Louro, University of Illinois at Urbana-Campaign/

Universidade Federal do Rio Grande do Sul, USA / Brazil

The Construction of Music Professors' Professional Identities: Instrumental Teachers' Narratives

This presentation aims to share the initial findings of an ongoing research about the construction of instrumental music teachers' professional identities in Brazil. In the act of telling stories about their experiences the professors became involved in a reflexive process about their professional identities. Some of these recollections will be reported in the presentation like the narrative of one teacher about being "more open now than in the pass". This discussion could be helpful, among others, for the professors that participate in the research, for teachers from closely related disciplines, and for the programs that focus on music teachers' professional development.

10:30 SAMSPEL Poster Session 1

Presenter: Bjørg J. Bjøntegaard, Norwegian State Academy of Music, Norway

Co-presenter: Ingunn Fanavoll Øye, Norway

Music in the Ear, Ear for Music - A presentation of the MOSAIKK series for piano

The MOSAIKK series for piano consists of five repertoire books with classical repertoire from the baroque to 20th century, including chapters with Norwegian music. The books are sequenced as to level of difficulty. The books are supplemented with guiding parts in the repertoire books or separate guiding books. Here we emphasize the importance of listening, experiencing, observing and analysing before the student starts practising the pieces on the piano. The session is relevant for piano teachers and other instrumental teachers who want to try a maybe different and new approach to their teaching. This poster presentation will be given in Norwegian.

10:30 SAMSPEL Poster Session

Presenter: Aintzane Camara Izaguirre, University of the Basque Country, Spain

Absent Musics at School. Analyse of the music textbooks used in the Primary and Secondary Schools in the Basque Autonomous Community (Spain)

The Reform Law of the Spanish Educational System, approved in 1990, took a commitment to add in the music curriculum goals and contents about other musical cultures. In this context, it was necessary to approach to know other ways to make music and to develop other values and attitudes to other cultures different than the own. Textbooks are one of the multiple resources we use in the music class to present other forms musical expression. Therefore, we analyse how the own traditional Basque music and other world musics are dealt with in Music Textbooks and, also, which are the methodological proposals used and the musical educative contents that are worked.

10:30 SAMSPEL Poster Session 1

Presenter: Yiannis Miralis, University of Idaho, USA

Perceptions of Music Education Faculty Regarding Multicultural/Multiethnic Music Teacher Education.

Based on personal and phone interviews with music education faculty at the ten Big Ten universities of the Midwestern United States, this study investigated their perceptions in regards to multicultural-world music education and music teacher education. The main questions of the study were: a) What is the definition of multicultural and world music education; b) What are some of the problems of multicultural-world music education and music teacher education; and c) How can colleges and universities better prepare future music teachers in regards to multicultural-world music education?

10:30 SAMSPEL E-poster Session

Presenter: Frank Heuser, University of California, L.A, USA

Digital Images: Using Digital Video to Enhance Communication and Facilitate Reflective Practice

The purpose of this project was to explore the use of digital video to facilitate self-assessment in a pre-service music teacher education program. Students enrolled in a music education course were video taped during their field-work using a digital video camera. Students then used video-editing software to create a short teaching video that was used as part of a web-based portfolio. Students were instructed to edit their video so that it illustrated their ability to master prescribed teaching competencies. Students involved in the project critically analyzed their teaching and were able to evaluate their ability to meet teaching competencies.

10:30 SAMSPEL E-poster Session

Presenter: Minna Muukkonen, The Sibelius Academy, Finland

All-round Music Teaching in Finland - Music Teachers Articulating their Everyday Practice

This e-poster is an introduction of my on-going research concerning general music teaching in Finnish schools. The viewpoint is that of music teachers. How do teachers describe and articulate their own everyday practice and how they justify, for example, their choices for the contents of teaching, are important questions in this research. The data consists of interviews of music teachers, the texts teachers have written (e.g. the curriculum) and my notes of their music-classes. The web page discusses different aspects of the research, theoretical background and methodological issues.

10:30 SAMSPEL E-poster Session

Presenter: John Steffa, Murray State University, Kentucky, USA

Beyond Classroom, University or Political Boundaries: Using Javascript to Enhance Teaching Music Fundamentals to the Global Community

This presentation will demonstrate how javascript can be useful in developing an interactive environment for distance learning. The user interface and background page code used for online course materials will be illustrated. To achieve interactivity, the pages are written in HTML and some public domain javascript. The self-paced chapters include such topics as: musical symbols, note and rest values, rhythm, meter signatures, intervals, scale formations and key signatures. Many of the chapters also include introductory ear training exercises. Since 1998, about 75 students have received college credit for this web course, and people from over 40 countries have utilized the course materials in some fashion.

10:30 SAMSPEL E-poster Session

Presenter: Juha Ojala, University of Oulu, Finland

MOVE - towards future music education.

In 1999, a nationwide project of music education and research was launched by three Finnish universities. "MOVE" consists in creating a network that answers to needs across music life, pertaining to (a) distance education, (b) new learning environments, (c) new technical and educational methods for networked music education, (d) content production, (e) special demands inherent in music education, and (f) continuous education of music educators. The role of MOVE centers on coordination, research and development. The project investigates existing means for music education, experiments with pilots, harmonizes ongoing projects, and evaluates impact of the networking of music education and research.

Griegakademiet Gunnar Sævigs sal

10:30 Seminar Nordic SAMSPEL

SkanBeat Presents

Moderator: Aage Hagen, SkanBeat Network, Rhythmic Music Conservatory, Denmark

This Seminar comprises 4 sessions:

August 13th Session 3 10.30-12.00 and Session 4 13.30-15.00. August 15th Session 7 10.30-12.00 and Session 8 13.30-15.00.

10.30 A Danish Perspective

Presenter: Aage Hagen, Rhythmic Music Conservatory, Copenhagen

What is rhythmic music? (rhythm/body, play by ear/learn by heart, improvisation, composition/arrangement) How does these issues relate to the conference main theme SAMSPEL and focus areas (ensembles, social life, popular music/art music)

What is SkanBeat? (network, objectives and activities)

Rhythmic music in Danish and Scandinavian higher education (accreditation, programmes and qualifications)

11.00 The African Connection

Presenter: Lars Storck, Associate Professor, Rhythmic Music Conservatory, Copenhagen and a group of Bergen advanced students

Workshop: Rhythmic Training. Key words: Singing, Dancing and Playing, a grounded rhythm sense, intuitive learning.

11.30 The Two Rooms

Presenters: Henrik Sveidahl and Flemming Agerskov, Associate Professors, Rhythmic Music Conservatory,

Copenhagen

Presentation: a development project about ear training based on imitation, improvisation and analysis.

Kulturskolen Kammersalen

10:30 Interactive Workshop Nordic SAMSPEL

Presenter: Geir Harald Knutsen, Bergen Municipal Art School, Norway

On to the music!

Spurred on the Zuzuki-violin method the Norwegian Band Federation formed the "RPM-method" (On to the music) for teaching small children on brass and woodwind instruments. In Norway the method is often called "the mother-tongue" method – "All the healthy children are able to speak and understand their native language, it must be possible to learn to play an instrument the same way as well". The workshop ensemble is part of "Paradis School band". The school band uses "the RPM method" for preparing the young students to take part in the school band.

Grieghallen Klokkeklang

10:30 Session Paper

Presenter: Lai Chi Rita Yip, Hong Kong Institute of Education, Hong Kong

Collaboration in and beyond the music education field across virtualities and realities

Collaboration in virtualities and realities among teacher educators (music and non-music), musicians, school teachers, research assistants, technicians and the music industry in the development of music teaching materials and teaching designs is becoming more necessary in the digital age when computer technology is found to be of much benefits to music education especially. The experience of working together for disseminating sampler music teaching practices of Chinese folk songs through an innovative and interactive CD-ROM is accounted for in this paper. Music educators who would attempt similar endeavours would be informed of our experience for reference to create their work.

11:20 Session Paper Nordic SAMSPEL

Presenter: Mikka Salavuo, University of Jyväskylä, Finland

The New Virtual Learning Environments.

This study attempted to find basic principles for the use of different types of virtual learning environments in music education. First, the virtual learning environments were given ideal properties according to constructivistic learning theories. These network based learning environments were divided in three different categories on the grounds of their content, available tools and their purpose. Next the goals and practices of music education were defined based on music learning theories and popular philosophies of music education. An analysis was made to find out how these goals and practices can be carried out using virtual learning environments.

Griegakademiet 206

10:30 Session Paper

Presenter: Cosmas W. K. Mereku, University College of Education of Winneba, Ghana

Creating A Percussion Piece That Maintains An African Identity

Use African idioms in a western multicultural music education setting can be a very sophisticated task. The paper focuses on assisting teachers to create percussion pieces that utilise African drumming resources. Drawing on examples from compositions by renowned African composers, the paper uses the Webster's model of creative thinking to explain the constructional process. It also informs teachers on how to encourage students to use African resources in very skilful ways. Students are encouraged to work along two broad areas: (i) creations that take cognisance of cultural preservation; and (ii) creations that utilise a mixed cultural legacy culminating in either a new art form or a new traditional genre. Uses of computers are also discussed.

11:15 Session Paper

Presenter: Emöke Solymosi, Liszt Ferenc University, Hungary

Psalmus Humanus". Tradition and innovation in Hungarian music education.

Music teacher Katalin Udvari Kolcsár, one-time member of the first class of the first music primary school in Kecskemét (Hungary), has collected a vast number of subjective and objective facts to underline the life-long significance of participation in active music making in childhood. Going even further, she had been looking for new methods and music workshops adapting Kodály's concept in a creative and original way to the specific social, cultural, psychological, phsysical etc. needs and possibilities. In 2000-2001, the project resulted in a series of demonstrations presenting 15 different methods.

Kvarteret Speilsalen

10:30 Network Session PASMAE

Presenter: Meki Nzewi, University of Pretoria, South Africa
Co-presenter: Caroline van Niekerk, University of South Africa (UNISA)

Pan African Society for Musical Arts Education (PASMAE): On African Music Education

After having been mooted at the ISME Conference in Pretoria, South Africa, in 1998, the Pan African Society for Music Education was formed in August 2000 in Harare, Zimbabwe. A year later, in Lusaka, Zambia, PASMAE was born, with the name change to the Pan African Society for Musical Arts Education signifying the integrated nature of music and dance and theatre in Africa. PASMAE's mission is to enhance and promote Musical Arts Education throughout Africa. In this session, PASMAE's ambitious plans will be outlined, and the cooperation of individuals and organisations throughout the world will be sought, in our efforts to put African musical arts education "on the map".

Griegakademiet Prøvesalen

10:30 Interactive Workshop Nordic SAMSPEL

Presenter: Marjut Haussila, Sibelius Senior High School, Finland

Co-presenter: Kaisa Hahl, Finland

A Carry - A Study of Music and Dance.

Carry Project is a study of movement and sound. Instead of a given form, material and a traditional instructional setup, the project took shape by a sequence of workshops addressing the questions of presence, being, contact and trust in the communal process of exploration, by which the ensemble composed the performance included in the conference program. Exploring various dimensions "Samspel", we try learn to be open, courageous, responsible, and expressively human in our own situated and embodied being. We cross boundaries of professions, age, genres, styles and subject areas, suggesting an approach for meaningful inter-subjective and intercultural encounters demonstrated in session with the ensemble, to which you are invited to bring your own instrument.

Kvarteret Storelogen

10:30 Interactive Workshop

Presenter: Wendy Sims, University of Missouri-Columbia, USA

Music and Literacy - A Sound Combination.

Music specialists and early childhood and primary generalist teachers can collaborate to advance both music and literacy curricula. Participants in this workshop will become acquainted with goals, objectives and strategies that maintain the integrity and authenticity of both subject areas. Participants will sing, dramatize, listen, analyze, improvise and compose in activities related to books, stories, poetry and folk tales. While many of the materials will be in English, examples from other languages and cultures will be included. Participants will be urged to find examples similar to the models presented that are based in their own languages and cultures.

Frelsesarmeen Storsalen

10:30 Session I: Music Education Leadership Symposium (MELS)
Presider: Magne Espeland. Stord University College. Norway

Knowledge and the Arts

Session I is a Panel Session where prominent scholars from different countries will comment on important questions concerning "Knowledge and the Arts". The Panel has been asked to comment on different aspects of music education in view of the OECD PISA (Programme for International Student Assessment)- project, see:

http://www.pisa.oecd.org/

They will comment on whether, or to what extent, music education should actively seek to achieve aims of a similar kind to those espoused in the PISA project;- for example one or more of the following:

- to understand the relationships between knowledge and skills for life and access to the Arts;
- $\hbox{- to understand differences within this field among nations in performance and programmes for education;}\\$
- to make possible comparisons among nations and over time, and when desired;
- to research the extent to which artistic and aesthetical literacy involves learning specified skills and knowledge;
- to research to what extent achievement in the Arts can be assessed by procedures similar to those used to assess achievement in the other basic disciplines and competencies;
- to develop, evaluate and use standardised measures for student achievement in the Arts;

Panel members:

David Elliott, Professor, University of Toronto, Canada Minette Mans, Associate Professor, University of Namibia, Namibia

Regina Murphy, School Principal and NCCA, Ireland

Jostein Osnes, Director, Norwegian Board of Education, Norway

Graham Welch, Professor, University of London, England

Discussant: Paul R. Lehman, Professor Emeritus , University of Michigan , USA

Grieghallen Troldtog

10:30 Panel Session

Presider Kjell Skyllstad, Professor Emeritus University of Oslo, Norway

Speakers: Svanibor Pettan, Professor of Music at the University of Ljubljana, Slovenia,

Albinca Pesek, Professor of Music Education at the University of Maribor, Slovenia

Yair Dalal, music educator, Israel

Sharing human experiences across cultures through music.

The panel will report on music projects aimed at conflict transformation and reconciliation. Three conflict areas will be represented: The Balkans, Israel/Palestine and Sri Lanka. What channels are still open for the music educator? What is the role of music education in cooperative and intercultural learning?

The presider Kjell Skyllstad, international lecturer, writer and peace activist is Professor emeritus of Music at the University of Oslo. In 1999 he initiated the first Asian Multicultural Music Festival in Sri Lanka. Other panel members: Svanibor Pettan, leading ethnomusicologist, lecturer and author, is Professor of Music at the University of Ljubljana, Slovenia. His research activities include the role of Roma musicians as cultural mediators in Kosovo, and the role of music in ethnic communication, conflict transformation and refugee rehabilitation (the Norwegian AZRA project). Albinca Pesek is Professor of Music Education at the University of Maribor. She has initiated curricular reforms to strengthen multicultural educational opportunities and is the author of a series of new interethnic music textbooks and audiovisual materials.

Yair Dalal, master performer and music educator, is among the leading peace activists living in Israel. He is the organizer and leader of several internationally acclaimed multicultural performing groups. He was musical director of the Palestinian/ Israeli/ Norwegian Childrens peace performance project in 1994.

Frelsesarmeen Møterom

10:30 Interactive Workshop

Presenter: Nicole Carignan, University of Montreal, Canada

Culture, Society, and Music: Is Music education A-cultural and A-social?

What does "culture" mean? Is culture important? Why and How? What kinds of links exist between "culture" and "music"? How is it possible to pave the way between "music" and "school music"? How should we consider "music education" in the context of a pluriethnic and pluralist society? Building a bridge between "culture, society and school music", this interactive workshop proposes multi/inter/trans-cultural perspectives in music education. In summary, participants will be invited to re-define and experience both their self- representations and the representations of music knowledge content in order to re-explore some aspects of "musical cultures" across borders.

Session 4 August 13th 1330 - 1500

13:00 Sailing and Singing-presentation ISME 2002 Project Nordic SAMSPEL

(see CONGRESS PROGRAMME p.32)

Presenter: Randi Margrethe Eidsaa, Agder University College, Norway.

Sailing and Singing - SAMSPEL between four schools and a sailing ship.

13.00 Sailing and Singing": Presentation at Bryggen as the ship arrives

13.30-15.00 Sailing and singing": Workshop onboard Statsraad Lehmkuhl

16.00-17.00 Presentation/concert: Kulturhuset USF The SaS ensemble presents the performance "Shanties

for Chanting Sailors"

On Tuesday 13th of August, Norway's largest and oldest square-rigged ship, "Statsraad Lemkuhl" will arrive at Bryggen in Bergen. Onboard the ship there'll be a group of schoolchildren eager to present their project "Sailing and singing" to the ISME delegates.

The 75 participants in this project were selected from schools in seaside towns: School no. 6 in Riga (Latvia), Lihanishen High School in Cardiff (Wales) and St. Paul in Bergen (Norway) and Presteheia skole in Kristiansand (Norway). The children (aged from 12 -16) have during the spring been working with a selected repertoire of shanties and sea songs. On the 10th of August the children will perform at an old ship building factory in Kristiansand. On the 11th of August the ensemble boards "Statsraad Lehmkuhl". The next two days the young singers will be participating in the running of the ship alongside professional seamen The ensemble will give an outdoor presentation at the Bryggen when Statsraad Lehmkuhl arrives. Delegates will be invited onboard for the workshop "Sailing and singing" and for the performance at Kulturhuset USF in the afternoon.

Griegakademiet 206

13:30 Session Paper

Presenter: Smaragda Chrysostomou, University of Athens, Greece

Samspel: Working together through international comparisons to facilitate the introduction of a newinterdisciplinary curruculum in Greece.

Interminable educational changes characterize Greek education for the past decades, which appears to suffer from the "Sisyphus curse". The Unified Curriculum Framework was created by the 1997 educational reform and constituted a major and modern change for Greek education. In 2001 a revised curriculum with the adjunctive Interdisciplinary added to the above title has made its appearance. How necessary was this change? Does it constitute a change in direction and philosophy of the educational process and what is the expected outcome particularly for music education? Through the review of official documents and interviews with the designers of the new curriculum I will attempt to shed some light on the above concerns. Also, main issues pertaining the interdisciplinary approaches realized around the world will be examined so that through international comparisons and borrowing Greek reality can be informed with new insights as well as some proposals for the application of the new curriculum.

14:20 Session Paper

Presenter: Scott Harrison, University of Queensland, Australia

Devaluing Femininity: Its Role in Determining Musical Participation by Boys

A preliminary report on research into issues of participation by boys in music in Australian schools. There are many reasons given as to why boys engage in certain musical activities and avoid others. Size, difficulty, timbre and style are frequently offered as motives for the choice of the instrument and subsequent ensemble involvement. Through studying the reasons as to why boys avoid certain activities, the author proposes a model of interrelated behaviours that appear to affect participation. The basis for such behaviours can be found in the concept of devaluing femininity and the related behaviours of male gender role rigidity, avoidance of femininity and homophobic bullying. Through a brief analysis of these behaviours and subsequent fieldwork, the author seeks to establish the extent to which these sociological phenomena affect musical participation.

Griegakademiet 210

13:30 Roundtable Paper

Facilitator: Thorolf Krüger, Bergen University College, Norway

Roundtable Session II

Roundtable Session II concentrates concentrate the shape of the music subject, its cultural agents and situatedness. Special attention is given to the tension between globalisation and national culture, and to the potential of the music subject to the formation of national cultural identities.

13:30 Roundtable Paper

Presenter: Julie Carter Sarayrah, National Music Conservatory of Jordan, Jordan

The Introduction of Music Curriculum in the Basic Education System of Jordan.

Jordan has taken her place on the front line of both music education and cultural preservation with the implementation of music in the school curriculum, including the development of a comprehensive culturally sensitive series of music textbooks and teacher training programs. The balance between indigenous culture and globalisation are at issue as Jordan works to insure the transmission of local, regional and world music heritage to future generations.

13:45 Roundtable Paper

Presenter: Mary Stakelum, University of Limerick, Ireland

Music Education and the Formation of Cultural Identity.

This paper describes a study (currently in progress) where classroom observation and interview are used to explore teachers' perspectives on their practice in the classroom. The study aims to challenge current notions of consensus in music education practices at primary level in Ireland. In examining the extent to which teachers draw on the official Curriculum in their practice, the paper suggests that there are commonalities in how teachers perceive the nature and value of music. Differences emerging reflect how teachers' own formative experiences in music influence their understanding of their role in the formation of cultural identity.

14:00 Roundtable Paper

Presenter: Liane Hentschke, Universidade Federal do Rio Grande do Sul, Brazil

Music teaching in Brazilian schools: conceptions and practices of a primary school music teacher.

The paper reports a research that investigated how Brazilian primary music teachers' conceptions and practices of music education constitute their music teaching practices at primary schools. Taking the social phenomenology of Alfred Schutz as our theoretical framework, we carried out multiple case studies of three music teachers. Results suggest that examining teachers' thinking, using the social phenomenology, can help us to understand how music teachers construct, interpret and reflect upon their practices. This can guide music educators in their searching for a better understanding of the practices of music teaching and for ways to improve them.

14:20 Roundtable Paper

Presenter: Anna Liduma, Riga Teacher Training and Educational Management Academy, Latvia

Music Education as a National Value of Latvia.

The present paper reflects the situation of contemporary Latvia music education from its origins, achievements and assessment. The high results of Latvian music pedagogues in all educational levels prove that music as an integrative developmental value is considered the important component of the pedagogical process. Latvians singing skill has always been cultivated in the family with suitable folksongs from ancient times. The rich content and large variety of Latvian folk - and original songs as the appropriate musical pattern for teaching different age and ability group children correspond to the contemporary needs and demands both on personal and social levels.

Kulturskolen 310

13:30 Session Paper

Presenter: Anri Herbst, University of Cape Town, South Africa

"Ennyana ekutudde - The calf has broken loose": The hemisphere debate and its relevance to Music Education in Africa

In its aural-oral tradition, African musical arts practices hold the key for intuitive learning as a way to teach. Influenced by the research of Bamberger and Fischbein's probabilistic theory of intuition, this paper roots itself in recent discoveries about the human mind. Research findings of brain activity in three performers of the amadinda piece Ennyana ekutudde will be discussed. In defining a Sub-Saharan Indigenous African musical identity that will reflect itself in philosophies and teaching methods of musical arts education, an investigation of the pattern making role of the listener/performer will give insight into how the indigenous African musical mind work

14:20 Session Paper

Presenter: Nikolina Ognenska-Stoyanova, Bourgas Free University, Bulgaria

Developing a Sense of Irregular and Regular Meter and Rhythm

This paper is a challenge to all specialists whose research work is in the field of developing a sense of meter and rhythm. The main goal of the paper is to provoke musical specialists to co-operate in developing a uniform universal system for developing a sense of meter and rhythm. In order to achieve that goal the paper presents in short the following topics:

- -an initial idea for creating a universal system for developing a sense of meter and rhythm;
- -some features of the irregular meters which make them different from regular meters;
- -a method for developing a sense of meter and rhythm which is to be considered as one possible way of looking at meter and rhythm typical for the music of the Balkans and which is a part of the original system called "Melopeia" With the collaboration of specialists in this area of music theory from other musical cultures such as Indian, African, Latin American etc. a fuller system can be developed which will benefit the music student all over the world.

Kulturskolen 334

13:30 Interactive Workshop

Presenter: Jackie Wiggins, Oakland University, USA

Constructivist Teaching and Learning in Music.

While influences of constructivist philosophy and psychology have caused educators in disciplines other than music to adopt student-centered, project-oriented, problem-solving approaches, music teaching has often remained teacher-directed and performance-oriented. This workshop will explore implications and applications constructivist theory in music education practice. Participants will work together to solve performing, listening, and creating problems and consider how such experiences both draw upon and enhance their understanding of music, fostering musicianship and musicality. The group will also work together to plan a problem solving lesson and, through this process, consider the elements that are essential to student success in musical problem solving.

Grieghallen Foyer, 2. Etg.

13:30 Poster Session

Facilitators: Commission Co-Chairs Professor Graham Welch, University of London, UK, and professor Alda de Oliveira, Brazil

Research Commission Poster Session 2

This session is the second of two sessions of research posters presented by the ISME Research Commission. It comprises 15 posters presented by scholars from 7 countries and a variety of research issues in music education.

Presenter: Alison Reynolds, USA Co-presenter: Colleen Conway, USA

Participants' Perceptions of Service-Learning as a Music Teacher Preparation Practice

The purpose of this collaborative action research interview study was to examine service- learning as a music-teacher preparation practice. The research question was: What were the perceptions of participants involved in a service-learning, elementary general music field experience? Participants included (a) seven former elementary general music methods students; (b) the elementary school principal and the classroom teacher liaison at the service-learning site; and (c) the teacher-researcher who designed the experience. Result categories include participants' perceptions about the service-learning field experience, issues of implementation, and service-learning as a motivation for students selecting elementary general music as an initial career choice.

13:30 Research Commission Poster Session 2

Presenter: Lisa M. Maynard

The Role of Repetition in the Practice Sessions of Artist Teachers and Their Students

This study analyzed the use of repetition in practice sessions of 5 artist teachers, and 14 of their students in one videotaped extended segment of practice. Data showed the number and duration of performance trials to illustrate the extensiveness of repetition in the practice of advanced performers. The mean performance trials devoted to each target passage was 10.7. The mean trial duration was 6.3 seconds, and the mean duration of each practice frame (i.e. the time musicians spent practicing each target passage) was 67 seconds. Durations of individual performance trials and practice frames varied widely both within and among participants.

13:30 Research Commission Poster Session 2

Presenter: Elizabeth Willis, Australia

Co-presenter: Dianna Kenny and Pamela Davis, Australia

Voice education for adolescent changing voice: An interdisciplinary endeavour

Adolescent changing voice presents significant challenges to music teachers, choral directors and singing teachers. Research has identified predictable developmental stages in voice change for both boys (Cooksey, Beckett & Wiseman, 1985) and girls (Gackle, 1991). Our research further contributes to the definition and description of changing adolescent voice with the projected aim of developing a sound pedagogy. Data provides results of the analysis of 20 males and 20 females aged 11.5 -13 years, assessed using voice range profiling techniques. Acoustic and perceptual features of changing voices are described and discussed, together with two profiles that highlight pedagogical issues.

13:30 Research Commission Poster Session 2

Presenter: Joanna Ronalds, Australia

Tools for engagement: Classroom composition as a tool for engaging student interest

What do students find interesting about composition focused learning experiences? Given current curriculum contexts, composition is crucial for many music educators. Therefore, it is relevant to explore ways in which composition is of interest to students. Conducting Teacher Research allowed discoveries to be made through the authentic emergence of student voices. Data were collected as students were engaged in creating, rehearsing and performing vocal compositions. Emergent themes were sought which express aspects which students find interesting about composition focused learning experiences. Findings provide compelling reasoning for making use of composition as a tool for learning which captures student interest.

13:30 Research Commission Poster Session 2
Presenter: Caroline van Niekerk, South Africa

Music Education Unit Standards for Southern Africa (Meussa): A Novel Team Research Project: 2000-2001

A novel way is unfolding of ensuring coherent unit standards for Musics, across the board, as newly required for all fields in South Africa: using a postgraduate student team, registered at the University of Pretoria. This team's work is further overseen by large groups of National and International Critical Friends. The ultimate aim is a reconceptualisation of all facets of South Africa's Music Education. Much has been learnt to date, both music educationally and in terms of team functioning. An efficient large research project requires team leaders who are not only subject specialists, but well-versed in team dynamics and management.

13:30 Research Commission Poster Session 2

Presenter: Randall S. Moore, USA

Co-presenter: Kathleen Jacobi-Karna, USA and Melissa Brotons, Spain

Effective Use of Instructional Time in General Music:

Comparison of American and Spanish Teaching

Research on teaching time in music has reflected on the value of sequential teaching patterns, structuring positive learning environments, and efficient teacher/student interactions. We analysed teaching of 13 general music teachers, K-5, in the U.S. and Spain. Results showed teachers maintained mean student on-task rate of 96% and used 85% positive reinforcement. They praised academic behaviour twice as much as social actions, and disapproved social twice as much as academic responses. U.S. teachers spent nearly half their teaching time with students involved in music making activities and generated discussions by asking questions. Sequential teaching patterns occurred in most teaching examples.

13:30 Research Commission Poster Session 2

Presenter: Susan Hallam, Institute of Education, University of London, United Kingdom

Co-presenter: Jackie Shaw, UK

Constructions of Musical Ability

Musical ability is viewed by many as a social construction, acquiring different meanings in different cultures, subgroups within cultures and individuals. This study explored these constructions. Based on an earlier qualitative study, a series of statements were developed describing aspects of musical ability to which participants responded. Participants were drawn from musicians, non-musician educators, other adults, children with experience of extracurricular music and children with no such experience. Findings showed that musical ability was most strongly conceptualised in relation to rhythmic ability, organisation of sound, communication, motivation, personal characteristics, an integration of skills and performing in a group.

13:30 Research Commission Poster Session 2

Presenter: Ruth Brittin, USA

Co-presenter: Deborah Sheldon, Tian Tee Lee, USA

Instrumentalists in Singapore: Assessment of Solo Performances with Compact Disc, Piano, or No Accompaniment

Band students (grades 7-12) listened to instrumental performances (no accompaniment, piano accompaniment, or CD accompaniment.) Listeners (n=252) judged the soloist's performance quality, best and weakest features, and their preference for each accompaniment. Materials were taken from band method books. Grade level significantly affected performance quality ratings and preferences for accompaniments. Popular music accompaniments swayed evaluations of performance quality, particularly with younger students. There was a significant, modest relationship between accompaniment preference and performance quality ratings. Responses mirror those seen in the U.S.A., except for gender. Singaporean girls' and boys' style preferences were similar for the four CD accompaniments.

13:30 **Research Commission Poster Session 2**Presenter: Sérgio Luiz Ferreira de Figueiredo, Brazil

Generalist Teacher and the Music Preparation: A Brazilian Investigation

This work is part of a research study that has been developed in the southern region of Brazil. The research intends to investigate the musical preparation that it is offered in the Pedagogy Courses, that prepares teachers for primary school. Interviews were undertaken with coordinators and music/arts lecturers of Pedagogy Courses. In this text some analyses are introduced regarding the interviewees' answers in relation to the generalist and specialist music/arts teaching. In a general sense, the courses intend to prepare the generalist teacher to teach music, but the real preparation does not include a serious program in music education.

Research Commission Poster Session 2

Presenter: William Fredrickson, USA
Co-presenter: Randall Pembrook, USA

13:30

"When You Pinpoint Incorrect Notes and They Still Miss Them, What Do You Do Then?" (Perceptions of Music Field Experience Students)

Pre-service music teachers' experiences prior to student teaching are an important component of music teacher preparation programs, in which skills are observed and practiced, typically in developmental stages. This project is third in a series that uses journals to examine pre-service and in-service music teacher's perceptions of their jobs. Participants (N=30) were in field experiences one year before student teaching. Journal analysis showed that the best aspects of students' days were related primarily to job responsibilities (46%) and music experiences (26%). The worst aspects of their days most often included job responsibilities (42%) and improper social behaviours of students (22%).

13:30 Research Commission Poster Session 2

Presenter: Clifford K. Madsen, USA

Melodic Perception of Adolescent Students in Argentina, Brazil and the United States

This study investigated adolescents' ability to identify melodies when extremely similar melodies are interpolated between the initial target melody and test melody. Participants were from Argentina, Brazil and the United States who listened to 16 initial melodies, followed by 8 extremely similar melodies in two presentation sets. All melodies in the study were extremely similar. Results demonstrated that while there were differences across populations, young adolescents in each country are capable of remembering and discriminating among highly similar melodies very well. Implications for music education are discussed.

13:30 Research Commission Poster Session 2

Presenter: Kirsti Hämäläinen, Finland

Music Teacher as a Conductor: The development of competence and interaction in the field of conducting a school orchestra

The general model of conducting a school orchestra consists of two main components: music teacher's professional picture as conductor (tasks, targets, knowledge, skills, personal qualities, self-awareness) and his or her "working tools" (planning, conducting technique, rehearsal methods). Conducting expertise consists of knowing and its essential features, professional knowledge, level of consciousness and intuition, which all form the conductor's inner operations model. The development of conducting competence and interaction can be seen as a staircase of five steps, each reflecting a growth of expertise: inexperienced novice, advanced survivor, competent knower, intuitive expert and masterful expert, "maestro".

13:30 Research Commission Poster Session 2

Presenter: Jack J. Heller, USA

Music and Language: A Learning Window From Birth to Age Ten

This study tested a theory that a practice window, which closes around age 10, must overlap the learning window for perception of music and speech expressive qualities. First-, third-, and fifth-graders (N=40) who received bi-weekly music classes, were administered speech and music tests. Each item had three phrases that were the same written words or notated music, with one phrases being different in interpretation or expression, which the children were asked to identify. Since the ability of the older students did not level off on the music test, the theory may need modification.

13:30 Research Commission Poster Session 2
Presenter: Leena Hyvönen, University of Oulu, Finland

Being on the Stage as Mind-Body Experience

The poster describes an arts education project that was planned to develop and promote integrative arts education in the education of primary school teachers. Immediately after the project all participants were interviewed. Analyses of those parts of interviews which dealt with the experience of being on the stage suggested that the characteristic features seem to be the experience of mind-body wholeness, a feeling of total presence and strong contact with both oneself, other actors and the audience.

13:30 Research Commission Poster Session 2

Presenter: Albert LeBlanc,

Effect of Strength of Rhythmic Beat on Preferences of Young Music Listeners in Brazil, Greece, Japan, Portugal, and the United States

Presenters: Albert LeBlanc, C. Victor Fung, Graça M. Boal-Palheiros, Allison J. Burt-Rider, Yoko Ogawa, Alda de Jesus Oliviera, Lelouda Stamou. (Multinational Poster)

In two experiments we tested the music listening preference opinions of 9 to 13-year-old participants in Brazil, Greece, Japan, Portugal and the United States (N=1093) using a listening test composed of jazz, popular, and art music excerpts representing stronger or weaker rhythmic beat. Beat strength was a significant influence on music listening preference, with stronger rhythmic beat music receiving consistently higher ratings; however, there were significant interactions between beat strength and country, beat strength and gender, and country and gender. Among the main effects, beat strength accounted for 34% and country accounted for 2% of preference variation in this study.

Griegakademiet Gunnar Sævigs sal

13:30 Seminar Nordic SAMSPEL

SkanBeat Presents

Moderator: Aage Hagen SkanBeat Network, Rhythmic Music Conservatory, Denmark

This seminar comprises 4 sessions:

August 13th Session 3 10.30-12.00 and Session 4 13.30-15.00. August 15th Session 7 10.30-12.00 and Session 8 13.30-15.00.

13.30 Nordic Jazz is Cool

Presenter: Jon Pål Inderberg with music students,, Trondheim Conservatory of Music

Presentation: What are the pedagogical principles behind the enormous boost in Norwegian Jazz in the last decade?

14.00 The Role of Rock

Presenter: Anders Rydlöv, Malmö Academy of Music

What did you play in school today? Introduction to research projects and classroom practise in Swedish schools and

to a new Rock Programme at Malmø Academy of Muisc, Sweden.

Presenter: 14.30 Play by Ear and learn by Heart

Carl-Axel Anderson, Malmö Academy of Music with a group of Bergen advanced students.

Workshop: Rehearsing an ensemble without a music score combining intense concentration with joyful learning

Griegakademiet Prøvesalen

13:30 Interactive Workshop

Presenter: Jody L. Kerchner, Oberlin College Conservatory of Music, Ohio, USA

Inviting Adolescents into the Singing Community

Workshop participants will explore means of engaging adolescents in a choral music community. Musical ensembles provide a sense of stability, discipline, and comraderie for teens, looking for guidance during this potentially awkward time of their lives. Community choral programs can give voice to adolescents seeking a venue for self- and artistic expression.

Participants will sing and experience music activities that might not be included in choral rehearsals: music listening, movement, group vocal improvisation, small group composition, self-assessment, participation, and performance. This session will also include strategies for making choral learning partnerships among community, singers, and institutions of higher education.

Grieghallen Klokkeklang

13:30 Session Paper

Presenter: Catherine Mallett, University of Kansas, USA

The Development & Pilot Testing of an Observational Assessment Instrument Incorporating the Use of Technology for University Pre-Service Music Education Students Teaching in an Elementary General Music Practicum.

The purpose of this study was to develop an assessment instrument that incorporated the use of technology. Four experienced music teachers developed an assessment instrument and provided video taped examples of exemplary teaching for a website that coincided with the instrument. Using the instrument and website examples, eight music education students, their supervisor and cooperating teachers participated in a pilot study. The students were trained to videotape and edit teaching examples using a computer program. The results of the study indicated technology can enhance music education programs when it is embedded within the context of teacher training and assessment.

Kulturskolen Konferanserom

13:30 Session Paper

Presenter: Meki Nzewi, University of Pretoria, South Africa

Modern Music Education and African Reality: Grabbing the Tail of a Rainbow.

A group of South African street children have become trained as African modern classical drummers. The indigenous African principle that communalising music practice is the quintessential music education practice was adopted. Within eight months the Soccajasco Kids performed alongside the English Chamber Orchestra, the Overture for the first International Classical Music Festival of South Africa in August 2001. The indigenous African education practice adopted endorses the decision of the Pan African Society for Musical Arts Education (PASMAE) to make its conferences practical forum for dismantling entrenched institutional and mental blocks that militate against viable modern music education in Africa.

14:20 Session Paper

Presenter: Abdullah Uz, Mediterranian University, Antalya, Turkey

Etnocentrism - our Minds Border, One of the Big Obstructions to Samspel, Turkey Sample

The world is being globalized gradually and the functions of borders lessen. However, the borders in the minds should be taken away. Ethnocentrism is the greatest border in the minds, which is difficult to take away. This research reveals that there is intensive ethnocentrism in Turkish music education. However, Turkish music culture, a product of interacting in three continents, is a rich music culture appeared. Intensive ethnocentrism and xenocentrism in Turkey has effected music culture and music education negatively. The effect of ethnocentrism in abroad, world is deprived this culture. Therefore, ethnocentrism should be removed from our lives.

Kulturskolen Kammersalen

13:30 Interactive Workshop Nordic SAMSPEL

Presenter: Thomas Caplin, Hedmark College of Education, Norway

WYDIWYG - What You Do Is What You Get - focus on the empathic conductor followed by a interactive chorus rehearsal on the internet by the means of MIDI-files - demonstration

How the conductor conveys his own understanding of the choir's emotional status/what the chorister experiences and feels

- the empathic conductor
- communication the conductor reacts actively and consciously, whilst the chorister on his part captures the conductor's communication on a subconscious level subliminal communication invisible to the conscious eye but visible to the subconscious.

Demonstration of how to enhance chorister's possibilities to learn the music at home by using the internet and access to prepared MIDI-files and a specially designed MIDI-player

Kvarteret Speilsalen

13:30 Interactive Workshop Nordic SAMSPEL

Presenter: Tony Valberg, Agder College of Education, Norway

Co-presenter: Veronica Cohen, Jerusalem Academy of Music and Dance, Israel

Making Concerts a Joyful Experience: Two Approaches.

The Norwegian project is based on the belief that the classical concert was created for an adult audience in a different era, and therefore concerts for children- and community-programs today need a new approach. The core belief in the Israeli project is that knowing a piece leads to liking it and emphasis is on preparing children for the concerts. What ties the two approaches together is the belief that this should be a joyous and significant encounter with music. The workshop will consist of: Rationale; Video of concerts in Norway and Israel; Interactive experiences; Closing discussion: how can either or both models be adapted to participants' needs.

Kvarteret Storelogen

13:30 Interactive Workshop

Presenter: Janet Montgomery, University of Colorado at Boulder, USA

Across Abilities and Disabilities: Special Learners and the U.S. National Music Standards

This session will present information about adapted musical activities for special learners with mild to moderate/severe disabilities; these activities allow special learners to demonstrate their abilities to engage in musical learning and aesthetic experiences. Participants will sing, play, improvise, compose, read notation, describe and analyze music, evaluate music and musical performances, understand music's relationship to other arts and disciplines, and to history and culture-- musical activities that reflect the national standards. Participants will view these activities enacted by special learners (with physical, intellectual, and emotional challenges) in the inclusive music classroom.

Frelsesarmeen Storsalen

13:30 Panel Session, Early Childhood Commission Panel II

Presider: Carroll Scott Kassner, USA

Voices of Parents in Three Countries

Speakers: Lori A. Custodero (Teachers College, Columbia University, U.S.A.)

Beatriz Ilari (McGill University, Canada),

Ilza Zenker Leme Joly (Federal University of São Carlos, Brazil)

Discussants: Heather McLaughlin (Australia), Dorte Nyrop (Musikhøjskolen, Denmark)

Interview studies with parents from the U.S., Canada, and Brazil explored how and why parents use music as well as their views about its significance. Results show that parental background influences how often music is sung or played for young children as well as what types of music are used and why. Despite the powerful media messages about "The Mozart Effect," findings indicate that parents have a broader view of music as contributing to social and emotional development as well as cultural understanding and identity. Commonalties and differences between studies, and implications for ways music educators can work together with families are addressed.

Grieghallen Troldtog

13:30 Panel Session

Presider: Mary Goetze, Indiana University, USA

The Past, Present and Future of Music Education in Japan.

In the mid-1800s music educators from outside Japan assisted the Ministry of Education in devising a curriculum for school music. Since then, Japanese children have sung European folk and composed melodies with Japanese texts and learned to read musical notation. The presenters will tell the story of Japanese school music education. Masafumi Ogawa will review the early period. Oku Shinobu will talk about current school music and teacher training. Miyako Furiya, Mary Goetze and Jay Fern will discuss their CD ROM project which will provide video models of traditional music to assist Japanese teachers in teaching traditional styles.

Panel

- * Mary Goetze (Chair), Indiana Univ., USA
- * Masafumi Ogawa, Joetsu Univ. of Education, Japan
- * Shinobu Oku, Okayama Univ. of Education, Japan
- * Miyako Furiya, Miyago Univ. of Education, Japan
- * Jay Fern, Indiana Univ., USA

Session 5 August 13th 1530 - 1700

Griegakademiet 206

15:30 Session Paper Nordic SAMSPEL

Presenter: Marja-Leena Juntunen, University of Oulu, Finland

From the bodily experience towards musical understanding.

My presentation is a fictive conversation between Emile Jaques-Dalcroze (1865-1950) and two Dalcroze teachers of today. In 1999 I interviewed seven Dalcroze master teachers in the U.S. For my presentation I have chosen topics and quotes that essentially represent the basic principles of Dalcroze teaching. The lines of the teachers have been constructed out of all the seven interviews and are mostly direct quotes from the data. Jaques-Dalcroze's lines are based on his original writings. I have chosen this type of writing in order to experiment another way of constructing the research results and to make a natural conversation between Jaques-Dalcroze and the Dalcroze teachers possible.

16:20 Session Paper

Presenter: Johannella Tafuri, University of Bologna, Italy
Co-presenter: Donatella Villa, Roberto Caterina, Italy

Mother-Infant Musical Communication in the 1st Year of Life

The considerable amount of research on parental speech behaviour towards infants focuses more on the perceptual-cognitive processes than their vocal sound production. After presenting our view about communication and languages, and the sensitivity of infants towards prosody and the melodic-rhythmic contour of adult speech, we investigate the effects of songs and recorded music on infant listeners and their production of vocal sounds in musical communication. The results obtained with mothers-to-be and infants after birth confirm the positive reaction of infants to music when they are crying or restless. Finally, infants involved in musical communication react by producing numerous vocal sounds, thus confirming its interactive efficacy.

Kulturskolen 310

15:30 Session Paper

Presenter: Susan Hove-Pabst, Black Hills State University, South Dakota, USA

Children's original opera in a rural American schoolhouse: Integration and relevance in discovery learning music education.

This study documented the process and product which occurred during the creation and production of original student opera by elementary students in a one-room rural school. Two components of the project became evident: integration of subject areas and relevance to children's lives. The researcher concluded that original student opera can be used as an effective tool for learning about self, others, and the world and subsequently for communicating what one knows through an integrated, relevant form. The students expanded their repertoire of learning tools, reaching beyond their current culture, while enriching their lives.

16:20 Session Paper

Presenter: Linda Page Neelly, University of Connecticut, USA

Bringing Opera to Life for Young Children: An Intercultural Collaboration in New York City.

This paper describes a collaboration in which individuals from the Metropolitan Opera Company, the New York City Board of Education, the Texaco Foundation, and academia worked together to restore music as an educational priority in New York City schools, set new standards for arts education, and advanced cultural models that strengthen music education. The evolution of the collaboration is explained, as well as goals of the early childhood opera education program, Early Notes. A model of collaborative reflective practice focuses on strategies to bridge professions, ideologies, and subject areas on behalf of children's music education.

Kulturskolen 334

15:30 Interactive Workshop Nordic SAMSPEL

Presenter: Dorte Nyrop, Denmark

Music activities in the integration

In order to facilitate the integration of children with parents from foreign countries in the Danish school system, all these children have to go to some sort of kindergarten from the age of four. In the city of Copenhagen music is one of the pedagogical means. Music serves the purpose of facilitating young children's language development, concept formation and socialization. Along with the demonstration of musical activities, I will tell about my work with preschool children and their kindergarten teachers and discuss matters of particular importance in this work. The songs being in Danish, the workshop will be held in English.

Griegakademiet Gunnar Sævigs sal

15:30 Network Session Nordic SAMSPEL

Presenter: Bård Hestnes, Norsk kulturskoleråd, Norway

Co-presenter: Kai-Lennert Johansen, Nord-Trøndelag University College, Norway

Positive School Environment

Positive School Environment (PSM) is a national developmental program aiming to develop a school environment that stimulates to evolvement of children's artistic and creative abilities. As a result of this program, PSM wants to create a qualitatively better society by giving children an opportunity to play, act and take part in artistic experiences as a part of their education and upbringing. The main goals of PSM are:

- to build bridges between music and art schools, primary schools and the local cultural life
- to create new alliances across spheres
- to spread experiences from earlier projects with art and culture in order to inspire developmental activities at every school

Kulturskolen Kammersalen

15:30 Interactive Workshop

Presenter: Dimitris Varelas, University of Athens, Greece

Tunes from Thrace: an insight into a non-Western musical culture through singing, drumming and dancing

This workshop is based on music from Thrace (Thraki). In the past the region, which occupies the north-eastern corner of Greece, was united with parts of southern Bulgaria and western Turkey, therefore its music shows influences of Turkish and Balkan culture. The songs and dances of Thrace use several different scales and many complex rhythms; beautiful melodies and furious dances.

Following an educational procedure, the presenter introduces the participants to typical examples of music from Thrace (native place of the presenter). Playing the songs as a whole and then in short sections, teaching them by ear but also using phonetic translations of the lyrics, the overall approach—basically an oral transmission—will be given in a way appropriate for use in a classroom. Speech patterns of the tunes will be used to establish a sense of irregular rhythm patterns, such as 5/8, 6/8, 7/8, 9/8. These patterns will then be transferred into body percussion like tapping, hand clapping, foot stamping and drums. Participants will move to the music and will also attempt simple dancing figures.

By the end of the workshop participants will be given a detailed handout.

Grieghallen Troldtog

15:30 Session Paper

Presenter: Graham Parsons, Massey University College of Education, New Zealand

Crossing Cultural Boundaries - Beware of the Barbed Wire.

The "World Music in Education" initiative has been in the public eye for a number of years. As a concept it is popular for two reasons. Firstly, it opens the curriculum to a rich and varied range of musical styles. Secondly, it reflects current values of tolerance and understanding across nations and peoples' values all too essential in the bicultural and multicultural societies of the modern world. Though the principles are indeed sound, practical issues need to be addressed if cultural boundaries are to be crossed. Outcomes, both musical and non-musical need to be clarified; teaching methods need to be carefully considered. It must be recognised that, in this field, inadequate classroom practice could lead to entrenched prejudices and serious intercultural misunderstandings. This paper will address some of these important issues, and in doing so will provide general principles of use to those involved in this rewarding but challenging area of music education.

16:20 Session Paper

Presenter: Lily Chen-Hafteck, Kean University, New Jersey, USA

An investigation into children's singing across borders and musical cultures.

The purpose of this paper is to provide an in-depth understanding of cultural diversity in children's singing. Among the various cultures being investigated, some environmental factors contributing to cultural differences in children's singing have been identified. They include the meanings of songs and singing; characteristics of traditional children's songs; singing instruction at school; singing experiences in the social environment; and the influence of language characteristics.

With a better understanding of cultural diversity, we as music educators can learn from the strengths and weaknesses in the musical development of children of various cultures, from which we can draw implications for the future advancement of Music Education.

Kulturskolen Konferanserom

15:30 Session Paper

Presenter: Deirdre Russell-Bowie, University of Western Sydney, Australia

If life is a patchwork quilt, the arts are the thread that sews it together: Interdisciplinary cooperation between Music Education and other subjects.

Every culture in every nation uses music, dance, drama and visual arts as forms of self-expression, celebration and communication as the arts are used to bring meaning to life. But do the arts have this priority and prominence in our schools? This paper examines this and other questions, giving anecdotal and research arguments for inter disciplinary cooperation with music and the other subjects across the curriculum. It also examines reasons why generalist teachers don't teach the arts, arguments for and against integration of music across the curriculum, primary music education around the world and classroom considerations for this interdisciplinary integration in the primary classroom.

16:20 Session Paper Nordic SAMSPEL

Presenter: Sini Louhivuori, University of Jyväskylä, Finland

From Ubuntu to Samspel

My aim is to discuss the background and the results of the crosscultural collaboration project between South Africa and Finland. The project started at the 23th Isme World Conference in Pretoria and it has continued and expanded since Pretoria conference step by step with concrete results, for example two visits of Finnish children and violin teachers to South Africa and one visit of STTEP music school to Finland (July 2001).

In July 2001 the UBUNTU group of 18 violin players from South Africa and Finland joined together in Finland to practise South African music and Finnish folk music, especially music composed by Mauno Järvelä. In January 2002 the project continued in South Africa with Mr Järvelä. It became clear how important this kind of crosscultural project can be. One of the most valuable results has been to notice that the race has no meaning in working together. This kind of projects can increase the antiracist attitudes and eliminate negative prejudices.

Grieghallen Peer Gynt

15:30 Interactive Workshop Nordic SAMSPEL

Presenter: Maria Gamborg Helbekkmo, Bergen University College, Norway

Vocal training with young voices in aspect of homogenity and musical expression

Voci Nobili, the female choir from Bergen College of Education, will be present in this session. The conductor, Maria Gamborg Helbekkmo, will share some of the secrets of creating a good vocal ensemble with the audience. The conductor will talk about how she works with the voices, focusing on technique and presenting her vocal exercises. The exercises will be demonstrated by the choir, and will also be tried out by the audience. Together with the choir, the conductor will demonstrate how she works with musical expression in different styles - jazzy pieces as well as modern, classical pieces. The audience will get copies of the material used in this session, and will also be invited to try out parts of it. The repertoire for the workshop will be modern, Scandinavian pieces and standard jazz pieces.

Frelsesarmeen Peisestua

15:30 **Commission Time Session; Music In Cultural, Educational, and Mass Media Policies**Presider: Commission Chair Professor Siegmund Helms, Hochschule für Musik Köln, Germany

Media and Music Education between Cultures" - Session I

This session is the first of two commission time sessions providing a general introduction to the work of the commission and the preconference seminar in Helsinki, Finland. Presenters will represent 5 continents and each session will feature four presentations.

15:30 Media and Music Education between Cultures

Presenter: Nelly de Camargo, Stanford University, São Paulo, Brazil

Sound experiences on Music Teaching: when Cultural, Educational and Media Policies Converge. The Sao Paulo Free University of Music

The Tom Jobim Free University of Music has been planned as an experiment in the city of Sao Paulo, to put together those who want to learn (free of charge - from 5 years to old age) and those who care to teach, those who want to perform and those who want to listen. Many other partners (University, City of Sao Paulo, Radio, Television etc.) contribute with special founds and facilities taking responsibility of specific tasks.

15:30 Media and Music Education between Cultures

Presenter: Chi Cheung Leung, The Hong Kong Institute of Education, China

A Theoretical Framework for the Advancement of Traditional Culture under the

Trust of Globalisation

The objective of this study is to establish a theoretical curriculum framework for a better education of the new generation, which could encompass the preservation of individual identities of different cultural traditions as well as the diversities and development of these cultures in the future global village. The proposed curriculum framework underscore the importance of individual cultural identities, the interflow of different authentic cultures, as well as the emergence of new cultures in the future global village.

15:30 Media and Music Education between Cultures

Presenter: William Kimari, Kenya Institute of Education Nairobi, Kenya

Kenya's Traditional African Music and Dance in the Secondary School Curriculum

- Kenya's Experience

This lecture is about: The diversity of the traditional music of Kenya / folksongs and cultural group dances /traditional instruments / characteristics of African music and dance / Different systems of education and their effects on the music curriculum at different levels / Evaluation of the music curriculum / preservation and the media / characteristics of the various music festivals held in Kenya / the role of the media. Conclusion: addressing the many challenges/problems that militate against the promotion and preservation of African music in the 21st century.

15:30 Media and Music Education between Cultures

Presenter: Desmond Mark, Universität für Musik und darstellende Kunst, Wien, Austria

When Cultures Meet - Rock/Pop and the Classical Tradition

The paper undertakes to describe the various stages of gradual social, academic and pedagogical acceptance and integration of new patterns of cultural and musical behaviour (Beat/Pop/Rock) which at the beginning were strongly rejected by the "established" classical tradition. In the course of the last years we are witnessing a process of progressive emancipation and even a state of peaceful coexistence between the once so strongly opposed genres with classical music itself booming more than ever before.

Griegakademiet Prøvesalen

15:30 Interactive Workshop Nordic SAMSPEL

Presenter: Torill Vist, Assistant Professor in Music Education, Stavanger University College, Norway

Tangentkista - New Norwegian Paths for Instrumental Teaching

The interactive workshop will present Tangentkista, a piano method for 5-10-year-olds, based on individual and group teaching, learning by ear, re-creative and creative activities, parent involvement and a broad aesthetical approach to piano teaching. Torill Vist will also discuss some aspects of current practice in piano teaching in Norway. The workshop will combine a lecture with discussion and performance of some music from Tangentkista. The participants will be involved in how to present music by ear. They will also be encouraged to produce their own compositions based on the examples form Tangentkista (any instrument will do!) as well as trying out some of the ideas of ensemble playing.

Kvarteret Speilsalen

15:30 Interactive Workshop

Presenter: Diana Blom, University of Western Sydney, Australia

Composing within a fixed scale: textural possibilities for students composers at secondary level.

Several contemporary Australian composers – including Anne Boyd, Ross Edwards, Robert Lloyd, Peter Sculthorpe - have borrowed scales from Asian countries for many of their compositions. The music retains the listener's interest, despite the fixed pitch set inherent in these scales, because of the textural devices employed to shape and direct the music

Participants will listen to, and analyse, several short works to discover the compositional devices employed. Composition tasks for secondary school students, including these techniques, will be outlined. Workshop participants are offered the opportunity to undertake a short composition task themselves and a handout will be available.

Frelsesarmeen Storsalen

15:30 **Commission Time Session: The Commission on Community Music Activities**Presider: Commission Chair Huib Schippers, Rotterdam Conservatory, Netherland

Community Music in the Modern Metropolis

Most music education in the world has been organised around the great tradition of western classical music. This has led to an impressive infrastructure that extends not only from Vienna to Los Angeles, but also from Cape Coast to Kuala Lumpur. Unfortunately, this solid structure has its limitations in terms of flexibility. As a consequence, many large institutions for music education at all levels experience challenges in responding to new social and artistic realities, especially in the multi-ethnic, multi-musical cities at the beginning of the third millennium. By its very nature and practice, community music can play a major role in leading the way to new approaches to music education across the board. This was the central thought behind the CMA seminar that held in Rotterdam, the Netherlands, from August 5-10th, 2002. During the session at the World Conference, the outcomes of the ongoing discussion on what are the key issues in community music activities will be presented, as well as highlights on a number of the five sub-themes of the Rotterdam Sessions: Community Music & cultural diversity, Community Music & institutions for music education, Community Music & new teaching methods, Community Music & the policies of funding, Community Music, town and country

Kvarteret Storelogen

15:30 Interactive Workshop

Presenter: Susan R. Quindag, Bob Jones University, Greenville, South Carolina, USA

Musical Activities for Special Learners (and then some)

This is a practical, fast-paced, interactive workshop of music activities that can be adapted for various special needs elementary or junior high students who are in taught in a self-contained or mainstreamed classroom. These activities will relate to students who are mentally challenged, learning disabled, emotionally disturbed, hearing or speech impaired, physically challenged, and gifted. Each less will correlate with the American National Standards.

Technology, multicultural music, and interdisciplinary arts will be integrated.

Grieghallen Klokkeklang

15:30 Online Panel Session

Presider: Dr. Rachel Nardo, Indiana University School of Music, USA

Richness and Reach: Models for Building, Sustaining and Evaluating Online Learning Communities in Music

Panel Members:

*Dr. Rachel Nardo, Chair, Indiana University, School of Music

 $^*\mbox{Dr.}$ G. David Peters, Indiana University, School of Music

 * Mr. Kevin Kelly, San Francisco State University. Centre for the Enhancement of Teaching

*Dr. Deeanthe Spencer, San Francisco State University, School of Music and Dance

*Dr. James Fern, Indiana University - Purdue University, Indianapolis

Focus on the design, implementation, and evaluation of online learning communities for music students. Five experts will discuss and demonstrate the unique benefits and difficulties of teaching music online. Demonstration sites will include San Francisco State University (large lecture general education music fundamentals) and Indiana University at IUPUI (graduate music technology courses). Although both institutions are in North America, each online course uses software that is distributed internationally.

Wednesday the 14 th of August

DAY OVERVIEW AT A GLANCE

08.00: Registration

09.00: Morning Music

Plenary Session 2: Keynote: Liora Bresler

10:30: Sessions 6

12:00: Lunch and Concerts

12.00 onwards.....

Musical Excursions – different departure times – check ticket!

Stord

Voss

Troldhaugen

13:30: Departure boat-trip VIPs and Volunteers

17:30: National Meetings 2

18:00: Afternoon Concerts

21:00: ISME 2002 Club

SESSIONS AND ABSTRACTS

Wednesday August 14th

Grieghallen Peer Gynt

09:00- 10.00 Plenary Session 2

09.00 Morning Music: Lidingöligan Folk Music Group

09.15-10.00: Keynote Focus Area II: SAMSPEL Across music education and other disciplines. Out of the Trenches: The Joys (and Risks) of Cross-Disciplinary Collaborations

Liora Bresler, Professor of Education, University of Illinois, USA

(see CONGRESS PROGRAMME p.17/18 and SAMSPEL Focus Areas Report)

Session 6 August 14th 1030 - 1200

Griegakademiet 206

10:30 Session Paper

Presenter: Gary McPherson, University of New South Wales, Sydney, Australia

Working together for effective musical learning: Enhancing partnerships between children, teachers and parents.

This presentation will focus on the dynamics of learning a musical instrument, and the need for music educators to view their work within a larger social context. The presentation will focus on how the social environment can be enhanced through the building of partnerships between children, teachers and parents. Videotaped examples of children performing and speaking about their learning will help to highlight results from Australian research. The presentation will provide a framework for understanding how musical learning can be enhanced when children are exposed to environments which support and nurture both their personal and musical needs as individuals.

11:20 Session Paper

Presenter: Kathryn Marsh, Sydney Conservatory of Music, Australia

Across virtualities and realities: The role of audiovisual media in song acquisition and preservation in outback Australia
This paper discusses the role of audiovisual media in the negotiation of forms of spatial, cultural and chronological distance in relation to the learning and transmission of songs by Australian children. Specifically, it examines the use of audiovisual technologies in assisting with the preservation and dissemination of traditional songs, games and

of audiovisual technologies in assisting with the preservation and dissemination of traditional songs, games and languages of the indigenous Aboriginal people in collaboration with Aboriginal communities in remote parts of central Australia. These issues are discussed with reference to a research project investigating music, movement and language characteristics, cross-cultural transmission and effects of the media on the musical play of Aboriginal and

non-Aboriginal children.

Kulturskolen 310

10:30 Session Paper

Presenter: Hajime Takasu, Hiroshima University, Japan

The Musical Development of School Age Children in Japan: A Socio-cultural Approach following L. S. Vygotsky.

This study aims to elucidate children's musical development at compulsory education level (elementary and junior high) in Japan. I questions Swanwick and Tillman's spiral model from a sociocultural approach based on the work of Vygotsky. It is argued that their model mainly depends upon Piaget's theory which focuses on children's ontogeny. Because there is every likelihood that children's development must be grasped by not only their ontogeny but their phylogeny, we have to consider the process of children's socialisation which occurs in the interaction among children and teachers. Therefore, the sociocultural approach which takes account of the phylogeny seems useful here.

11:20 Session Paper

Presenter: Margaret Barrett, University of Tasmania, Australia Co-presenter: Joyce Gromko, Bowling Green State University, Ohio

Working together in "communities of musical practice" - A case-study of the learning processes of children engaged in a performance ensemble.

We explore the learning experiences of fifteen children aged 9 - 12 as they worked in a 'community of practice' to prepare a premiere performance of compositions written for them. The performance ensemble is viewed as a directed community where the Conductor dominates, controlling the "social practices" of learning, and identifying the goals. Through negotiating the borders of composition and performance the children reflected on the teaching and learning embedded in the rehearsal process, and identified shared goals for future action. Significantly, these learning opportunities fostered autonomy, self-directedness, deeper musical understanding and skill development in the principles of performance practice.

Kulturskolen 334

10:30 Interactive Workshop
Presenter: Yair Dalal, Israel

Music as a mean for social change

Music is one of the most ancient art forms, maybe the most abstract, but the most communicative and powerful. My goal as a musician and human being is to use my musical skills as a power, a good power to make a change in the society. To make people learn about each others culture and to respect different cultures. To be more tolerant and to make peace. Based on personal experience world wide; by exposing students, children and adults, through education by presenting, learning listening, teaching, playing different types of music in concerts or in informal encounters or classes. Then learning to like it eventually leads to a better understanding of each others culture, even in a time of war. A greater variety of music styles in each persons ear will make the step to openness and tolerance.

Grieghallen Foyer, 2. Etg.

10:30 Poster Session

Facilitator: Ingrid Maria Hanken, Norwegian Academy of Music, Norway

SAMSPEL Poster Session 2

This is the second poster session out of two approved by the SAMSPEL Programme Committee. This poster session features presentations in poster format as well as e-poster format.

10:30 SAMSPEL Poster Session 2

Presenter: Thorir Thorisson, Reykjavík College of Music, Iceland

Co-presenter: Sigurgrímur Skúlason, Iceland

Excusing Students from the Regular Classroom for Instrumental Lessons within the Elementary Public Schools of Reykjavik, Iceland

Recent scheduling of all grades in Iceland's public schools during morning and early afternoon has created a problem for music education. It means that instrumental teaching in community music schools cannot commence until early afternoon, consequently, extending into early evening. The project examined the effects on students' language and mathematics skills to be excused from the regular classroom for the study of instrumental music within the elementary school. Each instrumental student was paired with a peer of comparable academic standing, who's classroom hours were not interrupted, and achievement compared by the end of the school year. Qualitative data were also sought.

10:30 SAMSPEL Poster Session 2

Presenter: Karen Marie Ganer, Oslo University College, Norway

Co-presenter: Anne-Kari Skardhamar, Norway

Literature, Art and Music: Contributions to Interdisciplinary Education Science

The authors wish to stimulate an attentive viewing, reading and listening, and to prepare the reader for sharper observation as the condition for a deeper understanding in the encounter with the work of art. The examples are set in a historical context by means of brief surveys of the relevant periods in European cultural history. These surveys alternate with in-depth studies which show characteristic connections and changes in the development. This textbook is primarily intended for teachers engaged with music, art and native language in the grammar school. It may also

inspire everyone working with art and art appreciation in a wider sense.

10:30 SAMSPEL Poster Session 2

Presenter: Sverre Volle, Sogn og Fjordane University College, Norway

Recorder Group Plus

"Recorder Group plus" contains 50 pieces from Olav Sande's *) collections of folktunes from Sogn arranged for descant recorder and accompaniment (various instruments) for use in schools. The main purpose is to give children the opportunity through the medium of the recorder to get to know these melodies. For use in schools the tunes are arranged for recorder group and piano / guitar. The piano arrangements may also be played solo. Further development will contain arrangements for descant recorder with accordeon, and some piano duet arrangements for use in music schools are already completed. The accompanying CD contains the tunes, with recorder group alone and with both recorder group and synthesiser. *) Olav Sande (1850 - 1927) Norwegian teacher and folk music collector.

10:30 SAMSPEL Poster Session 2

Presenter: Matthew D. Thibeault, Stanford University, USA

Rhythm in the work of John Dewey and Emile Jaques-Dalcroze: some educational implications

Both John Dewey and Emile Jaques-Dalcroze worked within conceptual frameworks that resonate strongly with today's research in the fields of education, situated cognition, and constructivist thought. Less work, however, has been done to examine possibilities they offer those working within and outside the field of music education. This presentation examines the conception of rhythm in the work of both Dewey and Jaques-Dalcroze. In particular, expansive concepts are examined with respect to new views they might provide educators and researchers, both in and outside the field of music.

10:30 SAMSPEL Poster Session 2

Presenter: Jennifer C. Y. Leu, National Taitung Teachers College, Taiwan

Musical Integrity in Early Childhood Classroom: Using the Integrated Curriculum Project

The purpose of this study was: 1. To examine the appropriate role of music instruction in an early childhood interdisciplinary curriculum through analysis of related literature and observations of classroom practice. 2. To design and implement a model for music to maintain its integrity in the early childhood interdisciplinary curriculum. The model was based on the belief that young children do not separate the arts from life. While music could be the best catalyst that connects subjects, the model suggested a reversed process and asked how other subjects can enhance learning in music.

10:30 SAMSPEL Poster Session 2

Presenter: Valerie Stratton, Altoona College, USA
Co-presenter: Annette Zalanowski, Altoona College, USA

Correlations Between Aesthetic Evaluations and Other Ratings of Culturally Unfamiliar Music

In a previous study of the relationship between aesthetic ratings of music and other factors, we found that only enjoyment was highly correlated with judgments of aesthetics. This study was a replication using culturally unfamiliar music. Participants rated eight diverse selections of music on aesthetics, enjoyment, familiarity, and mood. Again, aesthetic evaluation was most highly correlated with enjoyment, but perceived mood of the music was also found to be related, suggesting there are additional factors involved when the concept of aesthetics is applied to music of unfamiliar styles.

10:30 SAMSPEL Poster Session 2

Presenter: Teresa Mateiro, Santa Catarina State University, Brazil

How preservice music teachers plan their lessons: three case studies with students of the Santa Catarina University Music Degree Course, Brazil

The objective of this research was to investigate the planning process development of pre-service teachers through the analysis of elements taken into account when they drift. Three students that had accomplished their apprenticeship in a public school were selected. For the collecting data, interviews, lessons plans and observations were used. This research has confirmed the need to focus on the curriculum program structure. It also allow us to evaluate the importance and effectiveness of the practice of teaching as a fundamental component in the teachers' formation. Finally, it seeks alternatives to adapt the future teacher's academic formation with the actual reality.

10:30 SAMSPEL Poster Session 2

Presenter: Soila Nurminen, The Sibelius Academy, Finland

Ear Training and Sight-Singing in a Choral Context.

There are thousands of adult amateur choir singers who adhere to the western tonal music tradition and who have

difficulties in reading music. In the thesis for doctoral degree the focus is on the written teaching material of sight-singing and ear training for adult amateur choir singers. The analysis is about the contents of the extensive written material and the various methods introduced in them. An attempt is made at exploring and examining the different teaching ideas and ways of thinking not explicitly expressed in the written material. This work aims at developing the contents and the pedagogical views of teaching sight-singing in general and hobby-based music education.

10:30 SAMSPEL Poster Session 2

Presenter: Kjell Skyllstad, University of Oslo, Norway

Music and mediation. The role of music educators and musicians in divided societies.

The poster session aims at presenting the challenges facing musicians and music educators in ethnically divided societies. Through examples from the Balkans, Israel/Palestine and Sri Lanka, projects of intercultural music education will be presented for discussion with a focus on the function of music in conflict prevention and transformation. Teaching aids (photos, videos, computer aided materials, instruments, texts) will be used in considering avenues to successful multicultural music education today. An exposition of Roma musicians from Kosovo demonstrates the mediating role that this people has played in the past in the Balkans.

10:30 SAMSPEL Poster Session 2

Presenter: Siw Graabræk Nielsen, Norwegian State Academy of Music, Norway

Nordic Network for Research in Music Education

Nordic network for music education was founded in 1992 by delegates from Nordic institutions in higher music education accomplishing research training. The networks main purpose is to strengthen the quality of Nordic research in music education through initiating and accomplishing research training, and by disseminating research between researchers, and between researchers and 'users' in some kind. The network is open for everyone interested in research in music education, and at ISME 2002 it will present its activities and publications.

10:30 SAMSPEL Poster Session 2

Presenter: Claudia Ribeiro Bellochio, Federal University of Santa Maria, Brazil

Musical Education in elementary school: reflecting about teachers' formation and action.

The central focus of this work, related to my own life history, is the teaching Musical Education, including graduate college formation and continued formation. I present one part of a specific research which has had as question: 'What possibilities and limitations of educational practices, in Musical Education, have as origin an educational, active and critical action of teachers who is teaching in primary classes of elementary school?' The work was constructed based on the educational action-investigation. The poster is organized in topics: teachers' musical formation in Pedagogy course; possibilities and limitations in formation and action of Music' non-specialized teachers.

10:30 SAMSPEL E-poster Session Nordic SAMSPEL

Presenter: Tormod W. Anundsen, Agder University College, Norway

Co-presenter: Tony Valberg, Agder University College Norway

Båt - Vann (Boat - Water)

The artistic and educational idea of the project BÅT-VANN (BOAT-WATER) is trying to use computer technology merely as a tool and a mediator in a musical composition process in the primary school . To keep the focus on the artistic discussions and choices, rather than on the technology, and develop methods for making technology both transparent and flexible in working with artistic material, and in teaching. This project tries to find answers to questions like: How can we avoid the rigid aesthetical frames of the software, or just avoid reproducing the obvious, and rather move into something creative and new?

10:30 SAMSPEL E-poster Session

Presenter: Frank Heuser, University of California, L.A, USA
Co-presenter: Vicki R. Lind, University of California, L.A., USA

Making Connections: Integrating Music Learning with Math and Language Arts Instruction in First

This paper reports on integrating keyboard instruction into first grade curriculum on an elementary school. Students gained direct experience in a non-verbal art form, learned to think in tonal and rhythmic patterns, developed complex fine motor coordination of both hands, experienced real time monitoring, evaluating, and correcting of their own musical activities, and explored cooperative interaction and performance with their peers. By integrating the keyboard into the curriculum, schools can justify devoting permanent resources to music instruction. Teaching music in this manner provides young people with the understanding that music can be a central rather than peripheral part of life.

10:30 SAMSPEL E-poster Session

Presenter: Don Coffman, University of Iowa, USA

Hands Across the Sea: Wind Bands in Tasmania and Iowa (USA) Share Directors.

This report describes the collaboration of two researchers who first met at the 2000 Community Music Activity Commission. Don Coffman (University of Iowa, USA) and Monte Mumford (University of Tasmania, Australia) share a common interest in developing adult amateur wind bands. Coffman spent time in Launceston, Tasmania with Mumford's University of Tasmania Community Music Programme (UTCMP). Mumford traveled to Iowa City, Iowa to observe Coffman's New Horizons Band (NHB) program. This exchange involved shared teaching, rehearsing and performances. These researchers examined the similarities and unique elements of the two programs to develop a model for this form of community music.

15:30 SAMSPEL E-poster Session

Presenter: José L. Aróstegui, University of Granada, Spain Co-presenter: Juliàn Pérez, University of Granada, Spain

Educational concerts for Primary School-Aged Students

The autonomous government of Andalusia, Spain, is implementing since 1998 an educational-concert program for school-aged students. This program is carried out in medium/small counties that do not usually have a regular cultural schedule. We will discuss in this panel: (1) principles and methodologies considered; (2) organizational aspects, (3) how different institutions are taking part. The educational process has three stages. Firstly, previous activities to the concert made in schools. These activities are suggested in a book published for each concert. Secondly, the concert performed in the concert hall of each town. Finally, some activities made later in the schools.

Griegakademiet Gunnar Sævigs sal

10:30 Interactive Workshop

Presenter: Robert Smith, Northern Territory University, Australia

SAMSPEL, Northern Territory Style - Music, Living and Land in Indigenous Australian Settings.

Indigenous Australia perceptions of living, country and time are markedly contrasted to most in other existing cultural settings. Through safe, sanctioned and sequenced activities this intercultural 'journey' will encourage participants to share in a sample of the inextricably bound life-and-music experiences of indigenous Australians. The workshop will include traditional children's songs from language 'countries in the Northern Territory of Australia. From these participants will 'walk' through Aboriginal music in contemporary settings, from the 'country and western' influenced music of the desert to the often more rock-oriented music of the north.

Kulturskolen Kammersalen

10:30 Seminar, Session II: Music in Early Life Nordic SAMSPEL
Presenter: Signid Randers-Pehrsson, Early Childhood Music Association, Norway
Co-presenter: Kristine Moldskred, Early Childhood Music Association, Norway

Ways Of Handing Down The Cultural Heritage And Nursery Rhymes, Plays And Songs From Parents To Their Babies -

This is the second session of the seminar on "music in early life". See abstract for Session 3 at Kulturskolen, room

334 for full details.

Grieghallen Klokkeklang

10:30 Session Paper

Presenter: Bryan Burton, West Chester University, Pennsylvania, USA

Preparing Music Educators to Teach World Musics: An ongoing review of method, materials, and more

How well have music educators been prepared to select multicultural materials, design learning experiences, and effectively present instruction in a culturally and educationally appropriate manner? What approaches may be employed to improve teacher preparation? What additional multicultural music experiences are needed within teacher preparation? How may publishers and organizations contribute to the preparation of appropriate methods and materials? To identify strengths and weaknesses in music teacher preparation, music educators attending selected professional conferences and enrolled in selected university music education courses were surveyed. This session will present an overview of their responses and offer recommendations for improving the preparation of music educators to effectively teach world musics.

Kulturskolen Konferanserom

10:30 Session Paper

Presenter: Chi Cheung Leung, Hong Kong Institute of Education, China
Co-presenter: Ruth Yuet Wah Yu-Wu, Hong Kong Institute of Education, China

Music Education Across the Border of Hong Kong (SAR) and China

The purpose of the study is to identify the rationales and notions for music education in Hong Kong and China. This study investigates the practice of music education in Hong Kong and China under the impacts of Westernisation and colonization particularly since the late 19th century. It also highlights the features of music education, and current issues in education in Hong Kong and China with regard to the two recently issued music curricula. The curricula reveal various resemblances and differences in the design of the music curricula, which bring to light

recommendations that could be shared among other countries.

11:20 Session Paper

Presenter: Jennifer Mishra, University of Northern Iowa, USA

Distance Education: The Expanding Universe-ity.

Sharing ideas and experiences has become increasingly easier through the use of technology. Distance education allows students who are displaced geographically to work together as a class sharing knowledge and experiences. This session will focus on various models of distance education at the university level including web-based courses and the lowa Communications Network (ICN). The features of the ICN program along with positive and negative aspects of completing a masters degree removed from the traditional university setting will be discussed along with ways to avoid one of the major draw-backs of distance education: reduced class interaction.

Grieghallen Peer Gynt

10:30 Session Paper

Presenter: Robert Walker, University of New South Wales, Australia

Musical Meaning Medium, Communication, and the Musical Symbol

A problem facing music educators today is the effect of the mass entertainment media on young minds. This paper outlines the development and social impact of the massification of artistic media occurring throughout the 20th century, and how the entertainment media shaped musical meaning in different ways. From an almost total commitment to the dissemination of the western canon early on, commercialisation reduced all music to the status of commodities to be bought and sold. Meaning and artistic integrity were replaced by concepts of popularity linked to profit. Without a detached critical awareness in students there can be no education occurring

11:20 Session Paper

Presenter: Peter Webster, Northwestern University School of Music, Illinois, USA

Encouraging Creative Thinking in Music Instruction: A Basis for International Collaboration in a Technologically Connected Age

The last fifteen years of scholarship and practical efforts in music education have resulted in a steady growth of interest in "creative thinking" as a force in music pedagogy. In this paper, I make a strong plea for music educators around the world to consider sharing the results of a more student-centered music education in the form of teaching strategies and student products and processes. I stress the importance of understanding creative thinking in music teaching. I will relate this to an expanded view of my model first published in 1987. A section on the importance of constructionist thinking will be followed by observations on the role of technology and its service to the international scholar and practitioner.

Griegakademiet Prøvesalen

10:30 Interactive Workshop

Presenter: Heather McLaughlin, Australia

Family Music Workshop

This session is for conference participants and families, and is suitable for all ages from babies to grandparents! The aim is to demonstrate music activities which can include this wide range of ages in practical music making. The session will include songs, rounds, music games, rhymes, easy folk dances, and instrumental accompaniments, and also a short video showing family music events which have taken place in Melbourne, Australia. Although the session will be in English, non-English speakers can easily participate. A final folk dance with singing, movement and playing instruments will involve everyone in the workshop at the end of the session.

Kvarteret Storelogen

10:30 Interactive Workshop

Presenter: Carolynn Lindeman, San Francisco State University, USA

Co-presenter: Marvelene Moore, University of Tennessee, Lisa Arnold, Riverview Elementary School, USA

Across Borders to Cuba: A People to People Exchange of Music and Music Education.

An exciting bilateral exchange took place in April 2001 when over thirty US Citizen Ambassadors travelled in the first People to People Ambassador Program Music Education Delegation to Cuba. Through meetings, site visits, performances, and informal discussions, music educators learned about the rich cultural life of Cuba, the importance of music, and the Cuban music education system. This workshop will include information about the People to People Programs, a discussion of the structure of the Cuban music education system, a sampling of Cuban music and video footage of musical experiences and ideas for integrating Cuban music into the school music curriculum.

Frelsesarmeen Storsalen

10:30 Seminar: Music Education Leadership Symposium (MELS)

Presiders: ISME President John Drummond and ISME Past President Einar Solbu

Session II: On Musical Diversity

Session II at MELS is an open forum lead by ISME Presidents John Drummond and Einar Solbu who will invite music education leaders to participate in discussions on the theme of Musical Diversity. At its General Assembly in October 2001, the International Music Council (IMC) decided to launch an action programme on the promotion of

Musical Diversity. The IMC Executive Committee has appointed a Steering Group to run the programme, chaired by Einar Solbu.

The Steering Group has recently drafted an action plan for the first phase of the programme under the title:

MANY MUSICS - AN IMC ACTION PROGRAMME FOR PROMOTING MUSICAL DIVERSITY.

Three areas will be in focus:

- 1. Local music production
- 2. Music education
- 3. International concerns.

Focus groups are about to be set up for each of these areas. The focus group on music education will be chaired by ISME President John Drummond who is also the chair of the IMC Forum for Music Education. The Many Musics Steering Group and the three focus groups want to involve and interact with as many organisations as possible, working in the respective areas.

Grieghallen Troldtog

10:30 Panel Session

Presider: Dr. Carol Beynon, University of Western Ontario, Canada

Working Together Towards a Future Context in Canadian Music Education: Examining the Relationship between the players and the Decision Makers.

During this interactive session, presenters reflect on current status and envisioned future for Canadian music education, asking questions such as: Who makes decisions that ultimately define public music education programs in Canada and what are political ramifications? Who holds power in deciding on goals and agenda? Who are stakeholders in Canadian music education? How can policy makers and educators collaborate to ensure a viable, vital music education program accessible to all in such a diverse country? How can community and school work together to define a future for credible music education in Canada? Who makes the final decisions?

- *Dr. Kari Veblen University of Western Ontario (chair)
- *Dr. Lori-Anne Dolloff, University of Toronto (panel moderator)
- *Dr. David J. Elliott, University of Toronto
- *Dr. Andrea Rose, Memorial University of Newfoundland
- *Dr. Betty Anne Younker, University of Michigan

Thursday the 15 th of August

DAY OVERVIEW AT A GLANCE

08.00: Registration

09.00: Morning Music

Plenary Session

Keynote: Mícheál Ó Súilleabáin

10:30: Sessions 7

12:00: Lunch and Concerts

13:30: Sessions 8

15:30: Sessions 9

17:30: General Assembly 2

18:00: Afternoon Concerts

20:00: Evening Concert

22:00: Party

SESSIONS AND ABSTRACTS

Thursday August 15th

Grieghallen Peer Gynt

09:00- 10.00 Plenary Session 3

09.00 Morning Music: Osterøy Music School

09.15-10.00 Keynote Focus Area I: SAMSPEL Across borders and musical cultures

Mícheál Ó Súilleabháin, Professor of Music, Composer and Director of the Irish World Music Centre,

University of Limerick, Ireland

Many Rivers: Towards a Global Listening

(see CONGRESS PROGRAMME p.18 and SAMSPEL Focus Areas Report)

Session 7 August 15th 1030 - 1200

Griegakademiet 206

10:30 Interactive Workshop

Presenter: Timothy Brophy, University of Florida, USA

Assessing the Developing Child Musician: General Techniques.

This workshop focuses upon practical and authentic methods of assessing children's musical progress in the music

class setting, particularly with respect to the enabling competencies of steady beat, imitation/echo,

following/mirroring, and kinesthetic response to music. Participants will learn basic techniques for designing performance assessments, and for keeping track of results. Activities will include musical games and instrumental

improvisation using Orff instruments.

Griegakademiet 210

10:30 Roundtable Paper

Facilitator: Thorolf Krüger, Bergen University College, Norway

Roundtable Session III

Roundtable Session III revolves around music learning and the development of competence in music and in the Arts. Attention is given to thinking and learning processes, to the roles and strategies of teachers, and to various, for instance social - cultural, aspects of composing activities. Curricular deliberations are also being made in which the

potential of holistic approaches and multiliteracies are discussed.

10:30 Roundtable Paper

Presenter: Diana Blom, University of Western Sydney, Australia

Minimalist composing activities: engaging students with contemporary culture through a contemporary aesthetic.

Minimalism is a contemporary aesthetic, heard in art and popular musics, which embodies musical characteristics familiar and unfamiliar to students aged 9 to 18 years. Through this "...art that is most relevant to us..." (Paynter and Aston 1970:4) students can engage with contemporary culture which is relevant to their society. This paper discusses the roles, approaches and strategies adopted by nineteen teachers who engaged students with minimalist composing activities. In particular, it focuses on the teachers who enabled some of their students to move

compositionally beyond pastiche writing to an expansion of given compositional concepts, evidence of self-expression,

and of student dialogue within contemporary culture and society.

10:50 Roundtable Paper Nordic SAMSPEL

Presenter: Kirsten Fredens, Jydsk Pædagog-Seminar, Århus, Denmark Co-presenter: Elsebeth Kirk, Jydsk Pædagog-Seminar, Århus, Denmark

Modernity and musical learning.

How do people acquire musical competence? The opportunities of developing musical skills are examined from the theories of Pierre Bourdieu and Howard Gardner.

Musical learning is not available to everyone in a modern country, where music has become a "subject" for study. Bourdieus Theory of Practice helps us to understand why some people become wonderfully skilled at music, while others never even start on the path of musical development. Based on ideas from Gardners Theory of multiple Intelligences it will be shown, how to consider each individual's own learning strategies and how to improve them.

11:10 Roundtable Paper

Presenter: Betty Anne Younker, University of Michigan, USA Co-presenter: Pamela Burnard, University of Cambridge, UK

Composing realities: Problem finding and solving in the musical worlds of student composers-an international perspective.

The concern of this paper is the idea that creativity in composing operates to varying degrees depending upon Ior consists of the interplay between problem finding and solving. This small-scale empirical study examines student composers' realities involving a comparative re-analysis of data banks from the UK, Australia and Canada. Thus, the whole issue of shared and different understanding across multiple realities is central to the paper. The authors found that creativity in composing may operate at different levels, this providing insight about what being musically creative may mean. The study has implications for teachers, researchers and assessment authorities interested in the development of creativity and strategies for composing.

Kulturskolen 310

10:30 Network Session Nordic SAMSPEL

Presenter: Oddbjørn Indrebø, Sør-Trøndelag University College, Norway

Co-presenter: Petter Dyndahl, Hedmark University College, Stein Bakke, Bergen University College, Norway

DigIT! - a multiayered approach to the construction of knowlegde in music by means of digital audio and hypertext.

DigIT! is a developmental project within Norwegian teacher education which through musicware, soundpools, hypertext and net based supervision seeks to expand on students' competence and understanding of musical relationships, structures and content. DigIT! starts in student's own compositions, and expands understanding and knowledge in a multilayered fashion through the use of digital media. "From consumer to producer" thus becomes an important keyword for this project. Attendees will participate through demonstrations, comments and discussions.

Kulturskolen 334

10:30 Interactive Workshop

Presenter: Zsuzsánna Király, Länsi-Uusima Music Institute, Finland

New opportunities in this century to sing together, being far away! - about computer-aided music learning

Learning music in a computer-classroom can be an exciting adventure already in the childhood. After basic studies music-lovers or choir-members can continue music instructions also via Internet, supplied with good E-learning materials. Online education gives suitable possibility to practise at home, too. The aim of this workshop is to illuminate the theoretical bases and demonstrate the practice of this system by video, combined with computer-assisted interactive exercises with the audience. This way is not only a new fashion: it is a real new opportunity of this century to sing together, also being far away!

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Griegakademiet 406

10:30 Network Session

Facilitator: Lauri Väkevä, Faculty of Education University of Oulu, Finland

MayDay Group Colloquium XI: "Social Contexts and Musical Meanings"

The MayDay Group is an international community of music education theorists with a two-fold purpose: (a) to apply critical theory and critical thinking to the purposes and practices of music education, and (b) to affirm the central importance of musical participation in human life and, thus, the value of music in the general education of allpeople. The Colloquium XI will cover written papers and discussions on MayDay GroupAction Ideal No. 2: "The social and cultural contexts of musical actions are integral to musical meaning and cannot be ignored or minimized in music

Please note that this Network Session also extends through session 8 and session 9.

Griegakademiet Gunnar Sævigs sal

10:30 Seminar ISME 2002 project Nordic SAMSPEL

SkanBeat Presents

Presenter: Helge Gaarder, SkanBeat Network, Norwegian Concert Institute, Norway

This seminar comprises 4 sessions:

August 13th Session 3: 10.30 -12.00 and Session 4: 13.30-15.00. August 15th Session 7: 10.30 -12.00 and Session 8: 13.30-15.00.

10.30 Modern Music Technology

May we compare the importance of today's new technology with the invention of the grand piano? Is the result of the new technology new ways of making music, new music styles in themselves and consequently new ways of listening? Demonstration with a number of examples from contemporary musical expression, i.e. hip hop, electronics etc.

Kulturskolen Kammersalen

10:30 Seminar: Music in Early Life Nordic SAMSPEL
Presenter: Signid Randers-Pehrsson, Early Childhood Music Association, Norway
Co-presenter: Kristine Moldskred, Early Childhood Music Association, Norway

Ways of handing down the cultural heritage and nursery rhymes, plays and songs from parents to their babies -

Session III

This is the third session of the seminar on "music in early life". See abstract for Session 3 at Kulturskolen, room 334for full details.

Grieghallen Klokkeklang

10:30 Session Paper Nordic SAMSPEL

Presenter: Kjell Thoreby, The Norwegian Concert Institute, Norway

Co-presenter: Egil Rundberget, The Norwegian Concert Institute, Norway

School concerts the Norwegian way

Every single school-day during the year, 35 concerts programmes are presented for children aged 3-16 - altogether 7500 concerts annually. Musical or other ideas are developed into concepts and finally into programmes – designed by producers for the different age groups. Both The Norwegian Concert Institute (Rikskonsertene) and the 18 counties are developing approximately 60 new programmes each year. Half of them are recommended for further use by our internal programme advisory board. Some programmes are easily accessible for children, others are more challenging. All music expression have a unique musical context and sound which we aim to get through to the audience in an exciting and inviting presentation form. Easily accessible or not! How we do it? How the schools prepare? See our presentation hosted by Kjell Thoreby.

Kulturskolen Konferanserom

10:30 Session Paper

Presenter: Raymond MacDonald, Glasgow Caledonian University, Scotland
Co-presenter: Dorothy Miell, Department of Psychology, The Open University, UK

The effects of musical education on the personal identities of individuals with special needs

The following paper will focus on a range of music interventions used by a particular organisation with individuals who have special needs. We present a brief overview of the type of musical activities, including teaching musical skills, performing music and music therapy interventions, organised by the Sounds of Progress (SOP) company in Glasgow, Scotland. Findings from experimental research demonstrate both musical and psychological developments as a result of taking part in SOP music teaching workshops, and a possible theoretical model for explaining these developments is presented. We then discuss the findings from in-depth interviews with three individuals who have participated in a range of SOP music activities.

11:20 Session Paper

Presenter: Bryan Burton, West Chester University, Pennsylvania, USA

Connecting Cultures, Classrooms, and Communities Through World Musics: A model for crossing curricular borders

In 1997, a partnership was formed by the general music teacher at Media Elementary School and the world musics specialist at West Chester University for the purpose of developing creative instructional units that would meet specific school district goals integrating world musics into the curriculum and join music with other disciplines within the school. Connecting the schools (elementary and university) with music practitioners from the targeted cultures was another purpose for the creation of this partnership. This session will present an overview of this ongoing project and offer guidelines for creating similar programs linking classrooms, cultures and communities through world musics instruction and performance.

Frelsesarmeen Møterom

10:30 Interactive Workshop

Presenter: Regina Murphy, St. Patrick's College, Ireland

Co-presenter: Colin Murphy, Musician Broderick trad. Group, Ireland

Learning to listen across borders and musical cultures - a fusion of Norwegian and Irish music education methodologies

Traditional music in many parts of the world is increasingly characterised by its versatility, progressiveness and fusion with other cultural traditions. Many Norwegian educators will be familiar with the innovative music listening project for schools: *Musikk i Bruk* (Music in Use) (Espeland, 1992) and the methodological principles underpinning it. Building and expanding on these principles, the version for Irish primary schools enables children to listen to Irish music in ways that respect tradition while heightening their engagement with the music in a progressive way. This workshop will involve participants in listening to traditional Irish music - recorded versions, as well as live performance -and learning about the cultural contexts for such musics. Participants will also have opportunities to respond actively to the music in a number of ways, thus encountering the music and methodologies at first

Grieghallen Peer Gynt

10:30 Session Paper

Presenter: John Drummond, ISME President, New Zealand

Globalisation, Indigenisation and Cultural Renewal

Grieg's A minor Piano Concerto appears to be a piece of Norwegian European classical music, but the instruments that perform it, and even its language, have their sources elsewhere. 'European music' is a typical hybrid, the result of accidental or deliberate cultural collisions.

When such collisions occur we can see four options for progress: the Kudzu Option, the Cuckoo Option, the Hitchhiker Option, and the David Option. In each case a culture can ensures its survival despite being in an apparently weak position. This can give us hope as we review the impact of a global musical culture on the world.

11:20 Session Paper

Presenter: David J. Elliott, University of Toronto, Canada

Music Listening Reconsidered: Bridging Philosophical and Disciplinary Differences to Improve Teaching.

Music is a complex phenomena through which people of vastly different cultures achieve multiple values. At the center of all musics is "music listening." Clearly, music listening is extremely varied; what each person hears and values depends on each person's beliefs about "music." Not surprisingly, then, there are many different theories about the nature of music listening. What is your viewpoint? Can we (should we) make different views work together for the benefit of music education? Yes. If we do not, then our students will forfeit many musical values and benefits. In sum, this paper proposes a "Samspel approach" to music listening.

Frelsesarmeen Storsalen

10:30 Conclusive Debates I- Panel Session
Presider: Giacomo Oliva, ISME President Elect, USA

Commissions in SAMSPEL

Panel members will provide stimulating perspectives on issues of general interest and concern, including problems such as language of presentations and geographic representation at Commission seminars, the structure of Commissions and how Commissions can "make a difference".

Speaker: Richard Letts, Australia

Panel members:

 $Huib\ Schippers,\ the\ Netherlands,\ David\ Forrest,\ Australia,\ Janet\ Montgomery,\ USA,\ Minette\ Mans,\ Namibia,\ Alda$

Jesus D'Olivera, Brazil, Lily Chen-Hafteck USA

Grieghallen Troldtog

10:30 Panel Session

Presider: David Myers, Georgia State University School of Music, USA

Sound Learning: Anatomy of a University-Community Music Education Partnership.

Panel presentation by:

David E. Myers, Professor Georgia State University School of Music

David Beauchesne, Doctoral Student Georgia State University School of Music Pamela Millice, Doctoral Student Georgia State University School of Music Douglas Stevens, Graduate Student, Georgia State University School of Music

Sound Learning is an Atlanta partnership featuring curriculum-based musician residencies that enhance music and academic learning. An organic approach enlists performers, teachers, and administrators in a program integrally related to national, state, and local learning standards. Expert site coordinators lead continuous professional development that supports teachers and musicians in the planning and delivery of instruction. The panel will present an authentic diagnosis of the challenges, the achievements, and the unrealised goals of Sound Learning. Data will be shared in the context of partnership literature, with recommendations for ways collaborative models can advance standards of excellence in music education.

Session 8 August 15th 1330 - 1500

Griegakademiet 206

13:30 Interactive Workshop

Presenter: Deborah Craven, The Craven Academy of Performing Arts, Illinois, USA

Our Musical Future: A new millennium of equipment and sound in combination with our traditional past

Keyboard orchestras are a new experience on the music scene. This presentation demonstrates the particulars involved a keyboard orchestra as it mirrors and also contrasts a more traditional orchestra. Teamwork is a must in a keyboard orchestra just as it is in atraditional orchestra. The interaction of computers, keyboards, musicianship and performance is a wonderful way of bringing musical education into the new millennium while not losing the beauty of our past. This experience allows the music of great classical composers such as Grieg, Beethoven and Mozart to be performed by all level students. This presentation includes a short introduction and explanation of how the musicis transcribed for different levels of play. A classical performance demonstration using full versions and five fingered versions of the same composition will be followed by workshop participants having a hands on experience as they actually play the instruments using the transcribed music. Final discussion will allow time for questions and experimentation by participants.

Griegakademiet 210

13:30 Roundtable Paper

Facilitator: Thorolf Krüger, Bergen University College, Norway

Roundtable Session IV

Roundtable Session IV revolves around music learning and the development of

competence in music and in the Arts. Attention is given to thinking and learning processes, to the roles and strategies of teachers, and to various, for instance social - cultural, aspects of composing activities. Curricular deliberations are also being made in which the potential of holistic approaches and multiliteracies are discussed.

Roundtable Paper

Presenter: Barbara Sicherl-Kafol, University of Ljubljana, Slovenia

Music in Holistic Educational Process.

The article treats the starting points of holistic educational planning. From this point of view the musical education is defined as an area, which stimulates the holistic development of educational potentials. The meaning of music within holistic educational planning is based on the results of the empirical study, which proves the effectiveness of the planned model of holistic musical education on the level of theoretical scheme as well as on the level of teaching practice. The results of the qualitative research have confirmed, that music-achievements effectively stimulate student's affective, psychomotor and cognitive development.

Roundtable Paper

Presenter: Trevor Thwaites, Auckland College of Education, New Zealand

Multi-literacies - a new paradigm for the music

This paper seeks to redefine literacy in the modern world and to advance the notion of multiple literacies. It presents the view that literacy is no longer purely linguistic. Literacy might be defined as a way of thinking, and in the present century, as a way of structuring, communicating and interpreting ideas within the varying contexts of social, cultural and technological diversity. At the same time cognition, emotion and expression require multimodal means of transmission through various communications channels and media. In acknowledging this paradigm shift, the writers of The Arts in the New Zealand Curriculum document (2000) embraced the concept of multiliteracies to broaden the understanding of literacy in teaching and learning and to acknowledge a multiplicity of discourses within the school curriculum and in the lifeworld.

Roundtable Paper Nordic SAMSPEL

Presenter: Margaretha Grahn, Linkøping University, Sweden

Learning through the Fine and Creative Arts" - a new subject in the Teacher training at Linköping University.

The Swedish Government's recent directive for a new teacher -training program emphasises the importance of the fine and creative arts in schools. It states that "teachers should use different forms of cultural and artistic expression". "Art, music, sloyd (handicraft), theater and dance are examples of non-verbal language that can help children and young people to develop their communicative skills". "Creative work and play are both important for active learning. "At Linköping University a new subject based on art, movement, drama-communication and music has been created. It is called "Musiskt lärande" - Learning through the Fine and Creative Arts (LFCA). The word "musisk" refers to the Nine Muses of Greek mythology and has been used, for example, in Denmark and Norway as a concept

to denote creative activity with a clear educational link.

This new subject will be given for the first time this year and the students will be interviewed about their idea of what it will involve. So hopefully there will be a good deal of interesting information to report in August 2002.

Kulturskolen 310

13:30 Network Session

Presider: Maud Hickey, Northwestern University School of Music, USA

Connecting Perspectives on Music Composition for Children.

Panel Members:

Maud Hickey, Northwestern University School of Music, USA

Magne Espeland, Stord University College, Norway

Joyce Eastland Gromko, Bowling Green State University, Ohio

Jonathan Stephens, University of Aberdeen, UK

Peter Webster, Northestern University School of Music, Illinois, USA

Jackie Wiggins, Oakland University, USA

Betty Anne Younker, University of Michigan, USA.

A result of the third "Northwestern University Music Education Leadership Seminar" on music education convened by Dr. Bennett Reimer will be the publication of a book by twelve International researchers/ scholars. The book, titled "Music Composition in the Schools: A New Horizon for Music Education" is organized into sections on philosophy, creativity, the developing composer, contexts, and the role of the teacher in teaching composition to children. The Network Session will feature the book editor (Maud Hickey) as chair of the session as well as several of the book authors who will present brief synopses of their chapters. The session will conclude with discussion among the presenters and audience on many of the issues that are considered in this multi-perspective book.

Kulturskolen 334

13:30 Session Paper Nordic SAMSPEL

Presenter: Isak Anderssen, Norwegian Art-Net, Norway
Co-presenter: Lars Petter Hagen, Norwegian Art-Net, Norway

Musical signal processing - presentation

This workshop will contain an introduction to musical signal processing for elementary schools through a demo of the program "DSP" which has been developed as a supplementary to MIDI-based musical education. There will also be an introduction to acoustics and the physics of sound, and an introduction to electroacoustic sound art. The paper will discuss how the participants can work with the program themselves.

Griegakademiet 406

13:30 **Network Session**

Lauri Väkevä, Faculty of Education University of Oulu, Finland Facilitator:

MayDay Group Colloquium XI: "Social Contexts and Musical Meanings"

See Abstract for the presentation by the Mayday Group as listed in session 7 in the same room.

Grieghallen Foyer, 2. Etg. 13:30 **Poster Session**

Facilitator Commission Chair Lily-Chen Hafteck, USA

Early Childhood Commission Poster Session I: Investigation of Children's Musical Connections

This poster session features research on Early Childhood Music Education around the world. 14 posters from 10 different countries will be presented.

Commission Poster Session 1

Presenter: Sheila C. Woodward, University of South Florida, USA

Assessing musical understanding in the young child

The challenge of ensuring appropriateness in assessment procedures in early childhood becomes increasingly greater as we discover more about children's innate musical capacity, about early music learning through enculturation and about contemporary practices in adult intervention in young children's music learning. In evaluating what children know and understand musically, researchers are challenging traditional theories of children's developmental stages and are questioning the relevance and appropriateness of assessment techniques. Observations of inter-cultural commonalities and cultural uniqueness in children make us confront not only the focus

and methodology of testing, but also the context in which it takes place.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Ahn Gyoung Suk, Soong-eui Woman's College, South-Korea

Co-presenter: Kim So Hyung, Kim Hye Sook, Lee Ock Joo, Jung Su Jin, Kim Sung Gi

The Effect of Children's Music Activity Program on Constructivism Approach

This study aimed at providing basic materials for the development of children's music program that is appropriate for their growth based on constructivism approach by verifying the effect of children's music program on the basis of the constructivism theory. We have developed and applied a children's music program based on the constructivism approach to 25 children aged over 5 in Seoul area, and conducted qualitative analysis of the data collected through participatory observation and video recording. The results of the study showed very high applicability to the real field, and there was significant changes between before and after the application of the program in its effect on children's

musical attitude.

13:30 **Early Childhood Commission Poster Session 1** Wendy Sims, University of Missouri-Columbia, USA Presenter:

Co-presenters: Lily Chen-Hafteck, Kean University, USA, Claudia Gluschankof, Levinsky College of Education , Israel

Connecting Research to Practice: Connecting Children with Music of Many Styles and Genres

The abilities and dispositions necessary to listen attentively to music of a wide variety of styles and genres, with understanding and appreciation, can and should begin to be developed in early childhood. This poster presents practical, effective teaching strategies, based on the body of research literature related to young children's development of music listening skills and attitudes. Recommendations and guidelines related to characteristics of successful listening experiences, music selection, and resources for music listening activities with young children are

included.

13:30 **Early Childhood Commission Poster Session 1**

Presenter: Joanne Rutkowski, The Pennsylvania State University, USA Lily Chen-Hafteck (USA) Claudia Gluschankof (Israel) Co-presenter:

Children's Vocal Connections: A Cross-Cultural Study of the Relationship Between First Graders' Use of Singing Voice and Their Speaking Ranges

Differences in Hong Kong, Israeli, and American first graders' use of singing voice and speaking voice ranges were investigated. Significant differences were found for use of singing voice between the Hong Kong and Israeli children and the American and Israeli children - Israeli children scored lower. No significant differences were found among the mean speaking pitches of the children, but the Israeli children used a significantly smaller range that the others

when

speaking. Significant, but weak, relationships were found between mean speaking pitch and use of singing voice. No gender differences were found.

13:30 **Early Childhood Commission Poster Session 1**Presenter: Yoko Minami, Kinjo Gakuin University, Japan

A Longitudinal Study: Why Do Young Children Sing Spontaneously?

The Author recorded a female child's spontaneous singing in VTR from 16 to 29 months of age and extracted 60 episodes in which spoken words were immediately vocalized in singing style. The episodes were analyzed in respect of the situations in which the words were spoken. The results are the following:

1) The less she realized the communicative meaning of spoken words, the more the words possibly had being vocalized in the singing style.

2) The repetition of spoken words and the emphasis of the prosodic aspects of speech, which are characteristic of young children's behaviour, were the background for generating spontaneous singing

13:30 Early Childhood Commission Poster Session 1

Presenter: Sven-Erik Holgersen, The Danish University of Education, Denmark

Co-presenter: Kirsten Fink-Jensen, The Danish University of Education

The lived body – object and subject in research of music activities with preschool children

The aim of this paper is to discuss knowledge as a result of focusing on the "lived body" (Merleau-

Ponty,1962). Method in this kind of study includes considerations of how to develop questions and concepts in a hermeneutic movement between theory and data.

"Participant strategies" and "musical attunement" are examples of concepts developed from analysis of video takes of preschool children's participation in music activities. From the music teacher's point of view these concepts can be eye-openers to understand what kind of meaning music activities may offer to children in different situations. In a wider perspective the aim is to contribute to the development of a hermeneutic-phenomenological method.

13:30 Early Childhood Commission Poster Session 1
Presenter: Alf Gabrielsson, Uppsala University, Sweden
Co-presenter: Helena Örnkloo, Uppsala University, Sweden

Children's Perception and Performance of Emotion in Singing and Speech

Children's ability to perceive and to express emotion in song and speech was investigated with children aged 4, 7, and 10 years. In the perception experiment children judged which of four emotions (happiness, sadness, fear, anger) that was expressed in two songs and two sentences. In the performance experiment children were asked to express the same emotions in singing two well-known songs and in pronouncing two short sentences. Children's ability to perceive and express emotions increased with age. Girls were superior to boys with regard to perceived emotion butnot with regard to expressed emotion. Results were better for speech than for song.

13:30 Early Childhood Commission Poster Session 1

Presenter: Charlotte Fröhlich, Musikhochschule Mannheim, Germany

Keep the doors opened: about the interplay between art experience and world experience in young children's musicality

This paper aims to reflect upon children's musical connections. My basic question was: How can music pedagogy and music therapy work together to ensure psychosocial health as defined in the Ottawa Charta? In order to come to a clear solution for these questions, it is substantially required to work out the appropriate questions that focus on more than only the artistic or only the pedagogical or only the preventive/therapeutical point of view. While working with young children, what can we do in order

- to initiate the experience of being active as young artists (but not necessarily as early music specialists)?
- to provide the experience of getting new "world-experiences"?- to provide experiences that attach value to self-awareness?

13:30 Early Childhood Commission Poster Session 1

Presenter: Jae-shin Ahn, Soong-eui Woman's University, South - Korea

Influences of the Integrated Musical Education through Traditional Children's Song on the Development of Preschooler's Musical Attitude

This study attempts to develop a program for kindergarten teachers to help them approach traditional children's songs in diversified ways. It searches for methods to expand preschooler's musical abilities by providing changes in their musical attitudes with traditional children's songs through an integrated music education program. It provides valuable opportunities for children to experience traditional music. After applying the program to designated kindergarten students and evaluating the impact, it was found that children's musical attitudes improved when the

program was used. Therefore, the integrated music program that utilizes traditional children's songs should be developed and applied at kindergartens extensively.

13:30 Early Childhood Commission Poster Session 1

Presenter: Lily Chen-Hafteck, Kean University, New Jersey, USA
Co-presenter: Patrick Masuelele, University of North West, South Africa

Exploring song-learning process of South African young children

This study aimed at investigating the song-learning process of South African young children through detailed observation and documentation of their singing. Four phases of song-learning process of the South African young children have been proposed. It was evident that these children learned songs in a similar progression — they started to acquire melodic contour, rhythm, and words simultaneously, but accuracy of rhythm was achieved first, followed by words, and then, melodic contour. Furthermore, cultural differences were found — the results contradicted with the American findings in which words was achieved before rhythm; these African young children were more advanced in song development and used their singing voice more than their American counterparts.

13:30 **Early Childhood Commission Poster Session 1**Presenter: June Boyce-Tillman, King Alfred's, Winchester, UK

Letter or Spirit? - Reflections on National Curriculum Statements for Early Childhood Music Education in the UK

This paper looks at a model of music that attempts to include all the facets of the musical experience not just the cognitive elements. Drawing on her previous research the author identifies the interlocking areas of Materials, Expression, Construction, Values and Spirituality. It looks at the fragmentation of knowledge caused by dissemination through the written word rather than the lived experience. It looks at the effect of Government-led guidelines on the nature of music teaching in schools, drawing on the UK experience. It makes suggestions about setting up a more nurturing and holistic environment for both teachers and pupils in early childhood music education.

13:30 Early Childhood Commission Poster Session 1

Presenter: Lori Custodero, Teachers College, Columbia University, USA

Connecting with the Musical Moment: Observations of Flow Experience in

Preschool-Aged Children

The quality of 11 preschool-aged children's experience was analysed in a music instructional setting and a music free play setting. Fourteen sessions were descriptively coded for flow indicators related to challenge (Self-assignment, Self-correction, Deliberate Gesture); transformation (Anticipation, Expansion, Extension); awareness of adults and peers, and skill. Results showed all indicators were observable in both contexts, and were varied in the nature and quantity of expression. The free play setting revealed new strategies involving peers' contributions to flow experience with implications for the co-construction of knowledge. Attempts to mutually integrate activities within the play and instructional contexts were also noteworthy.

13:30 Early Childhood Commission Poster Session 1

Presenter: Esther Beyer, UFRGS, Brazil

How do Brazilian Babies develop musically? Reflections about different perspectives on musical learnings

This research presents some indicative elements of a musical development observed in 20 participant babies in our project "Music for Babies", Music Department at the University (UFRGS - BRAZIL). Based on authors as Piaget (1978), Klaus & Klaus (1989), Deliège & Sloboda (1996), Gembris (1998), this study consisted on the longitudinal and transversal analysis of some moments of a group of babies. Comparing the observation of the videos with some mothers comments about their children musical development, we could register important data regarding the children's general development, such as in the affective, social, motor, linguistic aspect, among others. But on this study, we are studying specifically the musical development.

13:30 Early Childhood Commission Poster Session 1

Presenter: Ilza Zenker Leme Joly, Federal University of São Carlos, Brazil Co-presenter: Melina Fernandes Sanchez, University of São Carlo, Brazil

Studying the effects of the music education process on the children global development

This research work has the intention of collecting information about the influences of the music process for children global development. In order to collect data, interviews were done with some parents of the children that attend music classes in a Music Education Program. The results of this research has a relevant meaning for the good progress of this Music Education Program, specially in the procedures used for 2 to 4 year-old children. The knowledge acquired by this research is very useful for a better planning of the procedures used in the classes for this average age and as a basic tool to valorize the music education as an important factor for the children global development.

Griegakademiet Gunnar Sævigs sal

13:30 Seminar ISME 2002 project Nordic SAMSPEL

SkanBeat Presents

Moderator: Helge Gaarder, SkanBeat Network, Norwegian Concert Institute, Norway

Presenters: Musicians Arve Henriksen, Jan Bang, Audun Kleive

This seminar comprises 4 sessions:

August 13th Session 3 10.30-12.00 and Session 4 13.30-15.00. August 15th Session 7 10.30-12.00 and Session 8 13.30-15.00.

13.30 Live electronics

A combination of a lecture, a workshop and a concert with three of Norway's most profiled musicians within the field.

They explain how and why they use different kinds of electronics to make the sounds they like to hear

Grieghallen Klokkeklang

13:30 Session Paper

Presenter: Huib Schippers, Rotterdam Conservatory, Netherland Co-presenter: Ninja Kors, Rotterdam Conservatory, Netherland

Playing together in the global village? - History, promises, and realities of cultural diversity in higher music education.

Extensive migration, affordable travel, and the rise of world music over the past fifteen years have given rise to dreams of the world as a harmonious global village. But to what extent is this true in the actual practice of music education at professional levels? Have various musical traditions really reached a position of equality and mutual inspiration within higher music education? Inspired by the Cultural Diversity in Music Education network, a qualitative survey into the state of cultural diversity in higher music education was carried out. The information that has been gathered gives strong indications of a growing and diverse practice. Interesting data about points of entry and critical success factors also emerge.

14:20 Session Paper Nordic SAMSPEL

Presenter: Bo L. Nilsson, Malmø Academy of Music, Sweden

Children creating music with digital tools. Teachers and researchers working together.

Creativity can be regarded as a basic human function and not only as a special gift. The view that children are capable of spontaneously creating music in different ways is based on empirical research and widely accepted. This presentation focuses how musical creativity with children can be studied in collaboration between researchers and schoolteachers and how synthesiser and computer can enhance possibilities for young children to express their musical ideas. With the help of musical examples, extracts from interviews and field logs this presentation will outline results from my two-year study with young Swedish children creating music using digital tools.

Kulturskolen Konferanserom

13:30 Session Paper

Presenter: Zoltán Laczó, Franz Liszt Academy of Music, Hungary

Chances of moral education in school-music listening at classroom instruction

Hungarian school-music education (SME) has to reconsider the aims, methods and materials used before, after the recent curriculum reforms. Meanwhile keeping the vocal based SME according to the Kodály concept, music listening may have a more dominant role.

After having taken into consideration different theories (ancient Greek philosophers', developmental psychology, early knowledge), the conclusion of author is, SME by music listening can play a significant role in moral education of pupils through the experience of catharsis. Catharsis can be evoked not by music itself only, but the thoughts revealed by the open discussion by pupils on the content that music includes.

14:20 Session Paper Nordic SAMSPEL

Presenter: Øivind Varkøy, Norwegian State Academy of Music, Norway

Ideas about music in general education

In my paper I will focus on two possible future scenarios for a general music program. These two scenarios in many ways represent fundamentally different philosophies of music.

In the first scenario music is connected with ideas about "transfer outcomes", non-musical benefits of doing music. The aim is to provide the development of children and youth into good (that is: useful and productive) citizens. This makes visible a technocratical thinking, where teaching of music primarily is an integrated element in the modern project of coordination.

In the second scenario teaching of music focus "aesthetical experiences". One does not focus what is "useful", - and that is exactly what is really useful... The experience and pleasure of the "uselessness", of what is experienced as something of great strength and value - without being regarded as "daily-life-useful", could give impulses to an alternative understanding and experience of the human life.

Kulturskolen Kammersalen

13:30 Interactive Workshop Nordic SAMSPEL

Presenter: Åsmund Espeland, Stord School of Music and Culture, Norway

Co-presenter: Elisabeth Vannebo, Bergen School of Music and Culture, Norway

Traditional Music in Instrumental Education

In our workshop we will teach traditional tunes from Norway, and show how we make spontaneous arrangements of the tunes, by for instance using repeated melodic and rhythmical patterns. This kind of music is usually taught by ear so we will emphasize how to teach and learn to play by ear. The arrangements will also be done in this way. We will also talk about and demonstrate style, phrasing and ornamentation. Please bring an instrument or use your singing voice.

Grieghallen Peer Gynt

13:30 Network Session ISME 2002 Project

Presenter: Paul Reeves, Royal Opera House, Covent Garden, England

Write an Opera!

Write an Opera is a teacher training programme run by the Royal Opera House, Covent Garden that provides the skills and structures to enable children to write, produce and perform their own opera. A partnership with Stord/Haugesund University College and Stord Music and Culture School has led to the successful establishment of the programme in Norway, and the training of Norwegian course leaders. The Write an Opera Euro-festival 2002 is a further development, comprising a course for teachers across Europe and a creative project based on the Write an Opera approach which involves children from five countries. The work they create will be performed as part of the conference presentation. This will also outline Write an Opera's ethos and methodology, and how its principles are being extended to embrace new technology.

Frelsesarmeen Peisestua

13:30 Commission Time Session

ISME Commission on Music in Special Education, Music Therapy, and Music Medicine

Presider: Commission Chair Janet Montgomery, USA

Research Roundtable

Highlights from the ISME Commission Seminar (held previously at University of Jyväskylä, Finland) will be presented. Information from people representing 7 countries (Argentina, Brazil, Finland, Germany, Japan, United Kingdom, USA) will be shared. A few of the topics to be addressed are: clinical practices examined via qualitative research methodology, sound therapy for elderly, composing with the use of technology, music therapy for asthma patients, adapting instrumental music for special learners, connections between music and health, and music reception in cochlear-implant users. These highlights will be followed by a question and answer period.

Griegakademiet Prøvesalen

13:30 Interactive Workshop Nordic SAMSPEL

Presenter: Ulrika Elg. Norwegian Academy of Music/Maya Music & Culture School, Norway

Class Piano activities - examples of how to use electronical piano laboratories in Scandinavia.

The digital piano laboratories known as "class piano" have been a part of the piano education since the 1970's in the USA. The concept is not so well known or used in Scandinavia. In this Workshop I would like to show some of the materials and methods I use in my class piano teaching, and all attendees will be able to try the piano laboratory out as imaginary students. The activities will include improvisation, ensemble pieces, solo repertoire, accompany and functional skills. The Workshop will be hold in Swedish.

Frelsesarmeen Storsalen

13:30 Commission Time Session

Commission in Schools and Teacher education (MISTEC)

Presider: Comission Chair, Patricia Shand , University of Toronto, Canada

Music In Schools and Teacher Education Commission Session

This session will provide a general introduction to the work of the commission, give a brief descriptive feedback on its seminar in Malmö, Sweden. Seminar participants will introduce various music education highlights and issues that have arisen out of the papers and workshops at Malmo, including Commission follow-up and future plans. There will be time for open discussion.

Grieghallen Troldtog

13:30 Panel Session

Presider: Phil Mullen, Director Sound People, UK

Where do the children play?

Outlining the results and issues around a collaborative project with Sabreen, a Palestinian music performance/education group and Sound People an Irish/ UK Community Music group working with children, teachers and musicians on the West Bank in Palestine.

This project addresses samspel by looking at the spirit and methods required to interact effectively across borders and cultures within a crisis situation using music as a tool for hope.

Panel members:

Phil Mullen, Director, Sound People George Ghattas, Administrator, Sabreen

Odeh Turjman, Palestinian Music Educator, Palestine

Session 9 August 15th 1530 - 1700

Griegakademiet 206

15:30 Interactive Workshop

Presenter: Lee Bartel, University of Toronto, Canada Co-presenter: Linda Cameron, University of Toronto, Canada

Conditions of Learning in Contexts of Cultural Diversity.

We build on: a model of the Conditions of Music Learning we have developed with research; the results of a three-year study of education in contexts of cultural diversity in Canadian Schools. The model focuses on engagement with music. Vital is the emotional tone of all experiences and the sense of community. Engagement thrives on real, meaningful and relevant content. Factors of expectation, approximation, use, response, and responsibility affect engagement in the micro context. Participants explore the conditions for learning and make application to their own cultural context. Participants are invited to suggest modifications required by their particular educational and cultural

needs.

Griegakademiet 210

15:30 Roundtable Paper

Facilitator: Thorolf Krüger, Bergen University College, Norway

Roundtable Session V

Roundtable Session V focuses upon the collaborative culture of teaching; upon teaching - learning interactions within the classroom and upon the interaction between urban popular music and music teacher education. Arguments are being put forward concerning the potential of a collaborative culture and concerning how the music subject may contribute to a global educational conception of schooling.

15:30 Roundtable Paper

Presenter: Regina Murphy, St. Patrick's College, Ireland

The Quest for a Collaborative Culture of Teaching - in the "Write an Opera" mode

In this paper, the author examines the context for professional development in music in Ireland and the role of educational leadership. A model of professional development - the Write an Opera programme at the Royal Opera House - is examined. Attention is given to the place of collaboration in school culture, to the role of leadership, and to the concept of leader as artist. Threaded between these themes are illuminations of the experience of a music project which became a vehicle for creating a collaborative culture. The paper concludes by identifying and questioning ways in which teachers, artists and school leaders can move towards a collaborative culture through engaging in meaningful artistic processes.

15:30 Roundtable Paper

Presenter: Walenia Silva, University of Illinois, USA

Music education and Brazilian urban music: Interactions in music teacher's training.

This paper is based on a research proposal to be developed in Brazil from January 2003 until June 2004. The main purpose of the study is to identify mechanisms of learning and transmission of urban Brazilian music and to articulate these mechanisms in a music curriculum for prospective music educators. The aspects to be observed include the practice and learning of popular music, musical interactions, and styles and basic contents. These aspects will be discussed according to the framework of music as a participatory art. The intention is to verify and systematize structures to train music teachers in relation to popular music. The research will be developed in Belo Horizonte, the capital of the state of Minas Gerais through the observation of representative public settings where popular music practice happens. The selection of participants will be actors actively involved in these settings in different styles of popular music. The actors selected will participate in open-ended interviews. The analysis of the data and its possible inclusion in the music education curriculum for the University of Minas Gerais constitutes the second part of the research.

16:10 Roundtable Paper

Presenter: José L. Aróstegui, University of Granada, Spain

Students in music class: how they are allowed to take part

This is a summary of a research about how students take part in music classroom in compulsory education. Research methods were questionaries and case studies. The main finding is a restricted students' participation due to their own condition of students. A teaching model distinguished by two issues has also been found: teaching, which is focused on the contents, and control of classroom interaction. Different students' attitudes have also been found according to their gender, social class, and expectations regarding music and school. At the end, the

conclusion is that a musical education made from music, not only for music, is the best way to let music contribute to a global concept of education.

16:30 Roundtable Paper Nordic SAMSPEL

Presenter: Cecilia Ferm, Musikhøgskolan I Piteå, Sweden

Music teaching and learning interaction

- the symbols used and the reflections of the teachers

The focus of my presentation for the roundtable discussion is Music Teaching and Learning Interaction at music lessons in the Swedish Primary School. I am interested in possibilities for the pupils experience and knowledge of music to develop according to the ways that the teacher interacts with the individuals. In the investigation that is my PhD-thesis I have observed 3 different teachers at 10-15 occasions, and the teachers have also continually reflected over my notes of the interaction. I'm going to present the main results of this investigation and specifically discuss what different kinds of music teaching and learning interaction taking place at music lessons in the primary school. Furthermore I will present what kind of symbols that are used in the interaction between different cultures.

Kulturskolen 310

15:30 Network Session Nordic SAMSPEL

Presider: Fred Ola Björnstad, Stord University College, Norway Speakers: Frode Nyvold, Telemark University College, Norway

> Fintan Vallely, University of Ulster, Ireland Gunnar Stubseid, Ole Bull Academy, Norway

European Traditional Musics in Education- identity, heritage or something else?

The initiative to this network session on "European Traditional Musics in Education- identity, heritage or something else?" is an initiative by NORTRAD- Higher Education Network of European Traditional Music in Education. Institutions taking part are from Scandinavia, England and Ireland and will be chaired by Fred Ola Bjørnstad Stord/Haugesund University College and Frode Nyvold, Telemark University College, Norway. The goal of session is to discuss experiences of introducing study programmes on or with an emphasis on

European Traditional Musics into Academia Central questions to be raised are:

- to what extent IS traditional part of music education in Europe?
- what models for international and intercultural co-operation offer useful ways forward for traditional music in education?

Kulturskolen 334

15:30 Interactive Workshop Nordic SAMSPEL
Presenter: Manner Peschcke-Köedt, Musikhøjskolen Frederiksberg, Copenhagen, Denmark
Co-presenter: Marie-Louise Nørholm, Musikhøjskolen Frederiksberg, Copenhagen, Denmark

Rhythm training for children of eight years and upwards

This concept of rhythm training for older children is realised through singing, playing percussion instruments and movement. Improvisation is highly prioritised. Movement, especially, is of great importance in achieving a good sense of pulse, time, form and frasing. We will give an account of our teaching experience and demonstrate examples from twoical lessons.

Griegakademiet 406

15:30 Network Session

Facilitator: Lauri Väkevä, Faculty of Education University of Oulu, Finland

MayDay Group Colloquium XI: "Social Contexts and Musical Meanings"

See Abstract for the presentation by the Mayday Group as listed in session 7 in the same room.

Grieghallen Foyer, 2. Etg.

15:30 Poster Session

Facilitator Commission Chair Lily-Chen Hafteck, USA

Early Childhood Commission Poster Session 2: Facilitation of Children's Musical Connections

This session is the second of two sessions of research posters presented by the ISME Early Childhood Commission. This poster session features papers on the recent Early Childhood Music Practice around the world. 13 posters from

11 different countries will be presented.

15:30 Early Childhood Commission Poster Session 2

Presenter: Tiri Bergesen Schei, Early Childhood Music Association, Norway

Ways of handing down the cultural heritage of nursery rhymes,

plays and songs from parents to their babies

Songs and singing games have always been a natural and vital common language for children and adults. In this "Age of the Mass Media", however, we may be about to loose our cultural heritage of nursery rhymes, jingles, lullabies and folk songs. Thanks to mobility and social change, we are no longer tied to a culture in the way we used to be. Today it

is essential that we "pick up the tune" again in a way that suits today's children and adults.

15:30 Early Childhood Commission Poster Session 2

Presenter: Helen Willberg, Wellington College of Education, New Zealand

Too Much Noise! Patterns of Instrument Play in a New Zealand Early Childhood Centre

In a case-study of a New Zealand child care centre musical instruments were rarely offered in the music programme. In the three themes that emerged to describe the use of music: Music for Fun, Music for Learning, and Music for Calming at sleep times, the opportunities for using instruments were limited by teacher perception of their noise, cost, and by lack of teacher confidence. The opportunity for exploration of sound and self-expression was greater for the infants, who experienced adult modelling with a range of musical toys and play things. This poster illustrates the

main categories of instrument play.

15:30 Early Childhood Commission Poster Session 2
Presenter: Linda Page Neelly, University of Connecticut, USA

Forging New Musical Territory: An Interactive Model of Musical Play for Preschool Children

This paper describes the evolution of an interactive music play center for children, musical experiences available in the center, and strategies for envisioning new models of interactive play. The music play center, Sesame Street Music Zone, evolved within a multi-tiered collaboration among individuals from the media, U.S. national educational organizations, and the business sector. Four areas of musical play scaffold children's foundational musical development and adults' understandings of their roles as musical play participants with children. Recommendations are made for future intercultural collaborations, with regard to reaching shared goals, designing appropriate musical experiences, and bridging cultural models of practice.

15:30 Early Childhood Commission Poster Session 2

Presenter: Heather McLaughlin, Australia

Facilitating Children's Musical Connections: Links with Language

Music is an ideal area for the teaching of any language, and songs can assist greatly in learning good pronunciation and being at ease in spoken English. The presenter is currently teaching in an English-language school in Japan, where parents send children from many backgrounds with a major aim of enabling their children to speak English. The Early Childhood group at this school consists of 20 children aged 4-5 years old. This group of children have 30 minutes of music every day. In this teaching situation, rich with language possibilities, children are being monitored for their use of English in songs and rhymes in the music lesson.

15:30 Early Childhood Commission Poster Session 2

Presenter: Stuart Manins, New Zealand

Music Education in Two Cultures - Pakeha & Maori

Various cultural differences in these two areas are examined in their relationship to music education. The nature of meaning and value, the arts as combined or separate, social units, empirical and spiritual components, exclusive and inclusive aspects of access and practice, co-operation and competition in skill acquisition, and leadership in performance, all indicate qualitative differences. Another culture needs to be defined in its own terms. Accepting difference as a possibility for enrichment rather than a threat to the status quo is essential.

With sensitivity to language and performance, the cultural items of one group can be promoted by suitable teachers from another.

15:30 Early Childhood Commission Poster Session 2

Presenter: Jennifer C. Y. Leu, National Taitung Teachers College, Taiwan

Facilitating Children's Musical Connections in Taiwan: Rethinking Pre-Service Early Childhood Educators' Music Curriculum

The purpose of this study was to investigate the practical musical skills and understandings in teaching young children, as perceived by kindergarten teachers. A questionnaire was mailed to 210 kindergarten teachers in Taiwan. Results of this study demonstrated a need to change the current music curriculum pre-service early childhood educators. More traditional music skills and understandings, such as music theory and history, were not perceived to be useful to kindergarten teachers. The skills and understandings found more useful were those to provide musical experiences to children, which include developing movement activities, leading and teaching songs, using rhythmic instrument, and selecting appropriate songs.

15:30 Early Childhood Commission Poster Session 2

Presenter: Ilza Zenker Leme Joly, Federal University of São Carlos, Brazil

Co-presenter: O. M. Kubo, Federal University of São Carlos, Brazil

Music Education, Education and Psychology: the basic elements for training early childhood music

The purpose of this study is to consider a teaching program about teachers' conduct on music education for children and try to apply teaching procedures to students characteristics and necessities. The challenge for that was the necessity of creating a teaching program whose main characteristic could be to teach music education pre-service teachers how to observe their children students, identify their characteristics, their promptness, their difficulties, preferences, reactions to music procedures and, with this information, make a planning and to perform all its activities.

15:30 Early Childhood Commission Poster Session 2

Presenter: Claudia Gluschankof, Levinsky College of Education, Israel

Making Connections in the Music Corner:

The Derrbakeh: One Instrument – Different Meanings

This study aims to understand the spontaneous encounters observed in the music area with the derrbakeh (doumbek) -- the most popular drum in the Middle East -- of two girls, one in an Arab kindergarten, the other in a Jewish kindergarten. This interpretation is made within the local context (i.e. the kindergarten), as well as the larger context: the culture - music, language, nationality, religion, region - in which these girls are growing up. Findings show that markedly different styles of musical play are displayed by the subjects of this study, which seem to reflect both overt and hidden curriculum factors.

15:30 Early Childhood Commission Poster Session 2

Presenter: Jay A. Deeble, King Alfred's College, United Kingdom

A Joint project to demonstrate the increases in musical and social skills and confidence amongst babies and young children and their mothers in an inner city achieved through a structured programme of musical learning

This paper introduces a pilot project in an inner city in the south of the United Kingdom. It is an area of high unemployment and low income, and has many of the social problems common to that economic background. The project seeks to improve children's attainments at school through the initial flying start provided by a structured programme of music activities. In addition social benefits in terms of confidence, self-worth, sharing and listening are imparted to the children. Benefits to parents are increases in confidence, social cohesion, sense of community and parenting skills. These are delivered through weekly sessions of vocal activities, interspersed with movement, games and percussion led by visiting music educators and local children's workers.

15:30 Early Childhood Commission Poster Session 2

Presenter: Erik Lyhne, Denmark

Children singing in Denmark

The project is a collection/registration of Danish children's own musical language. The examples are from 3-monthold children to 13 years. It documents that music plays a part in children's language from the very beginning of their life.

The project "children singing in Denmark" has multiple purposes:

- 1 Focusing on bringing children's own creative culture into the light
- 2 Showing examples of children's own cultural production;

3 Leading the way from children's own expressions to examples of a musical teaching process

15:30 Early Childhood Commission Poster Session 2

Presenter: Jørgen Kastrup-Larsen, The Danish University of Education, Denmark

The importance of the dimension of the aesthetics in education and behaviourism for the pupils versatile development

The aim of the project is to illustrate, how the aesthetic dimension in education can contribute to the student's versatile development. With this project I want to emphasize the value of aesthetic expressions and aesthetic processes in learning. The children engage in the cultural values and through creative participation in the music activity. The project explores the idea, that different modes of artistic expressions are characterized by a basic grammar. The students engaged in interdisciplinary work. The aim also was to give the children a possibility to experience the meeting of Art Forms, which have a function, that they act together and created an interdisciplinary meeting for the children.

Kulturskolen Kammersalen

15:30 Interactive Workshop

Presenter: Akosua Addo, Ferguson Hall School of Music, Minneapolis, USA

Anansesem sisie: African Children's Literature and Games in Elementary General music

The arts in Africa are multidisciplinary incorporating culture, history, visual arts, movement, music, and language arts. Participant will explore ways to use African Children's literature as a springboard for music and movement experiences. Historical and cultural information in the literature will be highlighted as an active integrated approach to exploring factors involved in African children's music experience. Participants will also discuss issues and problems involved in bringing the music culture of Africa into the elementary general music curriculum. Do dress comfortably and bring along any non pitched percussion instruments you may have.

Grieghallen Klokkeklang

15:30 Session Paper

Presenter: Fred Seddon, Open University, UK

An interpretation of composition strategies adopted by adolescents with and without prior experience of formal instrumental music tuition (FIMT) engaging with computer-based composition.

Previous research revealed adolescents adopted different composition strategies when engaging with computer-based composition (Seddon & O'Neill, 2000; Folkestad, 1998), The computer-screen manipulations made by 48 adolescents were videotaped as they engaged in a composition task using a researcher-modified music composition program. A qualitative observational analysis of the data indicated that the adolescents adopted 12 discrete strategies of composition, which were combined to form three meta-approaches interpreted as 'Crafting', 'Expressing' and 'Immersing'. More adolescents with FIMT than without FIMT were found to employ the 'Crafting' meta-approach, which was characterised by relatively low levels of exploration.

16:20 Session Paper

Presenter: Liz Mellor, University of Leeds, UK

"Welcome to the Dance Machine": An investigation of children's ICT composition responses using the CD Rom Dance eJay.

The aim of the research was to develop an appropriate methodology to investigate whether the CD Rom Dance eJay could be used effectively in music education in the primary school. The theoretical background draws from research into creativity and computer-based music composition (Webster 1996, Hickey 1999, Seddon and O'Neill 2000, 2001) and research which investigates the pupil's perspective on composing and appraising (Mellor 2000 and Burnard 2000). The results reveal the efficacy of the methodology to show how technology not only facilitates the recording of data but also provides a way of helping children develop a meta-cognition of their own creative musical thinking.

Kulturskolen Konferanserom

15:30 **Session Paper**

Presenter: Ros McMillan, University of Melbourne, Australia

"I've never heard anything like it before": the development of assessment tasks for students in the music classroom

This paper documents a landmark Australian project involving a cooperative venture between a team of teachers, students, researchers and curriculum planners. Working with an outcomes-based curriculum, one involving a variety of musical genres and styles, the project team devised a teaching and learning program involving six task-types composing, responding to music, performing, interpreting, documenting the learning processes and contextual understanding. A set of assessment tasks and a set of marking criteria were devised to evaluate the student work, which, through Rasch modelling, proved the validity of the project to a high degree.

16:20 **Nordic SAMSPEL Session Paper**

Presenter: Kirsten Fink-Jensen, University of Education, Copenhagen, Denmark

Music activity in school - a possibility of facilitating children's communicative potentials.

Bodily expressions play an important role in communication. In music lessons bodily expressions are integrated in interactions in almost all music activities. Examples from a naturalistic study of children with special contact difficulties attending music lessons in school will be presented. Two selected children's learning processes are described and analysed within a theoretical context of Winnicott, Merleau-Ponty's phenomenology of body and Lave and Wengers theory of situated learning. The study points to music activity not only as an eye-opener to children's communicative potential, but also as a general didactic tool of facilitating communicative processes.

Frelsesarmeen Møterom

15:30 **Interactive Workshop**

Presenter: Barbara Brinson, State University of New York, USA

Read, Play, Sing, Dance: Using Children's Literature in Elennentary General Music

We will explore the magical use of children's literature in music classes to teach musical concepts, link music with other subjects, and tap the aesthetic potential of all students. Criteria for selecting books will be explored, and an extensive book list will be presented as a handout. Participants will read "Twist with a Burger, Jitter with a Bug" by Linda Lowery, identify verbs, link the verbs to selected musical excerpts, move creatively to the music, derive rhythms from the rhyming text of the book, and read and write music notation. A variety of other books will be explored less extensively.

Grieghallen Peer Gynt

15:30 **Network Session** ISME 2002 Project Nordic SAMSPEL

Presenter: Age Vallestad, Stord Music and Culture School, Norway

Co-presenters Jostein Stalheim, Egil Rundberget, Norwegian Concert Institute, pupils and teachers from Landro skule, musicians

Communicative Music the Norwegian way

This project aims at developing a new model for building music teacher competence in accordance with the musiccurriculum of the Norwegian National Curriculum (L97). The core of the project is based on school-concert programs provided by the Norwegian Concert Institute and activities connected to this program. The project started in August 2000 and concludes in December 2002. This session will start by presenting overall results and processes from the project, move on to experiences from participating teachers and pupils and lastly perform a musical program, "The Song of the Waterfall", developed by pupils, musicians and a community choir.

Frelsesarmeen Peisestua

15:30 **Commission Time Session**

Music In Cultural, Educational, and Mass Media Policies

Presider: Siegmund Helms, Hochschule für Musik Köln, Germany

Media and Music Education between Cultures - Session II

This session is the second out of two commission time sessions providing a general introduction to the work of the commission and the preconference seminar in Helsinki, Finland. Presenters will represent 5 continents and each session will feature four presentations.

15:30 **Media and Music Education between Cultures** Presenter: Nervl Jeanneret. RMIT University. Australia

Co-presenter: David Forrest, Australia

Globalisation versus localisation: Trends in Australian Art music and music education

As the world's economy has become increasingly globalized through the growth and expansion of multinational corporations, it is also argued that culture is becoming more global. Music has clearly become more globalized as demonstrated by the enormous growth of world music in the last ten years, and music education has certainly seen a greater consciousness of the inclusion of music from the non-dominant culture in curricula. This paper, examines the phenomenon of localisation in the search for an Australian identity over the last 50 years and the effects on Australian music education.

15:30 Media and Music Education between Cultures Nordic SAMSPEL

Presenter: Sara Sintonen, Sibelius Academy Helsinki, Finland

Media Education as a Challenge for Music Teachers

In my doctoral thesis on "Media Literacy Focused Media Education And It's Musical Possibilities" I have found out how Finnish experts determine media education and how they think it should be put into practice. Because the young research tradition of media education in Finland, I also have considered the basic theoretical foundations of the media education research. The main research theme is music's role and possibilities in media education. The issues I consider are embedded in a wider set of relations between culture, environment and education.

15:30 Media and Music Education between Cultures

Presenter: Siegmund Helms, Hochschule für Musik, Köln, Germany

Media and Music Education between Cultures as a Topic of Curricula, Textbooks and Literature in German Language

After critizising the traditional concept of "culture" this lecture is about the study of strange cultures, about the thesis of music as a "language of the world" and the problematic idea of "world music", about the globalisation of music caused by the mass media and the simultaneous regionalism. It will be described how music education in Germany deals with musics of the world. Moreover, intercultural music education in Germany as well as a critical analysis of curricula and textbooks are topics of this lecture.

15:30 Media and Music Education between Cultures

Presenter: Markus Cslovjecsek, University of Applied Sciences Aarau, Switzerland

Music - multitasking for the brain

In today's world five year old children can start up an internet browser and log onto a web-site. In a virtual world they are confronted with a flood of information, which often is contradictory and of unknown origin and order. - How do we get prepared for the production and reception of multimedia messages? How can we train and use multiple capabilities in everyday school activities - even without using a computer? What can music contribute to all these questions? In this context, 'Hyper-Thinking' becomes a most important slogan.

Griegakademiet Prøvesalen

15:30 Interactive Workshop Nordic SAMSPEL

Presenter: Sonoko Kase, Sollentuna Cultural School, Sweden Co-presenter: Elisabeth Bågfors, Sollentuna Cultural School, Sweden

Boundless Piano Teaching with a Complex Method

Piano teaching as a part of personal development, connected with other kinds learning, such as visual training, singing, movements, even mathematics and language. Such connections are:

- auditive and visual perception: sounds and colours, musical and material forms,
- spatial perception: musical space and material space,
- motor learning, both fine and large motor ability: we play the piano not only with fingers but also other parts of the body,
- verbal ability: singing, verbalizing musical happenings, turning verbal phrases into music.

This complex piano teaching is based on a special piano method, using new ways of playing clusters on the piano.

Frelsesarmeen Storsalen

15:30 Commission Time Session- joint session

The Commission on Community Music Activities and the Commission on Education of the Professional Musician

Presiders: Commission Chairs Huib Schippers, Rotterdam Conservatory, Netherland and Håkan Lundstrøm, Malmø Academy of

Music, Sweden

Community music activities and the working life of professional musicians

The Commissions on Education of the Professional Musician and Community Music Activities have decided to have a joint session. Within the structure of the ISME cycle commission members from different commissions rarely get to exchange views, as commission meetings take place simultaneously. However, there is a great deal of overlap in the working areas of the various commissions. Community music activities are increasingly part of the working life of professional musicians, and community musicians feel the need to be better equipped for their professional activities. In this session, a panel consisting of members of both commissions will examine the overlap in spectrum of activities, as well as correspondences and differences in views on the field of music education as a whole from the two different perspectives.

Grieghallen Troldtog

15:30 Panel Session

Presider: Andre De Quadros, Boston University, USA

Who is the other?

Cultural diversity and multiculturalism, integral to music education, are contemporary goals driven by the consciousness of racial and immigration issues. However, we must examine its slogans, as post-colonial and feminist studies indicate. Music educators should seek a path to a SOCIALLY RESPONSIBLE pedagogy, which takes into account the new concepts of nationhood and cultural identity as in Bhabha (1994), challenging the notions of centre and periphery, inclusion and exclusion, tradition and progress. Panel members will discuss the philosophical and the particular and examine specific national and cross-cultural activities in music education and refer to the International Music Council's Music and Globalisation document.

Panel members:

Professor André de Quadros, Professor of Music, Boston University, USA

Kjell Skyllstad, Professor Emeritus, University of Oslo, Norway

William Kimari, Principal music curriculum specialist, Kenya Institute of Education, Kenya

Meki Nzewi, Professor of African Music, University of Pretoria, South Africa,

Marjut Haussila, Sibelius Senior High School, Helsinki, Finland

Friday the 16 th of August

DAY OVERVIEW AT A GLANCE

08.00: Registration

09.00: Sessions 10

10:30: Sessions 11

12:00: Lunch and Concerts

14:00: Closing Ceremony.

Keynote Joan Aramatrading

Reception

SESSIONS AND ABSTRACTS

Friday August 16th

Session 10 August 16th 0900 - 1030

Griegakademiet 210

09:00 Session Paper Nordic SAMSPEL
Presenter: Sven-Erik Holgersen, The Danish University of Education, Denmark

The Danish Network for Research in Music Education

In Denmark, three kinds of institutions are providing higher education in music. Music academies, universities, and teacher colleges. The Danish Network for Research in Music Education was established in 1999 the members being the above mentioned institutions, which are providing research in music education. The secretariat is at the Danish University of Education. There are strong relations between DNMpF and the Nordic Network for Research in Music Education.

Griegakademiet 206

09:00 Session Paper Nordic SAMSPEL

Presenter: Hanne Mæland, Stavanger University College, Norway Co-presenter Dag Jostein Nordaker, Stavanger University College, Norway

The NOTA project. Culture co-operation between Norway and Tanzania

We want to share our experiences after 4 years in intercultural music co-operation.

Our partners in the project are the Bagamoyo College of Arts in Tanzania, the School of Arts Education, Stavanger University College and the Stavanger School of Culture, in Norway. NORAD is our main financial supporter. The project started as an aid program, after BCA requested help to raise their competence at the Modern Music Department. NOTA has now developed into an exciting co-operation project which encompasses teaching, exchange program through organisational development. Research and collecting traditional music- and dance, are another integral part of the program. The "give and take" policy results in a benefit for all concerned.

Kulturskolen 310

09:00 Network Session

Presider: Phil Mullen, Sound People, UK

Community Music European Network

This network session will be different from many others as it will be the start of the development of a new network, that of Community Music in Europe. This network will reflect the theme of SAMSPEL and particularly Focus Area I by enabling musicians to work across borders, styles and contexts by cooperating on the development of music as a tool for empowerment, personal growth and creativity for all people on the earth in all locations and life situations both within and without formal educational contexts.

Community Music is strongly developed within England, Ireland and Wales and there are individuals and projects in all European countries. Often these musicians are working in communities, hospitals, prisons, youth projects and other settings without recognition, adequate resources or support. These groups have not until now had a forum to discuss and exchange ideas, to develop strategies, to share practice and develop training.

This sessions will look at why a network is needed, who it would be for, what its overall aims would be and begin to look at how it would operate. It will be a lively and open session and will it is hoped lead to a number of practical outcomes.

Panel members:

Phil Mullen of Goldsmiths College London, UK Professor David Elliott , University of Toronto, Canada Hakon Skage, Norwegian Concert Institute, Norway

Kulturskolen 334

09:00 Interactive Workshop

Presenter: Robert Lee, Miami University, USA

Music through Mathematics

Participants will work with Cuisenaire Rods, a manipulative classroom teaching tool often used in mathematics education. The Rods are used to construct "trains" which are synthetic music notation system. The "trains" are performed musically and the inherent mathematical operations are developed. Additionally, participants will create their own musical compositions using the Cuisenaire Rods for musical notation.

The Rods are a concrete representation of the abstract concept of duration in music. This allows students to immediately perform music with great accuracy. The activities explored allow participants to learn new ways to articulate the relationships between music and mathematics.

Griegakademiet Gunnar Sævigs sal

09:00 Interactive Workshop

Presenter: Lisa Arnold, Riverview Elementary School, Sioux City, USA

Co-presenter: Lance Lehmberg, USA

"Can-demonium!" or Science + Street Percussion = Smiles

This interactive workshop, led by Lisa Arnold and Lance Lehmberg, will involve participants in simple science experiments that examine the properties of sound and vibration, and in rhythmic musical activities using "found sounds" (ordinary household and garage items) as instruments. Its purpose is to unite science and music in handson activities that are unusual, exciting and encourage student /teacher creativity. Major activities planned for attendees include elementary sound/vibration science experiments, and elementary/advanced rhythmic group activities using garbage cans, brooms, basketballs, poles, pails, etc., as musical instruments. Handouts including directions and resources will be provided for all workshop activities.

Kulturskolen Kammersalen

09:00 Interactive Workshop

Presenter: Aviva Stanislawski, Michlala Teachers' College, Jerusalem, Israel

Developing Models Of Interpersonal Communication Through Music Listening And Analysis

Music has the capacity to reflect patterns and dynamic forms of life. By analyzing musical selections whose structures demonstrate different forms of dialogues, counterpoint, and simultaneity, we may gain insight into life situations involving interpersonal communication. In this interactive workshop, we will use our intuitive hearing of musical examples, and our knowledge of musical elements and structure, to extract communication patterns, conveying messages of conflict, dialogue, diversity, co-operation, reconciliation, etc. We will hear about students' impressions of these examples, see how they were related to life experience, and appreciate the role of music listening and analysis in humanistic education.

Grieghallen Klokkeklang

09:00 Session Paper

Presenter: Lori Custodero, Teachers College, Columbia University, USA

Seeking Challenge, Finding Skill: A Multi Disciplinary Framework for Music Education.

The multi-sensory, communicative, and cognitive challenges inherent in music making attract and sustain our interest. We willfully meet these challenges through perceiving and acting upon the creative potential both within the activity and within ourselves; this is a dynamic process in which transformable challenges generate increased skill. Supported by a multidisciplinary framework, this session showcases a protocol for observing young children's flow experience, featuring multiple studies including developmental and longitudinal perspectives. Research translates to practice through considering what it means to "work together" to honor learners' autonomy, acknowledge challenge-defining relationships with adults and peers, and design authentic educative musical experiences.

Kulturskolen Konferanserom

09:00 Session Paper Nordic SAMSPEL

Presenter: Mette Stig Nielsen, The Carl Nielsen Academy, Fyn, Denmark

Contemporary Music in the Music School

The lecture will describe the process and results of a development work taking place in Odense in cooperation between the Music School and The Carl Nielsen Academy of Music. Because of the great but often unknown values, which is represented in contemporary music, this project was initiated in 1992 by Mette Stig Nielsen, docent at The Carl Nielsen Academy. Purpose: To create compositions by Danish composers for different ensembles to be played in music schools. The lecture will be illustrated with CD examples from the concert during "Musikhøst" 2000. And scores will be on view.

Griegakademiet Prøvesalen

09:00 Interactive Workshop Nordic SAMSPEL

Presenter: Liv Karen Aukner, Oppegaard School of Culture and Arts, Norway Co-presenter: Anita Haagenrud Wegger, Oppegaard School of Culture and Arts

Ensemble Playing at the Arts and Culture School of Oppegård - a Piano Orchestra

Who said that piano is a lonely instrument! Over the last six years Liv Karen Aukner and Anita Haagenrud Wegger have developed a concept including up to 16 pianists playing together. During our weekly sessions with our pupils we work with elements such as theory, improvisation and several kinds of repertoire. During SAMSPEL ISME 2002 we will give you opportunity to participate in our workshop. Imagine 120 fingers playing on 6 pianos at the same time!

Grieghallen Troldtog

09:00 Panel Session

Presider: Lee Bartel, University of Toronto, Canada

Social Construction of Self-efficacy: Teachers Teaching Music

Panel members:

- Lee Bartel, University of Toronto, Canada
- Linda Cameron, Ontario Institute for Studies in Education, University of Toronto, Canada
- Jackie Wiggins, Department of Music, Theatre and Dance; Oakland University, USA
- Bob Wiggins, School of Education and Human Services, Oakland University, USA

Economic and political changes force teachers to teach outside their "comfort zone," e.g., instrumental teachers teaching choral, generalist teachers teaching music, choral teachers teaching composition, Yet effective instruction relies on pedagogical choices influenced by socially constructed beliefs of ones ability and potency self efficacy. How does self efficacy influence what music teachers do and how well they do it? We will discuss theoretical and pragmatic perspectives. Implications include: what music is valued, the purpose of music education, teacher preparation, and the conditions of learning established in school and community. The concerns of both specialist and generalist teachers at all levels will be addressed.

Session 11 August 16th 1030 - 1200

Griegakademiet 206

11:15 Session Paper Nordic SAMSPEL

Presenter: Kai Karma, The Sibelius Academy, Helsinki, Finland

Dyslexia as a musical problem

The relationship between dyslexia and musical aptitude is discussed. Musical aptitude is defined as an auditory structuring ability which means that hearing the structures of spoken language may be seen as a part of it. The key construct in dyslexia research today, phonological awareness, can be understood as general auditory structuring applied to the sound structures of language. Empirical results show that a great deal, even over 50% of cases of dyslexia, may be interpreted as problems in auditory structuring and/or auditory/visual matching. Although a computer game was used here in training, suitable music instruction can probably also be used.

Kulturskolen 310

10:30 **Network Session**Presider: Veronica Cohen, Israel

Preparing for Concert: The Quiet Revolution in the Music Curriculum in Israel

Panel Members:

Dochy Liechtensztajn, Levinsky College of Education Eva Brand, Bar-llan University Yael Shai, Bar-llan University Bella Mintz, Bar-llan University Mickey Toussia-Cohen, Rishon Lezion Orchestra Noga Fuchs, Music Supervisor and Sulamith Feingold, Levinsky College of Education Israel, Inas Mashallha, performing artist, all Israel

Can the master pieces of Western and Middle Eastern music form the core of a vibrant curriculum? A group of music educators from Israel share, and illustrate with video examples, their experiences of turning preparation for encounters with live music into the central focus of general music lessons (K-12). Presentations will deal with: involvement of music educators, the family, community and professional musicians; presenting Arab music for Western audiences and orchestrating the actual encounter.

Kulturskolen 334

10:30 Interactive Workshop Nordic SAMSPEL

Presenter: Barbro Rydin, School of Performing Arts, Landskrona, Sweden Co-presenter: Ewa Olsson, School of Performing Arts, Landskrona, Sweden

Eurhythmics and Mathematics

This workshop will be presented in Swedish.

Why eurhythmics - mathematics?

To deepen the experience and to ease the learning process. It helps to develop the concepts of the children and their understanding and it also helps the child to see patterns of mathematics.

Purpose:

- -make the pupils aware of that they are surrounded by mathematics.
- -stimulate their interest in mathematics.

Through an enjoyable learning the children gain insight and understanding. They sing, play, dance while they gain the basics and the concepts of mathematics.

Griegakademiet Gunnar Sævigs sal

10:30 Interactive Workshop

Presenter: Bryan Burton, West Chester University, Pennsylvania, USA

Addressing Issues of Diverse Communities Through World Music: An Experiment in Music Education Curriculum

West Chester University serves as a teacher preparation institution for the Mid-Atlantic region. While ninety-five per cent of students enrolled at WCU are of white, western European descent, the enrolment at the schools at which they will teach may be as much as ninety percent non-white. As part of a recent self-assessment, WCU identified a need to increase student awareness of cultural diversity, and provide students with the skills, knowledge, and practical ability to design bias-free curricular materials and promote a just and equitable environment. This presentation documents the creation of a music education course designed to promote understanding of diverse communities .

Kulturskolen Kammersalen

10:30 Interactive Workshop
Presenter: Margaret Pride, Australia

Better Management for Community Choral and Instrumental Ensembles

The administration of community ensembles can be a frustrating and overwhelming experience. Usually a few overworked committee members carry this burden. Increasingly the availability of this type of large-scale voluntary personal time is less available to organisations, resulting in huge administrative pressures. By borrowing from business structures and management principles, however, an easier and more effective solution is available. The establishment of an executive hierarchy spreads the workload and increases group ownership of the association. This workshop will demonstrate how this can be achieved within the boundaries of normal association incorporation laws while still keeping the conductor happy!

Kulturskolen Konferanserom

10:30 Session Paper

Presenter: António Angelo Vasconcelos, Setubal Polytechnic Institute, Portugal

Between margins: the teaching of music as border territory.

The teaching of music is a field of singularities fits in an overlapping of several networks that involve education, culture, the role of the music in the society and the different reference contexts in the national and international levels. These networks have created a group of tensions to what is associated the role exercised by the material and symbolic barriers among the social groups concerning access modalities, educational and cultural practices. Universes, simultaneously inherited and built, empowered and developed differentiated ways of justification of artistic-musical education.

The present communication is simultaneously a statement and a challenge that intends to be an exercise of prospective theoretical reflection and the defence of the theory that the music teaching is located in a border territory between different worlds, types of knowledge and techniques. This reflection is also a topic that I have been developing towards the completion of my PhD about the Music Teaching in Portugal in the last thirty years.

11.20 Session Paper

Presenter: Gordon Cox, University of Reading, UK

Talking about teaching music in secondars schools in the UK. Crossing the Boundaries between Student Teachers and Experienced Teachers.

The paper focuses upon the recollections and stories of twenty experienced secondary school music teachers and student music teachers. Running through the accounts and crossing the boundaries of both groups is a perception that involvement in music and music teaching in schools is problematic. The question is raised about whether music can really function effectively within the institutional constraints of formal schooling. If it is to do so, both student teachers and experienced teachers will need to learn to cross boundaries, and be prepared to face such explanatory concepts as power, ideology and marginalisation, in order to make sense of their collective experience.

Grieghallen Klokkeklang

10:30 Session Paper Nordic SAMSPEL

Presenter: Bjørn Kruse, The Norwegian State Academy of Music, Norway

Models of interdisciplinary artistic understanding.

My aim is to present various thought processes and conceptual models that are to be found in the common interdisciplinary domain shared by all artists, be they musicians, painters, architects or dancers. I suggest that this area of commonality may represent a new professional terminology understood, appreciated and employed by all who cultivate creative thinking. I will attempt to draw some conclusions, pointing this issue in the direction of teaching music, whether it be for performing, composing, or simply appreciating music.

Griegakademiet Prøvesalen

10:30 Interactive Workshop Nordic SAMSPEL

Presenter: Göran Swedrup, Sweden

Lidingöligan, Folk music group

"Samspel" / playing together / with the audience. Exemplifying five years of development from a beginner's group to a more advanced folk music ensemble with teenagers and parents. Repertoire and technique. Focus on interaction between music and movement, the "samspel" between musicians and dancers. How different interpretations of the music work upon the dancers. Pedagogic and perhaps philosophic discussions about melodic and harmonic thinking, and how music is structured and memorized when you play by ear. Instruments: violin, recorder, flute, clarinet, cello and similar are most suitable.

Frelsesarmeen Storsalen

10:30 Conclusive Debates II

Presider: Magne Espeland, Stord University College, Norway

SAMSPEL for the future

Panel members will provide stimulating perspectives on the issues raised by the main theme of the Conference: In a globalized world;

- how do we find ways of interacting and working together across professions, ideologies, subject areas, borders, cultures, musical genres and styles?
- what models for international and intercultural cooperation offer useful ways forward for music educators?
- how do we deal with the different demands of individual identity and cooperation?

Pane members: Representatives from the ISME Board and Commissions

thinking with audience, serving the spirituality of SAMSPEL: form better people together across music education and other disciplines!

Commissions at SAMSPEL

The ISME Commissions play a vital part in the Society and at the ISME World Conferences. At SAMSPEL ISME 2002 several Commissions are involved in a number of activities and events. The conference venues for Commissions at SAMSPEL are *Grieghallen Foyer 2.etg.* and *Frelsesarmeen*.

Below is a list of Commission activities session by session at SAMSPEL ISME 2002. Abstracts and full details in the Day by Day Programme- section in this book.

Session 1 August 12th 1330 - 1500

Grieghallen Foyer

13:30-15.00 Poster Session Research Commission Poster Session I

Facilitators: Commission Co - Chairs Graham Welch, University of London, UK

Patrick Masuelele, South Africa

Frelsesarmeen Storsalen

Early Childhood Commission Panel Session 1

Presider: Commission Chair Lily Chen-Hafteck, Kean University, New Jersey, USA

Music Education across Borders and Musical Cultures

Frelsesarmeen Storsalen

15:30 Panel Session

Presiders: Commission Co-Chairs Graham Welch, University of London, UK, and Alda De Oliveira, Brazil

Research Commission Panel on Africa-sensitive music education within a global context.

Session 4 August 13th 1330 - 1500

Grieghallen Foyer

13:30 Research Commission Poster Session 2

Facilitators: Commission Co-Chairs Professor Graham Welch, University of London, UK, and professor Alda de Oliveira, Brazil

Research Commission Poster Session II

Frelsesarmeen Storsalen

13:30 Panel Session, Early Childhood Commission Panel II

Presider: Carroll Scott Kassner, USA

Voices of Parents in Three Countries

Session 5 Tuesday August 13th 1530 - 1700

Frelsesarmeen Peisestua

15:30 Commission Time Session; Music In Cultural, Educational, and Mass Media Policies
Presider: Commission Chair Professor Siegmund Helms, Hochschule für Musik Köln, Germany

Media and Music Education between Cultures - Session I

Frelsesarmeen Storsalen

15:30 Commission Time Session: The Commission on Community Music Activities
Presider: Commission Chair Huib Schippers, Rotterdam Conservatory, Netherland

Community Music in the Modern Metropolis

Session 7 Thursday August 15th 1030 - 1200

Frelsesarmeen Storsalen

10:30 Conclusive Debates I- Panel Session
Presider: Giacomo Oliva, ISME President Elect, USA

Commissions in SAMSPEL

Session 8 Thursday August 15th 1330 - 1500

Grieghallen Foyer, 2. Etg.

13:30 Poster Session

Facilitator Commission Chair Lily-Chen Hafteck, USA

Early Childhood Commission Poster Session I: Investigation of Children's Musical Connections

Frelsesarmeen Storsalen

13:30 Commission Time Session

Commission in Schools and Teacher education (MISTEC)

Presider: Comission Chair, Patricia Shand, University of Toronto, Canada

Music In Schools and Teacher Education Commission Session

Frelsesarmeen Peisestua

13:30 ISME Commission on Music in Special Education, Music Therapy, and Music Medicine

Presider: Commission Chair Janet Montgomery, USA

Research Roundtable

Session 9 Thursday August 15th 1530 - 1700

Grieghallen Foyer, 2. Etg.

15:30 Poster Session

Facilitator Commission Chair Lily-Chen Hafteck, USA

Early Childhood Commission Poster Session 2: Facilitation of Children's Musical Connections

Frelsesarmeen Peisestua

Presider:

15:30 Commission Time Session

Music In Cultural, Educational, and Mass Media Policies Siegmund Helms, Hochschule für Musik Köln, Germany

Media and Music Education between Cultures - Session II

Frelsesarmeen Storsalen

15:30 Commission Time Session- joint session

The Commission on Community Music Activities and the Commission on Education of the Professional Musician

Presiders: Commission Chairs Huib Schippers, Rotterdam Conservatory, Netherland and Håkan Lundstrøm, Malmø Academy of

Music, Sweden

Community music activities and the working life of professional musicians

Session 11 Friday August 16th 1530 – 1700

Frelsesarmeen Storsalen

10:30 Conclusive Debates II

Presider: Magne Espeland, Stord University College, Norway

SAMSPEL for the future

Nordic SAMSPEL

Nordic SAMSPEL - the Nordic dimension of music education is manifestation of developments and processes which are characteristic of music education in the Nordic countries. Nordic SAMSPEL is a seminar running through the conference as well as the festival and will include lectures, workshops, concerts and debates. The themes being highlighted will reflect ISME 2002 Focus Areas and deal with Nordic solutions within a variety of fields such as music education infrastructure and methodologies. Below is an overview of the Nordic SAMSPEL activities at SAMSPEL ISME 2002. Abstracts and full details about sessions and performing groups can be found in the Day to Day Programme- section in this book and in the CONCERT PROGRAMME.

Academic presentations

Session 1 August 12th 1330 - 1500

Griegakademiet Gunnar Sævigs sal

13:30 Session Paper

Presenter: Wilhelm Dahl, Kulturskolerådet, Norway

Co-presenter: Vidar Hjemås, Norway

The Norwegian school for music- and performing art

Griegakademiet 206

14:20 Session Paper

Presenter: Leena Hyvönen, University of Oulu, Finland

Co-Presenter: Marjut Haussila, Sibelius Senior High School, Finland

Sprechen oder schweigen: Exploring the Foundations of Arts Education

Session 2 August 12th 1530 - 1700

Griegakademiet Gunnar Sævigs sal

15:30 Panel Session

Presenter: Vidar Hjemås, Norsk kulturskoleråd, Norway

Co-presenter: Maj-Liss Mydske, Norway

Music Schools - the Nordic Way

Kulturskolen 310

15:30 Session Paper

Presenter: Gunnar Heiling, Malmø Academy of Music, Sweden

Play well and have fun. A study of community, group coherence and musical development in an amateur brass-band.

Kulturskolen Kammersalen

15:30 Interactive Workshop

Presenter: Ragnhild Knudsen, Rauland Folk Music Academy, Norway

Hardanger Fiddle Lesson with Children

16:20 Session Paper

Presenter: Gisle Johnsen, Norwegian Music Counsil, Norway

Samspel on Internet

Griegakademiet Prøvesalen

15:30 Interactive Workshop
Presenter: Lennart Winnberg, Sweden

From Ear to Heart

Kvarteret Storelogen

15:30 Interactive Workshop

Presenter: Hanne Kurup, University of Copenhagen, Denmark

Babymusic

Grieghallen Troldtog

15:30 Panel Session

Presider: Signe Kalsnes, Norwegian Academy of Music, Norway

Arts based 4-year programme in teacher education-- a better approach to teaching the aesthetics?

Session 3 August 13th 1030 - 1200

Kulturskolen 334

10:30 Seminar: Music in Early Life

Presenter: Sigrid Randers-Pehrsson, Early Childhood Music Association, Norway

Co-presenter: Kristine Moldeskred

Ways of handing down the cultutal heritage of nursery rhymes, plays and songs from parents to their babies - Session

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Griegakademiet Gunnar Sævigs sal

10:30 Seminar

Moderator: Aage Hagen SkanBeat Network, Rhythmic Music Conservatory, Denmark

SkanBeat Presents

Kulturskolen Kammersalen

10:30 Interactive Workshop

Presenter: Geir Harald Knutsen, Bergen Municipal Art School, Norway

On to the music!

Griegakademiet Prøvesalen

10:30 Interactive Workshop

Presenter: Marjut Haussila, Sibelius Senior High School, Finland

Co-Presenter: Kaisa Hahl, Finland

A Carry - A study of Music and Dance

Grieghallen Klokkeklang

11.20 Session Paper

Presenter: Mikka Salavuo, University of Jyväskylä, Finland

The New Virtual Learning Environments

Session 4 August 13th 1330 - 1500

13:00→ Sailing and Singing-presentation ISME 2002 Project

Presenter: Randi Margrethe Eidsaa, Agder University College in Kristiansand, Norway

Sailing and Singing - SAMSPEL between four schools and a sailing ship.

Griegakademiet Gunnar Sævigs sal

13:30 Moderator: Aage Hagen SkanBeat Network, Rhythmic Music Conservatory, Denmark

SkanBeat Presents

Kulturskolen Kammersalen

13:30 Interactive Workshop

Presenter: Thomas Caplin, Hedmark College of Education, Norway

WYDIWIG – What You Do Is What You Get

Kvarteret Speilsalen

13:30 Interactive Workshop

Presenter: Tony Valberg, Agder College of Education, Norway

Co-presenter: Veronica Cohen, Israel

Making Concerts a Joyful Experience: Two Approaches

Session 5 August 13th 1530 – 1700

Griegakademiet 206 15:30 Session Paper

Presenter: Marja-Leena Juntunen, University of Oulu, Finland

From the bodily experience towards musical understanding

Kulturskolen 334

15:30 Interactive Workshop Presenter: Dorte Nyrop, Denmark

Music activities in the integration

Griegakademiet Gunnar Sævigs sal

15:30 Network Session

Presenter: Bård Hestnes, Norsk kulturskoleråd, Norway

Co-presenter: Kai-Lennert Johansen, Nord-Trøndelag University College, Norway

Positive School Environment

Griegakademiet Prøvesalen

15:30 Interactive Workshop

Presenter: Torill Vist, Stavanger University College, Norway

Tangentkista - New Norwegian Paths for Instrumental Teaching

Grieghallen Peer Gynt

15:30 Interactive Workshop

Presenter: Maria Gamborg Helbekkmo, Bergen University College, Norway

Vocal training with young voices

Kulturskolen Konferanserom

16:20 Session Paper

Presenter: Sini Louhivuori, University of Jyväskylä, Finland

From Ubuntu to Samspel

Session 6 August 14th 1030 - 1200

10:30 Seminar: Music in Early Life

Presenter: Sigrid Randers-Pehrsson, Early Childhood Music Association, Norway

Co-presenter: Kristine Moldskred

Ways of handing down the cultural heritage og nursery rhymes, plays and songs from parents to their babies - Session

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10:30 SAMSPEL E-poster Session Nordic SAMSPEL

Presenter: Tormod W. Anundsen, Agder University College, Norway

Co-presenter Tony Valberg, Agder University College Norway

Båt - Vann (Boat - Water)

Session 7 August 15th 1030 - 1200

Kulturskolen 310

10:30 Network Session

Presenter: Oddbjørn Indrebø, Sør-Trøndelag University College, Norway

Co-presenter: Petter Dyndahl, Hedmark University College, Stein Bakke, Bergen University College, Norway

DigIT! - a multi - layered approach to the construction of knowledge in music by means of digital audio and hypertext.

Griegakademiet Gunnar Sævigs sal

10:30 Seminar

Presenter: Helge Gaarder, SkanBeat Network, Norwegian Concert Institute, Norway

SkanBeat Presents: Modern Music Technology

Kulturskolen Kammersalen

10:30 Seminar: Music in Early Life,

Presenter: Sigrid Randers-Pehrsson, Early Childhood Music Association, Norway

Co-presenter: Kristine Moldskred

Ways of handing down the cultural heritage og nursery rhymes, plays and songs from parents to their babies - Session

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Griegakademiet 210

10:30 Roundtable Paper

Presenter: Kirsten Fredens, Jydsk Pædagog-seminar, Denmark
Co-presenter: Elsebeth Kirk, Jydsk Pædasgog-Semniar, Århus, Denmark

Modernity and musical learning

Grieghallen Klokkeklang

10:30 Session Paper

Presenter: Kjell Thoreby, The Norwegian Concert Institute, Norway

Co-presenter: Egil Rundberget, The Norwegian Concert Institute, Norway

School Concerts the Norwegian Way

Session 8 August 15th 1330 - 1500

Griegakademiet 206

13.30 Roundtable Paper

Presenter: Margaretha Grahn, Linkøping University, Sweden

"Learning through the Fine and Creative Arts" - a new subject in the Teacher training at Linköping University.

Kulturskolen 334

13:30 Interactive Workshop

Presenter: Lars Petter Hagen, Norwegian Art-Net, Norway
Co-presenter: Bjarne Kvinnsland, Norwegian Art-Net, Norway

Musical signal processing - demo, presentation and workshop

Griegakademiet Gunnar Sævigs sal

13:30 Seminar

Moderator: Helge Gaarder, SkanBeat Network, Norwegian Concert Institute, Norway

Presenters: Musicians Arve Henriksen, Jan Bang, Audun Kleive

SkanBeat Presents: Live electronics

Grieghallen Klokkeklang

14:20 Session Paper

Presenter: Bo L. Nilsson, Malmö Academy of Music, Sweden

Children creating music with digital tools.

Kulturskolen Konferanserom

14:20 Session Paper

Presenter: Øivind Varkøy, Norwegian State Academy of Music, Norway

Ideas about music in general education

Kulturskolen Kammersalen

13:30 Interactive Workshop

Presenter: Åsmund Espeland, Stord School of Music and Culture, Norway
Co-presenter: Elisabeth Vannebo, Bergen School of Music and Culture

Traditional Music in Instrumental Education

Grieghallen Peer Gynt

13:30 Network Session ISME 2002 Project
Presenter: Paul Reeves, Royal Opera House, Covent Garden, England

Write an Opera!

Griegakademiet Prøvesalen

13:30 Interactive Workshop
Presenter: Ulrika Elg, Norway

Class Piano activities-examples of how to use electronical piano laboratories in Scandinavia.

Session 9 August 15th 1530 - 1700

Griegakademiet 210

16:30 Roundtable Paper

Presenter: Cecilia Ferm, Musikhøgskolan I Piteå, Sweden

Music teaching and learning interaction

Kulturskolen 310

15:30 Network Session

Presider: Fred Ola Björnstad, Stord University College, Norway

European Traditional Musics in Education- identity, heritage or something else?

Kulturskolen 334

15:30 Interactive Workshop

Presenter: Manner Peschcke-Köedt, Musikhøjskolen Frederiksberg, Copenhagen, Denmark

Co-presenter: Marie-Louise Nørholm, Musikhøjskolen Frederiksberg, Copenhagen

Rhythm training for children of eight years and upwards

Grieghallen Peer Gynt

15:30 Network Session ISME 2002 Project
Presenter: Åge Vallestad, Stord Music and Culture School, Norway

Co-presenters Jostein Stalheim, Egil Rundberget, Norwegian Concert Institute, pupils and teachers from Landro skule, musicians

Communicative Music the Norwegian way

Griegakademiet Prøvesalen

15:30 Interactive Workshop

Presenter: Sonoko Kase, Sollentuna Cultural School, Sweden

Boundless Piano Teaching with a Complex Method

Kulturskolen Konferanserom

16:20 Session Paper

Presenter: Kirsten Fink-Jensen, University of Education, Copenhagen, Denmark

Music activity in school

Session 10 August 16th 0900 - 1030

Griegakademiet 210

09:00 Session Paper

Presenter: Sven-Erik Holgersen, The Danish University of Education, Denmark

The Danish Network for Research in Music Education

Kulturskolen Konferanserom

09:00 Session Paper

Presenter: Mette Stig Nielsen, The Carl Nielsen Academy, Fyn, Denmark

Contemporary Music in the Music School

Griegakademiet 206

09:00 Session Paper

Presenter: Hanne Mæland, Stavanger University College, Norway

The NOTA project. Culture co-operation between Norway and Tanzania

Session 11 August 16th 1030 - 1200

11:15 Session Paper

Presenter: Kai Karma, The Sibelius Academy, Helsinki, Finland

Dyslexia as a musical problem

Grieghallen Klokkeklang

10:30 Session Paper Nordic SAMSPEL

Presenter: Bjørn Kruse, The Norwegian State Academy of Music, Norway

Models of interdisciplinary artistic understanding.

Kulturskolen 334

10:30 Interactive workshop

Presenter: Barbro Rydin, School of Performing Arts, Landskrona, Sweden

Eurythmics and Mathematics

Griegakademiet Prøvesalen

10:30 Interactive Workshop
Presenter: Gøran Swedrup, Sweden

Lidingöligan, Folk Music Group

Concerts Nordic SAMSPEL

Day	Time	Venue	Ensemble
Sunday August 11th	14.00	Grieghallen - Outside	Bergen Municipal School of Arts
	19.30	Troldhaugen	Einar Røttingen - Solo Piano Recital
	16.00	Grieghallen Foyer	Bergen Municipal School of Arts & the Faroese Clarinet Choir
Monday August 12th	18.00 –	Grieghallen Foyer	Faroese Clarinet Choir and pupils from Bergen Art School
	18.00 –	Grieghallen Peer Gynt salen	Paradis Almost Bigband and Brazz Brothers
	20.00 –	Grieghallen	Ungdomssymfonikerene featuring Leif Ove Andsnes
Tuesday August 13th	20.00 –	Grieghallen,	BIT20 Ensemble and Helge Jordal "Little Red Riding Hood"
Thursday August 15th	12.00 –	Troldhaugen	Lidingöligan Folk Music Group Osterøy Music School, Fiddle Group
	18.00 –	Korskirken	Philomela Female Choir Voci Nobili, Bergen University College Female Choir
	20.00 –	Grieghallen	Bergen Philharmonic Orchestra and Bergen Municipal School of Arts
Friday August 16th	12.00 –	Grieghallen Foyer	Ung Symfoni
	12.00 –	Grieghallen MusIT / OLE BLUES	Bergen School of Arts / MuslT – Project Display

Focus Areas Report

This SAMSPEL Focus Areas Report is presented to you as a delegate to the 25th biennial World Conference and Music Festival of the International Society for Music Education. This 140 page Report addresses the main theme of the Conference, SAMSPEL- together for our musical future! and consists of a number of texts prepared by the three Focus Area plenary speakers and a selection of nine excellent session papers, three for each Focus Area.

You can buy it at the ISME 2002 Desk as soon as you have arrived.

All texts were produced months before the conference opening and are good examples of manuscripts in progress.



Working together in 'communities of musical practice'. A case-study of the learning processes of children engaged in a performance ensemble

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& Joyce Gromko, Bowling Green State University, Ohio, USA

ABSTRACT

SAMSPEL has been translated as 'working together in music and other human activity'. The notion of working together suggests a 'community of practice' that is, a group of individuals with shared social practices and goals. Within the domain of music education the performance ensemble is often viewed as a directed community in which the Musical Director dominates and controls the "social practices" of learning, and identifies the goals towards which the ensemble works. Rarely in such contexts do the ensemble participants engage in the decision-making of the group, or are asked to reflect on their learning practices within that group. For the purposes of this paper we shall employ the notion of a 'community of practice' to explore the teaching and learning experiences of a group of fifteen children aged between nine and twelve years as they worked collaboratively with three graduate student composers and a university professor in preparing a premiere performance of compositions written specifically for the children. Through negotiating the borders of composition and performance the participants in this study not only worked collaboratively in producing a performance of the three new works, but also reflected on the teaching and learning that was embedded in the process of preparing the works, and identified shared goals for future action. We suggest that viewing the music classroom as a space inhabited by overlapping communities of musical practice provides children with learning opportunities that foster autonomy, self-directedness, deeper musical understanding and skill development in the principles of performance practice.

Introduction - Communities of practice

The analysis of learning in social contexts focuses on the concept of a 'community of practice' (Lave & Wenger, 1991; Wenger, 1998). The development of this concept is attributed to Lave and Wenger who suggested that a 'community of practice' involves

participation in an activity system about which participants share understandings concerning what they are doing and what that means for their lives and their communities...A community of practice is an intrinsic condition for the existence of knowledge, not least because it provides the interpretive support necessary for making sense of its heritage [1991, 98].

For these authors, '...learning is never simply a matter of the transmission of knowledge or the acquisition of skill...lt is a reciprocal relationship between persons and practices' (1991, 116). Building on this work, Wenger suggests that in a community of practice, expertise and agency are not the sole province of more experienced members of the community, rather, all members are seen to contribute to the on-going evolution of practices within the community.

Consequently encounters between longer-term and more recent members are recognised as potential learning experiences for all participants, and the process of 'brokering', by which practices from one community of practice are introduced and integrated into another, is viewed as a positive. Within such a conception of a community of practice, joint activity such as learning is viewed as multi-directional (participant to participant) rather than uni-directional (expert to novice). A 'community of practice' may be identified by the shared social practices and goals of the individuals within that community, although this does not necessarily imply that these communities are characterised by a sense of "harmony" or concord between all participants. In recognition of the multi-directed nature of the learning that takes place in such communities, subgroups or idiocultures (Fine, 1987) may emerge and subsequently contribute to a re-negotiation of the activity, tasks, and goals by which the community is defined. Members of communities of practice '...have agency and thus take up, resist, transform, and reconstruct the social and cultural practices afforded them...' (Gee & Green, 1998, 148).

Communities of musical practice

The investigation of the social dimensions of music learning has focused largely on student interactions during creative problem-solving experiences. Investigations have addressed issues such as: the nature of students' shared understandings when engaged in compositional tasks (Wiggins, 1999/2000); the influence of social grouping on the 'standard' of creative product (Burland & Davidson, 2001); and gendered differences in group composition strategy (Morgan et al. (1997 - 1998). A common feature of the above studies has been the setting, that of a school or laboratory in which the institutional features of that setting constitute major agents in the community of practice. Other studies have sought to investigate children's communities of musical practice beyond the institutions of school and/or laboratory with a particular emphasis on the social transmission and generation of singing games (Harwood, 1998, 1998a; Marsh, 1995, 1995a, 1997; Riddell, 1990). Little research has probed the nature of student learning as it occurs in communities of musical practice that focus on issues of musical performance rather than musical generation. For the purposes of this paper we shall employ the notion of a 'community of practice' to explore the teaching and learning experiences of a group of fifteen children aged between nine and twelve years as they worked collaboratively with three graduate student composers and a university professor in preparing a premiere public performance of compositions written specifically for the children. Such an investigation necessarily entails acknowledgement of the setting (a Montessori elementary school) and the competing agencies of the institution and the participants in this community. Through this study we sought to probe student participants' shared understandings of their learning processes and practices when engaged in performance-based tasks, and the ways in which they drew on the resources of other child participants, adult-composer participants, and the university professor in their learning.

Methodology/Approach

This research project drew on ethnographic study (Atkinson & Hammersley, 1998), employing the methods of semi-structured individual and group interview, participant observation, and reflective writing to probe the nature of children's musical thinking as learners in a community of musical practice focused on the performance of three new works composed specifically for that community.

The analysis of verbal data was informed by the analysis of observational data and focused on the children's descriptions of their learning experiences and strategies, and their perceptions of the nature of the learning that had arisen through participation in the project. Through these strategies we hoped to provide a rich picture of the children's perceptions of their learning and of their role in this community of musical practice. Through the lens of narrative inquiry we sought to access the children's accounts of their musical engagement as learners, and record the actions, doings, and happenings of this community of practice (Clandinin & Connelly, 2000, 79). A community of response and interpretation (Clandinin & Connelly, 2000, 73) consisting

of the researchers, the graduate composers, and the children helped to clarify and shape interpretation of the data. This community provided a critical context in which individual interpretations of data were shared and probed, and common themes identified.

Children's perceptions of their learning were accessed through individual interview conducted by the first named co-author in the penultimate phase of the rehearsal process; analysis of video observations of the rehearsal process; and a group de-briefing conducted by the second named co-author and ensemble director at the conclusion of the project. These data sources were triangulated through interactions with the graduate student composers in which their perceptions of the teaching and learning that occurred in the community were accessed through individual interviews conducted by the first named co-author at the penultimate phase of the rehearsal process and reflective "prelude" and "postlude" email conversations.

The community participants

The ensemble that is the focus of this study is located in a Montessori elementary school that serves as one of five field and research sites in music education for a regional university in the USA. The Ensemble was formed by the second co-author in Spring 2000 as a means to studying the composition processes and products of the children involved. In working towards this end, the children were initially engaged in learning a repertoire of instrumental works on Orff percussion. The ensemble director adopted this approach in order to develop the children's understanding of how musical sounds are structured (musical form), believing that 'learning by rote' and performing by memory [with consultation of the score last in the sequence] was a means towards the development of children's understanding of musical form. Through the remaining months of the academic year (April – July) these children participated in a number of performance and composition activities, including performing at a regional faculty development conference.

Following enthusiastic response from the children, the ensemble director embarked on a second project in Spring 2001. Children were invited to take part in a project in which three graduate student composers were approached to compose a work for the ensemble. Fifteen children volunteered for the project (participation in the ensemble is voluntary with no audition requirement), five students from each of grades four, five, and six. All fifth and sixth graders had participated in the previous ensemble whilst all fourth graders were new to the ensemble experience. The group characteristics included: four boys and eleven girls; nine children who had studied an instrument (piano or violin); eleven Caucasian, one Asian-and-Caucasian, one Brazilian, one Hispanic, and one African-American-and-Caucasian.

The three graduate composers, Leah, Gabe, and Jason, were all currently studying music composition and either music theory or music education. In preparatory work each of the graduate composers had observed the children as they participated in a range of musical experiences and had some understanding of the instrumentation available and the musical skills of the children involved.

The teaching learning process: The Ensemble Director's perspective

The ensemble director, a teaching assistant, the children, and at least one composer met for 90 minutes every Wednesday for a period of four months (January to April) in a large open space set up with 15 tuned percussion instruments. The children learned the first and longest composition, Leah's, in five weeks; the second, Jason's, and third, Gabe's, took three weeks each to learn. The remaining three weeks were spent in rehearsal of all three compositions in preparation for the premiere performance in the university's concert hall. All rehearsals and the concert were video-taped.

In contrast to previous learning experiences with the ensemble, when beginning one of the new works, the children and teachers first studied the score together, noting the sections within the

work and the similarities and differences among sections. Various strategies were adopted to provide visual, kinaesthetic and aural aids to the children including in one instance the creation of a three dimensional map of the overall form, using coloured cylinders from a preschool classroom. Generally the teaching process occurred in the following sequence: (a) reading the rhythms of each part in French solfege, (b) reading the note-names by letter in rhythm, (c) singing the note-names by letter in rhythm, (d) mirroring the lead teacher as she modelled the alternating patterns for the mallets while singing note-names in rhythm, and (e) playing the patterns on the percussion instruments. Gradually, the various parts were layered, one over the other, until all children were able to play a section in harmony. The section of the work thus learned and rehearsed was sufficiently short to allow all players to play their individual part in harmony with all the other parts within a 90-minute class. Throughout this process the children readily questioned the composers and teachers, seeking clarification when they were confused, calling for specific cues to assist memorisation, and asking to rehearse transitions and challenging passages.

The teaching learning process: The Children's perspective

From the analysis of the children's interview data this picture of the teaching/learning performance process is illuminated further. Whilst the children acknowledge the gradual transition from a notation and analysis focus, and the employment of verbal, visual, aural and kinaesthetic strategies by the teachers, their descriptions of their learning reveal that they built on these strategies in a range of ways. Within this community of practice the children drew on the expertise of others, their previous experiences, and their observations of the learning processes of others. In providing an analysis of the children's learning the following issues shall be addressed: Children's perceptions of their own learning strategies; Children's perceptions of teaching strategies; children's perceptions of the nature and extent of their learning; and children's perceptions of their role in this community of musical practice.

Children's perceptions of their own learning strategies;

A strategy many children described in their learning was that of observing and listening to other children in the ensemble:

I learned it by listening to other people for when to start and all that. I just learned my sticking by watching the people next to me if there is anybody, well everybody is older than me but I watched a 5^{th} or 6^{th} Grader to see if they got the sticking of their notes right [Jason – 4].

I listen for other people's parts, I think Corinne's part sometimes helps me know where I am on Leah's piece and the glockenspiels on Gabe's piece or Jason's piece helped because they are the melody, so it sometimes it helps me know when to stop and go back into the solo (Taylor – 6).

This reliance on listening to other parts as a component of the learning process was also commented on by graduate composer Jason. He observed: '...! think the students were getting their cues from the other instruments as they entered and learning the form of the piece...'.

Some children actively sought the assistance of others in learning and performing their parts:

...if I got lost I would look at Lauren and she would show me where to go (MJ - 5).

Just the sound of music and my friend Isabel and I we have this thing on one piece where we count, we count and if I get mixed up I look over at her and she tells me or she looks over at me, so it helps that way (Corrine – 5).

Well, the beginning I couldn't read it as well at first because I only knew the treble clef and it was in a different, so I didn't know how to read it so I couldn't really read the notes. So my friend who sits next to me, Isabel, on Leah's piece I asked her stuff – so she really helped [Kelsey – 4].

At times observation focused on the ways in which others were taught a particular technique or section. For example James (grade 4) described the difference between learning in the ensemble and his private instrumental tuition as follows:

There are more people and he's not always looking at me, and he is teaching other people and I am learning with them (James – 4).

Whilst children were able to identify specific strategies that they drew on, it was clear that these were not universal strategies, rather they were adjusted to suit the particular characteristics of the work under rehearsal.

In Gabe's I usually count the beats and in Jason's I usually go with the other percussions [James-4]

I listen and I don't depend on my memory much. I just listen and watch the conductor but if at a certain time when I have to use my memory I just use it (Jason – 4).

If it's any easy piece I usually use the ta te stuff and if it's a hard piece and...I have to count the beats (James -4).

In describing their learning strategies when not participating in the ensemble, children spoke of a rich range of memorisation strategies including: singing "in their heads", writing out their parts, "playing" the parts away from an instrument, and playing the parts on other instruments to those used in the ensemble.

Usually like you sing the notes and play and sing and humming the tune in your head [Jason - 4].

Sometimes I will sing the song or hum my part, get my pencils and do it on the table or something (Kelsey – 4).

Sometimes just write on paper at home and try to memorise it at home so and once I get a piano and I use my little cousin's toy piano sometimes (Jason – 4).

I would take my maracas because I have that in Jason's piece and I do my part, try to keep the other parts in my head. And then sometimes I will try to work it out on the piano which kind of helps me sometimes if I know one song on a different instrument, then it helps me out with the tune (Kelsey – 4).

When I got home I started like humming it and beating it out and things...Just humming what I played and things and trying to remember where I came in. Just things like that [Corinne – 5].

Before I went to sleep I kind of talked myself through it and I tried playing it on the piano.... Like I just did it with ta's through the pieces and I did the rests... I talked the notes and the rhythm... I did like whistle at home parts of it that were hard for me [Ben - 5].

I played them on my knees. I pretended my fingers were mallets and then I tried to remember where to hit...I was trying to keep the rhythm and try to remember what I had played before (MJ - 5).

Well I used the piano a little bit and well sometimes we bring drums home and I practice my drum (Isabel - 6).

I, last night I actually in my dreams, I was reviewing Gabe's piece. I mean I don't know why, I just was and that like a lot of times I just think about it when I have nothing to do and that sometimes helps me... (singing) the letter names (Taylor – 6).

Children's perceptions of teaching strategies:

The children's descriptions of the teaching strategies employed corresponded with those observed. It is interesting to note the strong emphasis on the kinaesthetic aspects of these strategies evident in the following students' recollections.

She, if you are getting the wrong sticking or the notes she comes next to you and then she grabs your wrists and then she usually plays the notes for you and then you repeat playing it until you get it (Jason - 4).

She comes behind us and helps, she grabs mallets with us and just shows us or gives us cues and things (Corinne- 5).

She like mirrored people so they would do the same thing as her and then we just got it whatever we were supposed to play...and sometimes she just helped me, guided me [Monica – 5].

The early emphasis on the learning process on the mapping of the overall structure from a notational analysis was evident in these children's descriptions of verbal and visual strategies:

She like talked with them through the piece just separately and helped them with the sticking [Ben - 5].

We went through all the parts separately and we talked it out and then we started playing it on our instrument and then (she) sometimes comes over and helps us, she will get on the instrument next to us and help us get back to where we were supposed to be going or what part we are at [Taylor – 6]

Before we like started learning the notes when we just began she would write the pattern up on the board, and so we would learn the pattern and we would say that over and over again from one person's part so that it stuck. So once we learned the note names we just put the pattern and it was easier to play on the instruments $\{Taylor - 6\}$

Children's perceptions of the nature and extent of their learning:

The children's perceptions of the learning outcomes that had arisen from their involvement in the performance ensemble experience were varied. Some children emphasised the role participation in the ensemble had played in the development of a sense of pulse and 'rhythm':

How to keep a steady rhythm, it helps in all my other instruments. This is where I mainly learn it from here at school (Jason – 4).

I've learned how to keep the tempo better and how to let the sound ring out and not let it make clunk on the instrument [Ben - 5].

...it helps me count the measures and just you know keep the beat and things (Corinne – 5).

A number of children commented on the contribution participation in the ensemble had made to their kinaesthetic performance skills both in the development of mallet skills and performance techniques on other instruments:

I learnt how to handle my hands, because all the instruments that I play include the wrist, the fingers – where they have to be on the sticks, how the fingers have to be, if they are like this as if you are cutting with a knife – it wouldn't bounce as good but if you held it like this [demonstrates mallet technique] it would bounce better [Jason – 4].

Well the rhythm in the violin and the notes, I can pay more attention to it now, because my fingers are sometimes off of the right placing on the strings so I don't get the right sound sometimes. Also from the jumping on my xylophone, it's helped me with my wrist, because my teacher keeps saying "Don't do a chicken arm" [Kelsey – 4].

I can play the xylophone songs on the piano and xylophone songs help me figure some of my piano songs out (James - 4).

Issues of notation were highlighted by some children with a number referring to a developed knowledge of music literacy issues:

She taught me about the ta te te ta ta and stuff like that and I had never learned that before. She taught me some notes that I didn't know how to play and she helped me with the piece too (James – 4).

It helped me learn the ta's and ta te's. I can say that to myself while I am doing the trumpet and it helped me keep the rhythm more if I am playing with my Dad, so I don't rush or I don't slow down (Ben - 5).

Well I think it helped me because I learned some notes and we had to learn the notes and you learned how to do the rhythm of things and we learnt what things were, like the signs of, like 4/4 I learned those notes and everything. I think it helped me a lot... (Taylor – 6).

For some children the development of ensemble skills was an important factor in the experience:

I think it's been a big change because you listen for more people in the group and playing songs by yourself you don't do that... I think I've learnt to listen to other parts and to work on the rhythm more. Pay attention, it's hard to say (Kelsey - 4).

It helped like your ear for music, like so you can listen to more parts... Well, if you just listen to your part like really hard you can't really get cued from the other instruments so that would get you used to listening to all the other ones – it's easier (Lauren – 6).

This focus on ensemble skills was also commented on by graduate composer Jason who observed '...they seemed to listen to each other more while playing – developed a better sense of "ensemble" from working on my piece'.

The experience of working with the composers was identified as a positive learning experience by a number of participants. For example, in commenting on what she had learned from the experience Katie said:

That it's not just hard for the people playing it but for the composer trying to express how they want it to sound (Katie -5).

This 'respect' for the 'other' was also echoed by one of the composers who commented:

...working with a group directly that is going to play your music is beneficial. Players and directors can voice opinions about difficulties, you can first hand change things or make suggestions about how something should be played, and both groups (composers and performers) gain a certain respect for each others talents that may not have been there or appreciated before (Leah).

For one child the experience had developed her confidence in seeking assistance in her own learning as she commented:

To ask the teacher for help when you need it and I learned like, I didn't really learn math but it helped me in that, figuring out how many times I play this through the piece and what measure and just things (Corinne – 5).

Many of the above points were re-visited in the group de-briefing conducted at the conclusion of the project. Additionally a number of children commented on the following aspects of their learning: a perceived improvement in general memory skills; a perception of listening to music "differently"; and greater leadership skills. This latter may be connected to the children's sense of their own role in the ensemble, an aspect evident in the following section.

Children's perceptions of their role in the community of musical practice.

It was clear from the children's comments that each had a clear understanding of their role in the ensemble and were able to identify the key aspects of the role and its contribution to ensemble.

I think the importance of the glockenspiel's part is the, I don't know the name but, the tambours I think that's what they call it – they listen to the glockenspiels so we have to keep them working and we are the star of the show, the glockenspiels, but the people can't hear us as well because the other instruments have more sound, we have to keep them in a steady rhythm. The bass keeps all the rhythms but our part is sort of like the main rhythm keeping for all the other parts (Jason – 4).

With the conga...a lot of people in front of me say it helps them because I am closer to them than everyone else and it has a clear rhythm to it and a lot of people say I am going too fast sometimes and I try and slow down so that it helped them. With the xylophones it's just pretty much everyone does what I do, I mean I am not one of a kind, the whole first row does what I do except in Gabe's piece (James – 4).

I think Maracas is important because it's directing, 'cause there are some, I forget what they are called, in front of me there's some xylophones and they work off of me. I play the bass' part and their part and so I sit near them and I think I help them [Kelsey -4].

Gabe's piece I feel important because I start out and I do the same thing and I have to keep the beat and so I start people off...Well Leah's piece I feel like the background because I play like a pattern and then I keep on doing that over and over and over and well I almost play the same thing as a lot of people so mostly the back row would play the same tune. I fade into the music (and)...Well Jason's piece I like the rhythm and I feel like kind of like the bass player because I keep it steady (Isobel – 6).

The teaching learning process: The Composers' perspective

In exploring the teaching and learning that had arisen for the graduate composers a number of issues were raised. Each commented on the challenges that writing for children had provided for them:

...I was given first hand a lesson in how a composer must have knowledge of the instruments they are writing for in terms of playing technique and difficulties, ranges, etc. Without this knowledge mistakes can be made in the writing and scoring that detract from the musical idea or make it impossible to play (Leah).

...I have learned what 4^{th} , 5^{th} , and 6^{th} graders are capable of and what is problematic and impossible for them (Jason-email). After the first week, I kind of re-evaluated what I had written and I decided that some things could be let go (Jason - Int).

...the most challenging aspect ...was having to harness my creativity in order to write a piece that was suited for the playing ability of the children. Usually, I write what I hear and do not always consider difficulty level...I had to consider difficulty level because I could not "shop" around for a more advanced group... [Leah].

This need to consider the difficulty element was made more immediate for Leah through the very "social" nature of the project. She commented:

...something that I'm learning with composition this year, you have to bear in mind who may play your pieces and you have to set them up to be successful, so the kids, I really wanted that to happen...when it didn't come off...I was upset because I didn't want them to think it was them... (one little boy)...he was a very good cue for me because...when we first started he was just so frustrated. He was one of those kids who just shows his emotions on his face so, and that's the kind of thing I am very sensitive to, hurting kids....I liked working with the group...as a composer you get immediate feedback from real humans.

Each composer commented on their teaching and learning intentions when writing for the children, identifying both musical and non-musical factors:

The intentions for learning were primarily involving social and multicultural music lessons, I wanted the piece to be able to help teachers forge dialogue with their students concerning the ability for men to live peaceably...I wanted them to be able to hear how each part layered upon one another and was dependent on one another to create the overall musical effect (Leah).

I intended all along for the children to love this piece – lots of non-pitched percussion, dynamic changes, and repetition will help (Jason).

I believe that students who have to make decision about what they are learning will learn more (by thinking critically, not just absorbing what they are told) and enjoy learning (Gabe).

And teaching and learning outcomes for themselves:

I learned more about proportion in musical form by taking into consideration the "pacing" of the music and by observing the problems the children were having with my piece (Jason).

Concluding remarks

The purpose of this study was to investigate the nature of the children's learning processes when engaged in the 'community of musical practice' that is a performance ensemble. In

adopting the notion of a community of practice as a frame for thinking about the children's learning processes we were interested in their descriptions and perceptions of the encounters between longer-term and more recent members as potential learning experiences for all participants, the multi-directional nature of the learning, and the process of 'brokering', by which practices from one community of practice were introduced and integrated into another.

The analysis of the data suggests that the children engaged in this community were alert to the possibilities of learning from their peers, the composers, and the teachers, and were active participants in constructing the learning practices of the community. For these children learning appears to have become a 'reciprocal relationship between persons and practices' [Lave & Wenger, 1991] in which they draw on a range of strategies in shaping their own learning processes.

What implications does this study hold for the practice of music education? We suggest that music performance ensembles that are viewed as collaborative communities of practice in which children feel empowered to contribute to the shaping of the learning practices provide significant learning opportunities for all participants. It is interesting to note that these children's relative inexperience in reading from notation required them to develop non-notation-based strategies that drew on the aural, kinaesthetic, verbal, and visual domains. It is perhaps this multiplicity of approaches that has lead to such a rich description of musical learning and understanding.

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Nordic SAMSPEL

The Piano Teachers in the Music- and Culture Schools, - are They Prepared?

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I am 10 years old. I want to start to play the piano because I want to learn how to play Beethovens: Für Elise – or

I am 10 years old. I want to start to play the piano because I want to learn how to play A Hard Days Night - or

I am 10 years old. I want to start to play the piano because I want to learn:how to play jazz - or

I am 10 years old. I want to start to play the piano because I want to learn it all!

Well, are the teachers qualified to satisfy all these dreams? Does the same teacher know how to play Für Elise? Does he know how to play A Hard Day's Night? Does he know how to play jazz? Does he know how to do it all?

This was really what I wanted to find out in my project about the piano teachers in the music schools.

I wanted to see if the music education institutions prepare the students for a life as teachers in the music-and culture schools. I wanted to see if the students really know what the pupils "out there" want to learn, - if they know what the society really expects from a student graduated from a music education institution in Norway. Are the students prepared for "real" life?

I regard these questions to be really important, because the answers can tell us if our educational system is up to date. The answers can also tell us if the music education institutions try to adjust and look to the market which they are supposed to serve and educate,- if they look across borders and are open for new impulses.

As far as I know, this kind of research attached to a single instrument has not been carried out earlier, and I believe the results from this project also can be of interest to other instruments.

I work as a teacher in piano pedagogy at the Norwegian Academy of Music. The Academy has about 460 students and offers music education at the highest level in Norway, undergraduate, postgraduate and doctoral studies. About 5-10 students finish a course in piano pedagogy on an undergraduate level every year. Many of these students find a job in the music- and culture schools when they graduate from the Academy.

Let me also say a few words about the music-and culture schools in Norway, because they are quite unique. In 1997 the Norwegian Government decided to establish music schools in all the municipalities in Norway, almost 400 schools. Later on the schools were renamed to music – and culture schools.

It was decided by law that all children and young people should have the possibility of taking music, art and dancing lessons in their hometown without having to go through an entrance exam to be accepted as a pupil. The goal of the Government is, that 30% of all children and young people shall attend the music schools. About 150.000 children are today connected with the schools in one way or the other and about 6000 teachers are attached to the schools. About 16000 pupils play the piano, and that is 11% of all pupils in the music – and culture schools.

To try to find answers to my questions, I sent a questionnaire (13 pages) to all the piano teachers in the about 400 music schools in 1997/98, - 846 teachers.

Figure 1 Piano teachers in the culture and music schools who have recieved and answered the questionnaire, - %.

	Total		Women	Men
Piano teachers	Number	%	%	%
Piano teachers <i>receiving</i> the questionnaire	846	100	63	37
Pianoteachers answering the questionnaire	474	56	66	34

A total of 56% of the teachers answered the questionnaire. Of these 66% were women and 34% men.

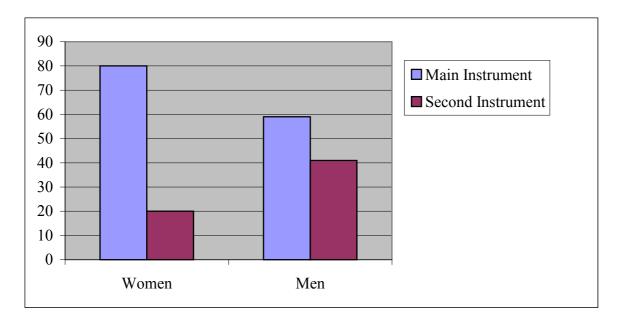
How can we explain almost twice as many women as men?

Teaching piano has long traditions in Norway as in many other countries. Piano was an important instrument in many homes in the 19th century, and knowing how to play the piano was actually part of the education, especially of young women. Many music institutes were established both in Norway and abroad, and most of the students in these institutions, about 80%, were women. Most of these women turned out to be housewives taking care of husband and children, and piano teaching was accepted as a possible occupation for women with a family, but also for women who failed in their marriage. Piano teaching was said to be a way for the women to fulfil their potentialities.

And what do we find today? We find that piano is still taught by women. Piano teaching is not a preferred occupation for male students even though we find more male pianists than female pianists making a career as professional performers. If we look at the total number of all instruments in the music schools, these instruments are being taught by about 45% women and 54% men, so this overwhelming number of women teachers on the piano, must have to do with the long piano tradition.

This next figure shows the distribution of piano as a first or second instrument among the piano teachers in the music schools.

Figure 2 Piano teachers with piano as their first or second instrument in their education, - %



Here we find that 80% of the women and only about 60% of the men teaching piano in the music schools, have piano as their first instrument. 40% of the men have piano as their second instrument.

Since the music- and culture schools are established in all municipalities in Norway, the schools will necessarily be of different sizes. In this connection it can be of interest to see where we find the different teachers, the men and the women.

Figure 3 Piano teachers arranged on size of school and sex, - %

	Women		Men		Total	
Size of school	Number	%	Number	%	Number	%
1-99 pupils		14		23		17
100-199 pupils		23		30		25
200-299 pupils		13		13		13
300-599 pupils		22		20		22
600-999 pupils		7		8		8
1000-1999 pupils		6		1		4
2000 pupils or more		15		5		11
Total	289	100	149	10	438	10
				0		0

We see that about half of the women and 2/3 of the men, teach in schools with less than 300 pupils. About 20% of the women- and only 6% of the men teach in music schools with 1000 or more pupils.

Is it possible to explain this? I will try.

In most conservatories in Norway and also abroad, I believe, piano is a subject in the curriculum for most of the music students. That means that the students have to know some piano to graduate from the music conservatories. The music- and culture schools often prefer employees in as large positions as possible. Because of this, many instrumentalists are offered jobs where they are asked to teach piano, even if piano is their second instrument. Some teachers may actually have more students on the piano than on their first instrument! Earlier we saw that 40% of the male teachers and only 20% of the female teachers have piano as their second instrument. The smaller schools will

necessarily need teachers who can teach several subjects. When we also know that totally 55% men and only 45% women make the regular staff in the music schools, including all the women who only teach piano, it is not surprising that the smaller music schools have more male teachers.

Let us have a closer look at the age of the teachers with piano as their first or second instrument.

Figure 4 Piano teachers with piano as their first or second instrument, arranged as to year of birth, - %

	Total	Piano as first instrument	Piano as second instrument
Year of birth	Number	%	%
1927-1959	301	76	24
1960-1969	114	68	32
1970-1979	40	58	42
Total	455	73	27

First of all we can observe that 27% of all the teachers have piano as their second instrument. What is really worth noticing is that more than 40% of the piano teachers born in 1970-79 have piano as their second instrument. In Norway very few teachers are pedagogically qualified to teach on their second instrument. This clearly shows that many music schools want to employ teachers who can teach different instruments, even if they are not pedagogically qualified to teach the instrument.

So far we know where the teachers work and if the piano is their first or second instrument.

To be formally qualified to teach piano in a music school in Norway, you need a special teaching qualification certificate to teach on your instrument. You have to have finished one year of full time studies in general pedagogy and pedagogy on your instrument to be qualified as a teacher. This next figure shows how many of the piano teachers in the music schools who are formally qualified to teach piano.

Figure 5 Piano teachers with or without teaching qualifications, - %

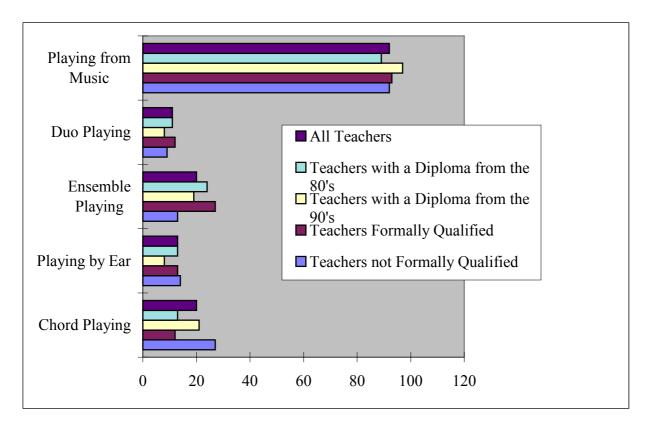
	Piano as		Piano as		Total	
	first		second			
	instrument		instrument			
Teaching qualifications	Number	%	Number	%	Number	%
on the piano						
Qualified		76		20		62
Not qualified		24		80		38
Total	323	100	108	100	431	10
						0

We notice that more than 2/3 of the teachers who have piano as their first instrument are formally qualified to teach the piano, but only 1/5 of the teachers with piano as their second instrument are qualified to teach this instrument. The teachers who are not formally qualified to teach piano say that they build their teaching on different experiences through their own piano lessons.

In the introduction to this session I was talking about the piano pupils' dreams, why they want to start taking piano lessons. Do the piano teachers fulfill their dreams?

To find out about this, I first wanted the teachers in the music schools to describe their own piano lessons when they grew up. I looked at the experiences of all teachers, teachers with diplomas from the 80's and 90's, teachers who are formally qualified to teach piano and teachers who are not formally qualified to teach.

Figure 6 Piano teachers who had different playing skills $\underline{\text{much}}$ emphasized by the their own piano teacher, - %

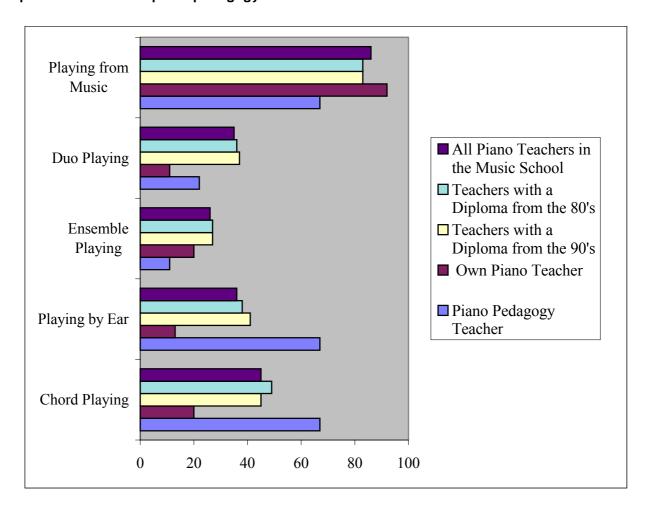


This overview shows that all the groups, not surprisingly, had Playing from the Music, much emphasized in their own piano lessons. The rest of the playing skills were much less emphasized, also in the lessons given to teachers educated in the 90's. We can also notice that chord playing was more emphasized in the teaching of teachers who are not qualified for teaching in the music schools than with the other groups.

It is not surprising then, that only 50% of the piano teachers in the music schools say that the teaching methods of their piano teachers were good models for their own teaching in the music schools.

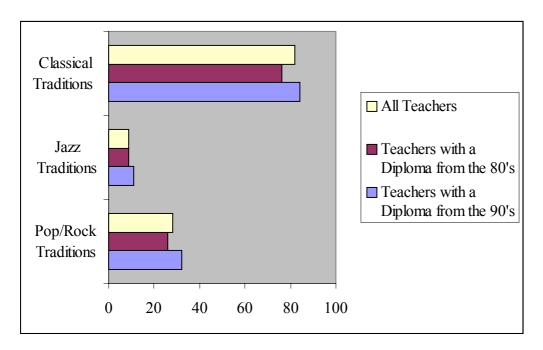
Let us now see how the piano teachers in the music schools emphasize different playing skills in their teaching, and let us also compare this to what they experienced from their own piano teacher and teacher in piano pedagogy.

Figure 7 Percentage of teachers who have different playing skills $\underline{\text{much}}$ emphasized in their own teaching and had the same playing skills $\underline{\text{much}}$ emphasized from their own piano teacher and piano pedagogy teacher- %



We find that all the piano teachers in the music schools emphasize duo playing, playing by ear and chord playing in their teaching of piano students much more than their own piano teachers. We also see that as many as 2/3 of the piano pedagogy teachers say that they emphasize much playing from music, playing by ear and chord playing in a methodic way. In this project almost all the teachers also express that they try to consider each pupil's interests when they choose different playing skills. The teachers find this interaction between teachers and pupils to be very important to maintain the student's interests. Let us also see how the teachers emphasize different music traditions in their piano teaching.

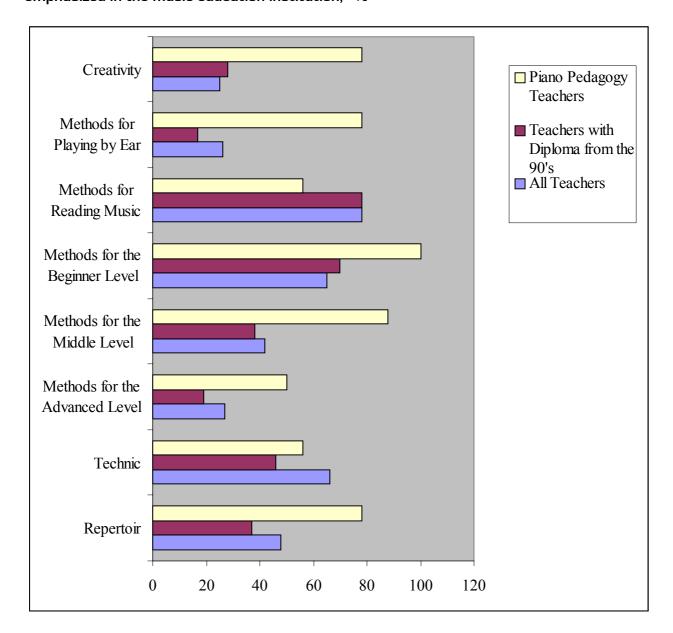
Figure 8 Teachers who have different music traditions much emphasized in their teaching - %



Not surprisingly almost all the teachers have classical music traditions much emphasized, and jazz traditions are especially little emphasized,- pop/rock traditions a bit more. It is worth while noticing that both jazz traditions and poprock traditions are not more emphasized by the younger generation teachers than the older generation. The classical tradition seems to be the foundation for almost all the piano teaching in the music schools to day, also among the younger teachers.

In this connection it might be of interest to see how the music education institutions emphasize different central piano pedagogy topics that might be of importance to the development of piano teaching. The next figure shows how all teachers in the music schools, teachers in the music schools with a diploma from the 90's and piano pedagogy teachers describe how the different topics were emphasized in the music education institution.

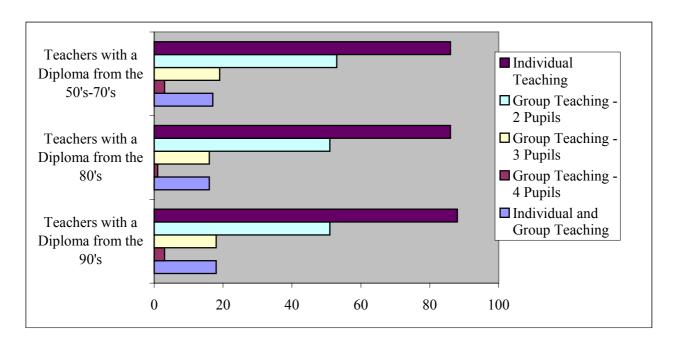
Figure 9 Piano teachers in the music schools and the piano pedagogy teachers in the educational institutions who say that different piano pedagogy topics were $\underline{\text{much}}$ emphasized in the music education institution, - %



What is really interesting here, is to notice how differently the piano pedagogy teachers and the teachers in the music schools perceive the way the different topics were emphasized in the institution. The piano pedagogy teachers generally express that they have emphasized most topics far more than the students have perceived. This difference is easily seen in topics like creativity, methods for playing by ear, methods for the different teaching levels and repertoir. How can we explain this? Many of the piano pedagogy teachers have a traditional piano teacher education themselves, where the more creative areas were of less importance during their training. This is also the case for many piano pedagogy students. Because of this the new, more creative topics in the area need much more time to be incorporated than topics more known from the students' own piano lessons. It is easier for both the teacher and the student to concentrate on the more traditional topics. This means that both teachers and students have to put some extra effort into the new areas to be able to give all pupils in the music schools what they want. How do the teachers in the music schools organize the piano lessons?

Piano is traditionally taught in individual lessons, but more and more music schools organize most of their instrumental teaching in groups. Many piano teachers have expressed problems teaching piano in groups because of the instrument's character and the long individual teaching traditions attached to the instrument. This is easily seen in the next figure.

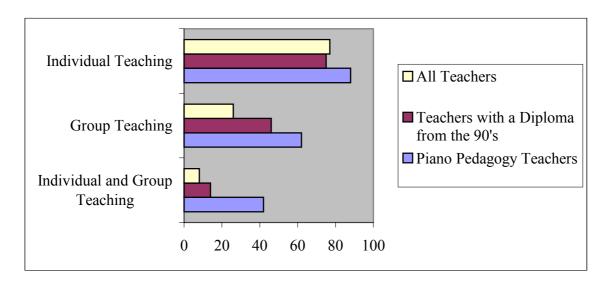
Figure 10 Teachers who do individual teaching and group teaching in the music schools, - %



The figure shows that teachers with diplomas from the 80's and 90's teach in exactly the same way as their older colleagues. Almost all the teachers do individual teaching, and half of the teachers do group teaching with groups of two pupils. Less than 20% teach groups with 3 or more pupils and far less than I would have expected, teach a combination of individual and group teaching. I would also have expected that students with diplomas form the 80's and 90's did more group teaching than teachers with diplomas from the 50's-70's.

Let us also compare how the piano pedagogy teachers and the students express how different organizing methods were emphasized in the music education institution. In this figure methods for groups with 2-4 pupils are named group teaching.

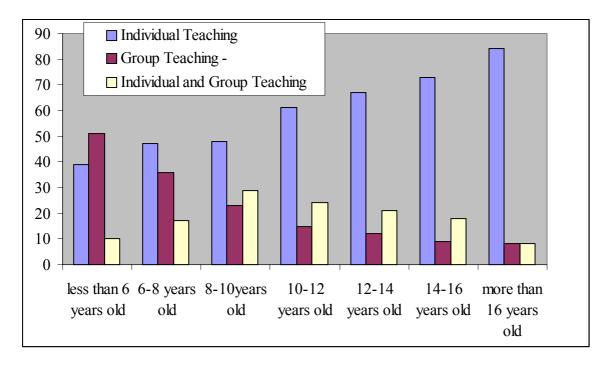
Figure 11 The piano teachers in the music schools and the piano pedagogy teachers who say that different organizing methods were $\underline{\text{much}}$ emphasized in the music education institution, - %



Also in this figure we see that piano pedagogy teachers believe that both group teaching and the combination individual- and group teaching were more emphasized in the music education institution than the music school teachers percieved when they were students. Again we may witness the fact that new approaches to teaching often need much more attention than expected, to become a natural part of the students own teaching approach.

I also wanted to see how the teachers would prefer to organize the teaching for different age groups, if they got the opportunity to choose the way to organize.

Figur 12 Teachers who prefer to do individual teaching or group teaching for different age groups in the music schools, - %



The figure shows age groups from less than 6 till more than 16 years of age.

We can easily see how individual teaching is prefered from an early age, and even more as the pupils get older. It is worth while noticing that almost 40% of the teachers prefer individual teaching for pupils less than 6 years old. Group organizing is prefered by about 50% of the teachers for this age group, but seems much less prefered as the pupils get older. Individual and group teaching seem to be a prefered teaching organization form for about 30% of the teachers for the age group 8-10 years old.

I can also inform that there is no change in this attitude for teachers educated in the 80's and 90's.

This shows that group teaching has little acceptance in the teaching of piano, and many of the teachers express that they lack methods for this kind of teaching.

On this background, it is tempting to say that little has been done to improve or develop piano teaching in new directions. We can ask if the music education institutions have failed to take into consideration new ideas about teaching, new ideas about music traditions, new ideas about organising the piano lessons?

To find out about this, I asked the teachers in the music schools to express if they had practical use of what they had learned about piano teaching in the music education institution.

Figure 11 The piano teachers use of the piano pedagogy lessons in their own teaching in the music schools, - %

	Teacher groups		
Use of the teaching in		Teachers with	Teachers with
piano pedagogy		Diplomas from the	Diplomas from the
	All teachers	80's	90's
Number	241	87	54
little, some, much-%	17,29,54	15,31,54	17,18,65

The figure shows that only about half of the teachers (54%) had much use of their piano pedagogy lessons in their own teaching. However, about 2/3 of the teachers educated in the 90's had much use of their lessons. This is a good sign, indicating that the education may be taking steps in a right direction as to being relevant for the teachers in the music schools. But, of course, it is always difficult to adjust a teaching field with long traditions to a society in a violent process of change.

And what about the large group of teachers with piano as a second instrument and no teaching qualifications on the piano?

Have the music education institutions been unwilling to face the reality and try to give these students teaching qualifications on the piano, or do these students actually play the piano well enough to be offered pedagogigcal courses on teaching piano? Do they play well enough to teach piano in the music schools?

The results of the project also show that the more creative topics attached to teaching piano seem to be less emphasized than wanted in our educational system. This is quite obvious when we look at the answers to my question on the need of post graduate courses or refresher courses in piano pedagogy.

About 90% of the teachers in the music schools want to attend all kinds of courses, also teachers with diplomas from the 90's. Some of the teachers even want to attend all suggested courses on the list.

	All Teachers (403)
Courses	%
Creativity	56
Chordplaying	43
Group Teaching Methods	40
Playing by Ear	39
Midddle and Advanced Level	36
Methods	
Beginner Methods	33
Piano Technic	33
Repertoir	43
Jazz	34
Pop/rock	29
Other Topics 1)	7

Other topics: Moderen Music, practising methods, improvisation, gospel, pedagogy, duo playing, keyboard methods, computer technologyny, chamber music, relaxation etc.

The figure shows that the piano teachers are extremely interested in their work. They express how important it is to organize an education which gives the students the best foundations to do a good job in the music schools. They stress that the music education institutions have to be in near contact with the music schools to ensure that the schools get the best teachers. Some large music schools will need the specialist, the pianist who is an expert on his instrument. Other music schools will need the piano teacher who has a broad approach to his instrument and can teach different instruments in the music schools. The music education institutions need to educate them all. To do this we need to be in close contact with the society. I believe we will benefit from cooperating with the primary schools and we will need to be in continuos search for new impulses from our surroundings. We need to be creative and to see the piano being used in many settings, both as a solo instrument and as a group instrument. We have to keep our eyes open for changes and new impulses, but at the same time take care of our traditions. - And this is our challenge, - how do we proceed?



Connecting Cultures, Classrooms, and Communities Through World Musics: A model for crossing curricular borders

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Introduction:

Beginning with the 1997-1998 school year, a partnership was formed by the general music teacher at Media (Pennsylvania) Elementary School and the world musics specialist at West Chester University of Pennsylvania for the purpose of developing creative instructional units that would meet both specific school district goals fully integrating world musics into the curriculum and joining music with other disciplines within the school. Connecting the schools (elementary and university) with music practitioners from the targeted cultures was another purpose for the creation of this partnership. This session will present an overview of this ongoing partnership project and offer guidelines for creating similar programs to link classrooms, cultures and communities through world musics instruction and performance.

The primary objectives of this partnership were to (1) develop instructional units focusing on cultural diversity and cross curricular instruction; (2) develop instructions units focusing upon creative activities (improvisation, arranging, composing); (3) meet specific curricular expectations in the areas of Pennsylvania history, Native American culture, African-derived cultures and Asian-Pacific cultures; (4) explore projects to include members of the community (particularly those from target cultural groups) as resources for materials and information and as performers; (5) co-sponsor special events such as workshops and performances.

Over the course of this partnership's activities, students have learned musics and cultural contextual materials (history, stories, food, clothing, etc. through a series of cultural immersion projects focusing upon a specific culture. All grade levels in the school were included in various parts of these learning experiences and other academic classrooms joined the project allowing students to more fully experience each culture. Students performed, arranged, improvised and moved to music from each culture under the guidance of a series of culture-bearers brought to the schools through a series of grants as well as visited with community members from these cultural groups.

Key to the success of this partnership have been supportive administrators at all school levels, creative teachers in the classrooms, students eager to learn in new ways, parents and community members willing to take part in classroom activities, and faculty development funding organizations and local foundations willing to invest in an innovative educational program.

Two of the partnership's projects will be briefly described during the course of this presentation: a Native American culture project and workshops focusing upon African choral musics.

"Quiltmaker's Song"

The Native American project was based upon "Quiltmaker's Song" created by Dakota-Maricopa flute player, composer, singer and dancer Robert Tree Cody. This song

(on his *White Buffalo* album Canyon Record CR 555) was written in memory of Cody's aunt who was a well-known maker of Star quilts and is described by Cody as "a song such as might be sung when making a quilt". On the recording used in class, the song is presented as a "theme and variations" with an opening simple rendition of the melody presented vocally by Cody's wife Marlene followed by settings for Native American flute and synthesized orchestra and ultimately combining Marlene's vocal performance with the flute and synthesizer.

A three-tier approach was used to teach the musical component of this project. Listening lessons allowed students to discover form, tonality, cultural style traits, instrument timbre. Performance-based instructions ranged from singing the melody to performing simple drum and rattle accompaniment modeled upon the recording to performing the melody on recorders and Native American flutes. Creativity-based instruction included performing improvisations on the melody using Native American ornamentations and improvisation style as well as composing sets of themes and variations.

In cross-curricular activities, students in the classroom studied the Amish, Mennonite and Quaker culture in Pennsylvania, the Lakota in North and South Dakota and the connection between these cultures established through quiltmaking. (Quaker and Mennonite missionaries carried the craft to Lakota reservations during the late nineteenth century. Quiltmaking became a popular craft among Lakota women and gradually became part of ceremonial as well as social life.) Class trips were made to nearby Lancaster County to observe Pennsylvania cultures first hand and view samples of quilts displayed in museums and stores. Parents from the community were invited to visit classes to display family quilts and demonstrate quilting techniques. Quilt patterns from Amish, Quaker, Mennonite and Native American traditions were studied as an art project. Stories about quilts and quiltmaking were read as a literature component of the project. In the music classroom, students made quilt squares based upon models provided by community members, made by the music instructors and seen in books on these cultures

To pull all components together, students were given a Native American traditional story ("The Legend of Starwoman" researched by J. Bryan Burton) to develop into a musical play for the spring concert. Students wrote a script based on the story and selected appropriate songs and dances from previously learned Native American materials to incorporate into the story.

University students paralleled the learning experiences as part of a music education methods course. Students examined the lesson plans and activities created by the university and public school teacher, compared them to the instructional plans used for the university class, and offered recommendations for revision of instructions and activities. University students were assigned to observe music classes at the partner public school and assist in instruction and monitoring class activities throughout the duration of the project. Videotapes of the public school classes were shown, discussed, and assessed during the methods course.

Finally, all music education methods class students and music student teachers attended a performance of the play by the public school students and met with the music and classroom teachers involved in the project for an extended question and answer session concerning the challenges and opportunities of intercurricular instruction projects.

Vocal Sounds of Africa:

This partnership has also proven successful in applying the same principles of university-public school-community cooperation in a secondary school performance ensemble. In the spring of 1999, Mary Goetze (University of Indiana) and Sheasby Matiure (University of Zimbabwe) presented workshops at West Chester University, Penncrest High School (RTM Schools) and the Pennsylvania Music Educators Association State Conference.

On the first day of the workshop series, Matiure presented sessions at West Chester University for various music education classes. Topics explored included Zimbabwean drumming, children's songs, southern African choral traditions, teaching-learning processes in southern Africa, and demonstrations of virtuoso mbria performance. WCU students learned to perform a number of choral works as well as songs and singing games appropriate for classroom instruction. A large percentage of the students in these classes were selected attend and participate in workshop demonstrations at the Pennsylvania Music Educators Association (PMEA) conference.

Matiure and Goezte spent the second day of the workshop series at Penncrest High School (Rosetree-Media Schools) working with student groups from the school, a choral group from another school district (Chester-Upland Schools, a district with a majority population of African-Americans), interested community musicians, invited music faculty from neighboring schools, and forty-two student teachers from West Chester University. In preparation for the next day's workshop at the PMEA conference, the Penncrest Concert Choir was taught three choral works from southern Africa using the aural transmission process from that musical tradition: "Lichcho Lako" (Swazi), "Nodolly" (Ndebele), and "John Fotini" (Zimbawean gospel song). Lyrics, music, vocal techniques, movement, and cultural background were woven together in a seamless presentation by Matiure. Participants soon realized that the lines, spaces, and "little dots" of western notation were not necessary to effectively learn how to perform these powerful and exciting works. Through use of the aural transmission process, performers were able to master all aspects of each selection simultaneously rather than follow the more familiar pattern of "grinding out the notes" measure or two at a time and adding stylistic techniques and movements only after a rather sterile, technical mastery of pitches and rhythm.

Following these presentations, music educators and WCU student teachers took part in a question-answer session with Goetze and Matiure and viewed videotaped performances by township choirs and other African choral groups.

The final day of this workshop series took place at the annual state in-service conference of the Pennsylvania Music Educators Association in nearby Valley Forge. Early in the day, the WCU multicultural music specialist (J Bryan Burton) presented a workshop demonstrating techniques for integrating the study of world musics into the public school music curriculum at all levels and in all types of music instruction. Matiure briefly joined in the workshop activities. At midday, the Penncrest Concert Choir served as the demonstration group for a workshop on world choral techniques by Goetze and Matiure for approximately two hundred music educators and performed the works learned the previous day. To underscore the effectiveness of the learning process advocated in the workshop, Matiure had the members of the chorus go into the audience, sit with audience members and teach them the lyrics, musical lines, and movement activities to one of the African choral works. This workshop concluded with a performance of the work by the entire assemblage.

Completing the PMEA phase of this project was a workshop presented by the creators/organizers of the WCU/RTM partnership, Maria Pondish Kreiter and J Bryan Burton. The process of establishing and maintaining a university-public school-community curricular process was presented, analyzed, and assessed.

Conclusions:

The University-Public School-Community partnership described in this presentation provides a successful model of a creative music curriculum that combines the strengths of a university music education program, a public school elementary music program, and musicians and resources from within a school community and special artists from beyond the community. World musics have been fully integrated into the music curriculum, music has joined with other disciplines to bring world culture into all classrooms and with community members to bring world cultures into a meaningful community setting.

Students, educators, and parents were joined together in a teaching-learning project that has had an impact far beyond the music classroom.

This partnership continues to impact the musical lives of students and faculties at the participating schools through ongoing curriculum projects, sponsorship of ethnic music specialist (from three continents—so far) and publication and presentation of materials created as part of the partnership process.

In October 1999, workshops on secondary level Orff-Schulwerk were presented by Carol Richards (University of Newcastle, Australia); in March 2000, workshops on Australian children's music showcasing the cultural diversity of Australian music were presented by Kathryn Marsh (Sydney Conservatorium of Music, Australia); workshops on this partnership process have been presented at state, national and international music education conferences; this partnership was featured by the Music Educators National Conference in *Music Makes the Difference: Programs and Partnerships.* Planned activities for the 2001-2002 academic year include experiences with Maori and Samoan music and a demonstration of partnership techniques in the Detroit (Michigan) Public Schools.

Can world musics serve as a bridge between university and public school classroom and between the school and the community? The model offered above demonstrates how a simple song and the simple idea of cooperation among a classroom teacher, a university professor, student teachers and members of a community and how three days of musicking with an African master musician have had far-reaching effects on teaching and attitudes toward music in not only the original school, but, hopefully, upon schools and teachers in many new communities.

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An Investigation into Children's Singing across borders and musical cultures

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Background

Singing ability is inherent in children from all cultures. Children are born with the potential to develop the use of their voice both in speaking and singing. Music and language development goes hand in hand during early childhood. From a large body of music and language developmental research, it is evident that during the first year of development, there is a high degree of integration between musical and linguistic abilities, and not until later stages when children learn about the distinction between music and language in their culture do the abilities in the two domains become more diversified (Chen-Hafteck, 1997). Cross-cultural research data on the relationship between music and language abilities in children suggest that the parallel development of both musical and linguistic abilities can be most beneficial to children and should be encouraged so that they can acquire musical abilities as naturally and easily as they acquire linguistic abilities (Chen-Hafteck, 1998a). In other words, if children can speak, they should be able to sing too!

Moreover, learning to sing songs is a significant aspect in education and socialisation of children. Through the learning of songs, children can acquire musical knowledge such as pitch, rhythm, musical form, as well as musical skills while manipulating their singing voice. Besides music, children can also improve their linguistic knowledge and skills through learning the texts in songs, and learn about their culture if the songs are traditional songs transmitting cultural values and custom of life.

However, though the inherent singing ability in young children and the significance of songlearning in society are not cultural-specific, yet the development of singing ability and the exhibition of singing behaviour in children are. This is because of the differences in emphases on music and singing among different cultures.

Although all children have the potential to develop their singing ability, not all the cultures encourage such development early in life. For instance, due to the need in many language-oriented societies for children to acquire linguistic skills as soon as possible for communication purposes, speaking is reinforced much more than singing and so musical abilities have gradually lagged behind though young children possess similar potential to develop both musical and linguistic skills. Although song-singing is important in child development, in many modern societies, priority has been given to encourage the development of other skills, such as mathematics and languages.

Therefore, as music educators, it is important for us to look at the factors that contribute to cultural differences in musical development so that we can learn our lessons from each other's cultures. Moreover, we need to reinstate the significance of singing in children in those modernized societies where children's singing is undermined.

The present investigation

The purpose of this paper is to provide an in-depth understanding of cultural diversity in children's singing through investigating into the various issues that contribute to such cultural differences. The 'how' and 'why' approaches are adopted. A lot of cross-cultural research literature on children's singing in the past focuses on the 'what' question, that is, 'what are the differences in singing behaviour between children from various cultures?' (Vaughan, 1981; Moore & Kemp, 1991; Sims, Moore & Kuhn, 1982; Moore, Fyk, Frega & Brotons, 1995/96; Moore, Brotons, Fyk & Castillo, 1997; Rutskowski & Chen-Hafteck, 2000) There is often a lack of thorough examination into the nature and contexts of such differences.

Majority of the discussion below is based mainly on my past research and experience on Western European, Chinese and African children from U.K., U.S.A., Hong Kong and South Africa respectively, though some references are also made to children from other cultures as reported by other researchers.

The rationale is that with a better understanding of cultural diversity, we can learn from each other and find ways of interacting and working together between borders, cultures, musical genres and styles to teach music to children from the world. In this way, the music learning of children from multi-cultural backgrounds and the co-operation of music educators around the world can be enhanced. Therefore, to understand such cross-cultural issues is an important step towards achieving *Samspel*, working together for our musical future.

Factors contributing to cultural differences in children's singing

a) Meanings of songs and singing

The meanings of songs and singing may vary from one culture to another. Such differences can in turn affect children's singing behaviour. A good example to illustrate this is the Chinese (Cantonese) words of 'song' and 'poem'. In Cantonese, one of the Chinese dialects spoken in the southern part of China, there are two characters which make up the Chinese word of 'poem'. One of them is exactly the character for 'song' (See Figure 1). This shows that in Cantonese culture, the musical quality of the language or words in poem is recognised and poems are a kind of songs. Thus, songs and poems seem to belong to the same genre for the Cantonese people, which means that singing and chanting are not considered as distinctly different matters. Indeed, when asking the Cantonese people to improvise a song, they tend to improvise a 'chant' in the Western sense. Such 'songs' are usually based on the natural pitch and rhythm of the words rather than a melody as such. On the contrary, when we look at Western culture, songs and poems are different, and singing songs and reciting poems are considered as different activities. Thus, when Cantonese children learn to sing a song and recite a poem, they tend to perform them in a similar manner, whereas Western children may not do so. This may imply that for the Cantonese children, music and language are less distinct.

Figure 1. Examples of the Chinese words

詩歌 = Poems

歌 = Songs

Besides the Chinese, the meaning of songs for the Africans is also different from that of the West. In African culture, songs mean much more than songs in the Western sense, which implies a piece of music with fixed melodies and words to be sung by human voice. The traditional African songs do not have fixed melodies and one can always improvise and make variations to the melodies. Thus, very often, we can find that a traditional African song will not be sung in exactly the same way by two people, or by the same person at different times. Moreover, music and dance are integrated in African songs, and one cannot sing an African song authentically without the accompanying movement and dance.

In addition, the finding of Walker (1986) that the native Indians of the Northern Pacific coastal region regard singing as a private and personal activity shows that singing has yet another meaning to this culture.

As we can see, the meanings of songs and singing are not universal. Obviously, this can exert effects on children's singing behaviour. When asking a Chinese child to sing, he/ she sings with the musical quality of the language, like reciting a poem. When asking an African child to sing, he/ she sings with creativity in the music and combines the singing with natural body movement. Therefore, it is important to take into consideration the meanings of songs and singing for children from different cultures.

b) Characteristics of traditional children's songs

Every culture has its own traditional children's songs with its own characteristics. Besides the differences in styles, pitch and rhythmic structures as found in world musics, differences in some characteristics special for children's songs are present due to the functions that children's songs serve and the role played by children in various societies. For instance, some of them have simple melody and rhythm so as to help young children to learn them easily (e.g. majority of the English nursery rhymes). Others have strong rhythmic character because children are supposed to move and dance with the songs (e.g. most of the South African children's songs). There are also some which have complicated and long texts because they are not supposed to be sung by children themselves, but to be sung by adults for children to follow (e.g. most of the Cantonese children's songs). Figure 2 shows an example of each of these kinds of children's songs.

Figure 2. Examples of Children's songs

SONG A: An English children's song London bridge is falling down



SONG B: A South African children's song Mme Sisinyane (Mother Sisinyane)





 $Translation: Touch the bug, the fug fly, fly to \ where, fly to \ ly-chee fields,$



Tuchese ore rine mountains to load load on where load on commone time

The effects of differences in song-characteristics on the song-learning process between the South African and American children has been suggested by Chen-Hafteck and Masuelele (August, 2002). They found that the South African children learn rhythm before words, contrary to the American children who learn words before rhythm. Such differences are due to the very rhythmic character present in the African songs, and therefore, the rhythm draws more attention than words from the African children when they learn songs.

In fact, when talking about the characteristics of children's songs, the influence of language should not be undermined. Garfias (1990) argues that the stress, pitch pattern and contour in speech plays an important role in defining the underlying accent, pitch pattern and contour in the music of the culture. Blackings (1967) pointed out that Venda children receive both linguistic and musical training when they learn songs. In these songs, the metres are often determined by the spoken rhythm of the first word-pattern in their text and their melodies are closely related to the tones of ordinary speech. Fujita (1990) observed that Japanese children sing with the style of what she called 'intermediate performance between talking and singing' when singing traditional Japanese songs, and this possessed a strong character of Japanese language. Therefore, the language factor also contributes to the differences in song-characteristics of different cultures. As the songs possess different characteristics, they can also initiate differences in children's singing behaviour.

c) Singing instruction at school

Voice is the natural musical instrument for every child. The most immediate way of making music for young children is singing. In many countries around the world, singing is an important part of music education at school, especially in early childhood.

The effects of music instruction across cultures on singing performances have been demonstrated by a few researchers. Sims, Moore and Kuhn (1982) found that English children scored higher than the American children in a pitch-matching test because the former received much more music instruction than the latter. Moore, Brotons, Fyk & Castillo (1997) have similar findings in their cross-cultural singing test. Furthermore, Moore, Fyk, Frega & Brotons (1995/96) also showed that the cultural differences in interval-matching skills were due to the amount of instruction. The American boys scored higher than the Polish boys because the former group had a music teacher who promoted their confidence in singing whereas the latter group had no music instruction at school. The Spanish girls and American boys and girls who had special music lessons achieved the highest scores. All these findings further persuade the Music Educators of the significance of music instruction at school.

With the variety of cultures in the world, one would expect that the repertoire of songs and the approaches of singing instruction should vary from country to country. However, this is not really the case.

Globalization has become a common phenomenon all over the world and it has a strong influence on Music Education. Besides in the English-speaking countries like U.K. and U.S.A., it was reported that young children in many other countries such as Hong Kong, Japan, Korea, South Africa, also sing English traditional children's songs, though new texts written in local languages were put in. Furthermore, in many Asian and African countries, not only does globalization occur in the repertoire of songs where children learn European children's songs instead of the traditional children's songs from their cultures (Fujita, 1990; Chen-Hafteck, 1998b; 1998c; 1999a; Okumu, July, 2001), but it also influences the approaches to singing instruction. Kodaly and Orff methods are commonly found in Hong

Kong, Taiwan and South Africa. Children have to learn music theory and reading staff notation which originate from the European music tradition. Children are exposed to these Western methods exclusively and traditional music is rarely taught.

In recent years, there is an increasing awareness of the over-dominance of Western European influence in music education and the weakening of the influence of local traditional culture. The urge to promote cultural diversity happens particularly in relation to the political situation of some countries such as Hong Kong and South Africa. Hong Kong has just been transferred from a British colony to a Chinese special administrative region in 1997 and so there is a sudden awareness of the lack of effort in transmitting the Chinese cultural heritage to the new generation. The change of government in South Africa since 1994 where democracy and equality among all races are emphasized also visualizes a promotion of various local cultures. As a result, multi-cultural music education has become an important aspect for music educators. Yet such changes are still underway, and it will take some time before we can see some effects of these recent initiatives.

d) Singing experiences in the social environment

Music educators tend to emphasize the formal music learning, that is, the teaching and learning of music at school. The informal music learning that occurs in the environment of children is often ignored. As a result, there is often an inadequate link between the music that children experience in their everyday life and 'school music', and thus, contributing to children rejecting music at upper elementary and high school levels. Littleton (1997) and Campbell (1998) found that children know a lot more about music and are capable of a lot more musical skills than what their teachers can imagine. It is clear that even before going to school, children have already learnt a lot of musical knowledge and skills in their environment since they were in their mothers' womb (Woodward, Guidozzi, Hofmeyr, De Jong, Anthony & Woods, 1992).

It is evident that informal music learning has a strong influence on children's musical skills and ability. A good contrast in formal and informal music learning can be found in U.K. and South Africa. The formal music education at school in U.K. is very well developed in terms of the design of curriculum and methods of instructions in comparison to that in South Africa. The National Curriculum in U.K., which has been practised for years at British schools, places great emphasis on developing creativity in music and the musical skills of performing, composing and appraising. However, the music lessons in majority of the South African schools are still following a very traditional way of music instruction, which is mainly the learning of songs by imitation. If formal music education has a strong influence on the acquisition of musical skills and ability, the British children should have a higher achievement in music than the South African children. But in fact, most South African children are more spontaneous and skillful than most British children in singing and dancing, improvising songs and movements. This tells us that looking only at formal music learning is not adequate. A lot of musical learning, especially among the African children, takes place outside school setting. As we all know, music, singing, and dancing are part of the African social life. Moreover, many African mothers always sing to their children. All these extensive exposure to music and music-making activities in their environment form an important part of the musical experience of the African children, through which they acquire most of their musical skills and ability.

Research findings have supported the strong influence of informal music learning. Buckton [1988] found that children in New Zealand with origins from Maori and the Pacific Islands could sing songs more accurately that those children with European origin. He argued that environmental influence is the cause. Music is an integral part of the culture of these children from Maori and Pacific Islands origins, as children sing a lot in church and at home

with parents; whereas European children lack such singing experiences from home. Chen-Hafteck and Masuelele (August, 2002) also reported that South African young children are more advanced in song-learning development than American children, which is because the former have a lot more singing experience outside school than the latter.

In fact, in those countries where globalization effect is strong, it is through the informal music learning experience rather than the formal school setting that children learn their traditional cultural songs. Therefore, besides formal music education, we need to take into account the informal music learning experience as well, which can play a significant role in children's music learning.

e) Influence of language characteristics

Different cultures have different languages with different characteristics. Most Asian and African languages are tonal languages, which are quite different from English which is a non-tonal language. In tonal languages, pitch serves a semantic function in the form of linguistic tones by determining the meaning of the words, which is unlike intonation in non-tonal languages. Thus, the pitch inflections of these two kinds of languages are very different. As songs consist of words, singing songs in tonal and non-tonal languages bear different characteristics. As a result, the styles that children sing such songs are different. It was found that Chinese children sing with a more detached style, and African children sing with more glissando, when compared with the British children (Chen-Hafteck, 1999b).

Furthermore, the tonal characteristics of Chinese and African languages have shown to give an advantage in singing accuracy to children speaking these languages over children speaking a non-tonal language (Chen-Hafteck, 1998a; 1999a; 1999b). This can be explained by the fact that the children speaking tonal languages have to develop acute pitch discrimination ability at early age. Such ability can possibly be transferred to their singing skills and help them to sing accurately. Therefore, characteristics of the language that the children speak may affect song-learning and singing.

Moreover, language characteristics can also have an influence on the effects of text-melody relationship, more specifically, how texts and melodies of songs interact and influence the ways that children learn songs. It was argued that text-melody integration exists at different levels, including the internal potential which are children's linguistic and musical abilities, the external stimuli which are the songs, and the internal responses which are children's cognitive strategies (Chen-Hafteck, 1999c). In other words, the relationships between words and music are not merely a matter of external stimuli that appear in songs. The extent to which words and music are related should also be considered within children's linguistic and musical abilities as well as the way they cognitively process the information of the songs (See Figure 3). The characteristics of the native languages that children speak can influence such relationships. Due to the tonal language that involves minute pitch discrimination, the ability in pitch perception and production of children speaking such language at a relatively good level is essential not only in music, but also in language. This contrasts with the case of children speaking a non-tonal language in which such an ability is required more significantly in music than in language. Therefore, it is possible that children speaking a tonal language have developed a closer relationship between music and language than children speaking a non-tonal language, and there is a higher degree of integration of texts and melodies in their linguistic and musical abilities. Moreover, the similarity in the requirement of pitch ability in music and language can also lead to a higher degree of integration between texts and melodies in their cognitive strategies. In other words, when the children process the information of texts and melodies in songs, they tend to process them in an integrated manner.

Presentation of Song Influences The child's internal Auditory Kinaesthetic Input cognitive processes Visual C Experience & Perception training Learning Song schemata **Analysis** Memory Linguistic & Recalling Retrieval musical abilities Recognition Reproduction Physical Responses in Singing abilities tests

Figure 3. Process in learning and recalling songs

Note: The three levels of text-melody integration are located in this diagram:

- **a** Integration in linguistic and musical abilities
- **b** Integration in songs
- Integration in children's cognitive strategies

In short, the language characteristics of a culture can influence children's singing style, singing ability, and the effects of text-melody relationship on children's singing. Thus, it is an important cultural factor that should not be overlooked.

Conclusion

Cross-cultural issues in children's singing are complex. They need to be studied and analysed at an in-depth level. Simply asking 'what' is inadequate. We need to look at the contexts and factors contributing to the phenomena, in other words, asking the 'how' and 'why' questions.

The present investigation has demonstrated various environmental factors that contribute to cultural differences in children's singing. Among the various cultures being investigated, there are notable influences from these factors, namely the meanings of songs and singing; characteristics of traditional children's songs; singing instruction at school; singing

experiences in the social environment; and the influence of language characteristics. All these factors exert effects on how children of any culture learn and sing songs.

The above discussion has shown a lot of cultural diversity in children's singing across borders and musical cultures. However, such diversity does not mean that there is no way for children and teachers from various cultural backgrounds to work together. Globalisation, which is a simple and fast way to achieve integration and has been widely used in many countries, has proved to be inappropriate. On one hand, as music educators, we need to respect each child as an individual of his/ her own right and not simply to take the child as an example of his/ her cultural group. On the other hand, having knowledge in the culture of each child can help the teacher to understand and respond more appropriately. Thus, we need to find a balance between the two.

The basic principle that every child has the right to music and to sing or play music in his/her own enculturated way should be universal in Music Education. Yet, the materials and methods can be different according to the cultures. As stated in one of the goals of the Early Childhood Commission of the International Society for Music Education (ISME), we, the music educators, should try 'to promote music in the lives of young children, regardless of talent, to create an enhanced environment that will result in the well-being and development of the whole child' (ISME Early Childhood Commission, 2000). This should be the common goal that integrates all the music educators of the world. In this way, we can interact and work together between borders, cultures, musical genres and styles.

In fact, the advantages of cross-cultural co-operation in Music Education can be beneficial at all levels: from a smaller scale such as within a multi-cultural classroom setting, to a larger scale such as within international meetings like ISME conferences for music educators who come from all over the world to work together. Through learning from each other's cultural similarities and differences, children and music educators alike can start to understand themselves better and to develop a stronger sense of identity. Through learning from each other's strengths and weaknesses in enhancing the music development of children of their cultures, we can draw implications for the future advancement of Music Education.

Therefore, the way to achieve *Samspel* is to make an effort to learn from the cultures of each other! That is how we can work together for our musical future!

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ISME2002



Samspel: Working together through international comparisons to facilitate the introduction of a new interdisciplinary curriculum in Greece

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Introduction

Greek education suffers from the "Sisyphus curse". Kazamias in 1990 had thus characterized the torments suffered by endless educational changes in Greece. It appears that even today, after more than ten years, at the dawn of the new millennium, the reality in Greece once again affirms Kazamias' eloquent description.

Only recently, in 1997 the last educational reform took place, which created stormy reactions from educators, students and parents and resulted in the replacement of the Minister of Education. Many problems and deficiencies were observed, especially in the implementation process of these changes. Suffice to mention the issue of textbooks: new textbooks that would be an incarnation of the new educational philosophy and would carry out the visions of the creators of the educational reform and for the first time in the history of Greek education would include teacher book, student book and activities book for all subjects, fell short of the expectations. In some subjects (music included) the long awaited textbooks were never created and in other subjects they reached schools very late during the school year. In other subjects textbooks were very strongly criticized for their content as being out of date. Other deficiencies of the reform included the lack of in-service training seminars to familiarize teachers with the issues of the reform and insufficient information for schools, pupils, parents and teachers for the procedural changes and the implementation and transitional stages to be followed.

However, a lot of positive aspects were included in this educational reform. The *Unified Curriculum Framework* (as it is called) that was created constituted a major change and a step to the right direction for Greek education. It was the first time that a national curriculum was created that included not only general aims, but also contents and methodological proposals for each subject matter. Also, for the first time a complete curriculum was created in sequence embracing kindergarten, elementary and secondary education, perceiving it as a unified process.

Nevertheless, not three years have passed and a new curriculum has made its appearance followed by instructions for the replacement of the existing textbooks. The adjunctive "Interdisciplinary" has been used in the title to define the main difference with the previous curriculum and to justify its creation.

Why was it imperative to create this new document now? The previous had not had the chance to be implemented properly yet. Just when it appeared that the problems would be solved and the hurried implementation procedure would find its pace, new textbooks are being written to support yet another change in education. Is this another episode in the long list of changes in Greek education? How extended is this new reform? What do the instigators of this change aspire to accomplish? What are the implications for music education in schools?

In this paper I will attempt to answer the above and many other questions. Through the review of the official documents and interviews with the designer of the new curriculum and the head of the music division of the Pedagogical Institution I will attempt to shed some light on concerns regarding the necessity of this recent change, its magnitude and its expected outcome and results for the educational process and more specifically for music education.

However, before I can delve into the Greek situation I consider it important to identify the main issues pertaining the interdisciplinary approaches realized around the world and hopefully reach some proposals, some words of caution for the designers of the new curriculum in Greece.

Among the most significant advantages of modern developments in communications and technologies is the ease with which countries and cultures can interact and utilize and exchange information. Cooperation is particularly useful in areas like education and music education where it is common knowledge that educators and countries face similar problems all around the globe. International comparisons, then, find their true meaning when they serve in realizing a problem and proposing its solution before it has the chance to become a problem.

The latest change in Greek education

Based on the review of the documents provided by the Pedagogical Institution and the interview with Professor C. Konstantinou, head of the committee that created the new curriculum, we could conclude the following:

The new Interdisciplinary Unified Curriculum Framework, as declared by its name, is based on the 1997 Unified Curriculum Framework, with the main difference that a stress is placed on interdisciplinary approach of teaching and learning. The general aim of education has remained unaltered. The underlying philosophical concept that permeates this "revised" curriculum is that the human being is considered a unified and undivided whole.

More specifically the following differences from the previous curriculum determine the interdisciplinary direction.

- Interdisciplinary aims are added to all subjects and teaching paradigms are created where common aims are targeted through the connection of subjects.
- It is strongly recommended in all levels of education that connections between different subjects should be made wherever it is possible so that knowledge can be seen and received as a whole and not fragmented.
- The main aim of this new curriculum is to organize the teaching material in such a
 way so that "internal cohesion" and "unified development of contents" is achieved. In
 every discipline the basic concepts should be defined clearly and any points of
 connection between them should be stressed.
- Two strategies are followed that aspire to work parallely and complementary:
 - The creation of independent interdisciplinary subjects. The content of these subjects will be derived from different disciplines and will be organized in a way that will enhance the connections and common points between them. For example "The cycle of water in our region, yesterday, today, tomorrow". This subject could draw from different disciplines (physics, biology, geography, ecology, sociology, economy, etc.). Through the year the aim would be to allow students to approach knowledge via activities that would give them the satisfaction of developing and discovering knowledge on their own.
 - 2. The horizontal connection of separate subjects in all levels of education. This could be achieved in two ways:
 - (a) By organizing the content in a way that common concepts are taught parallely or consecutively in every subject. For example while in History students learn the events of the Greek revolution for freedom of 1821, in Language they could read literature and poetry from the same period and

in Music they could learn songs from the same period and find out types of instruments that were used.

- (b) Interdisciplinary projects and activities in different subjects could aid the student acquire unified knowledge and skills.
- A number of programs characterized by thematic integration that were being piloted in schools during the last couple of years as elective and extra-curricular activities, are being extended and organized in a common framework called "flexible zone". Insights gained from the day-to-day operation of these programs (e.g. the "Melina project") as well as information and products that were created in different schools all over Greece are utilized in the form of written material for this "flexible zone". It is allocated specific five hours every week in primary education and two hours a week in secondary. Teaching methods used in this "flexible zone" will differ from the established procedure of every day lessons. A multithematic book is being prepared which is concerned with topical issues (e.g. cloning), where well-known leaders in each field were asked to write a short passage for children in elementary and secondary education. For example Mikis Theodorakis (the weill-known composer) wrote a piece on music. Parallely, more information is given to the teacher together with guidance for activities and methods that will help students work cooperatively in teams and construct knowledge on their own.
- New books are being created with the intention to be more "user-friendly" easier to read, limiting contents to the necessary information. The creators hope that they will appeal more to students and thus make learning easier.
- The creators' aspiration is to enhance the importance of subjects that today are considered secondary like music and physical education. He claims that schools should not provide mathematic-centered or physics-centered education. Students should be able to follow their interests.

In creating this curriculum international bibliography on integration and interdisciplinary approaches was used and international programs of studies that use integration were studied. However nothing was adopted intact. Greek education has a number of fixed ideas and problems that create a peculiar situation which needs a careful approach. Applying this ambitious curriculum in secondary education is expected to be more difficult than in primary. That is why initially its application will need to be more careful and flexible. The transition from the previous way of thinking to this new interdisciplinary conception of education appears difficult. Those responsible for the design and implementation recognize it and that is why they consider an evaluation necessary in order to discover weaknesses and face them effectively. In-service training, thus, is imperative because without the support of the teachers any change is impossible. Teachers as well as head-teachers should be well informed of the changes and equipped to apply them. The implementation process is therefore dependent on an extensive and country-wide program of in-service training where new teaching methods, new material for each subject matter, as well as a different view of the educational procedure will be presented to teachers.

Music Education

More specifically now, concerning Music Education, some general points regarding the new curriculum are the following:

- The general aim of music education is building up a personal identity, cultivating creativity and preparing for life.
- Music is considered a basic subject and therefore should be autonomous. However, creating and understanding music is connected with the other arts as well as other subjects. It is important to understand clearly each subject being integrated as well as the aims and objectives from such a connection.

- Contents for each level of education include proposals for connections between music and other subjects. For example in learning how to evaluate and improve on their compositions students could use modern technology and explore the possibilities that I.T. could have for every-day life and for music creation.
- Paradigms are provided for interdisciplinary approach between music and language, mathematics, geography, sociology, art, poetry, history, religion, philosophy.

The USA curriculum as well as the British one was used as reference. The British one was found to be closer to the Greek educational procedure and some ideas and aspects of it were used. However adjustments were necessary. The new curriculum for music education aims at creating an inner connection between subjects. It is more flexible and less prescribed from previous efforts so that the teacher will be able to add his/her own ideas to the proposed indicative ones. Nevertheless, teacher training and in-service training is imperative for the successful application of this ambitious curriculum. Also, continuous assessment should be the guide to improvements and corrections.

Interdisciplinary approaches - The international scene

The new trend for interdisciplinary approach in teaching and learning which can be seen to spread all over the world, is by no means revolutionary or new. It is as old as the ancient Greek ideal of the unity of knowledge. We have discussed in a previous ISME conference the "holistic education" idea, which aimed at providing education for the whole person by utilizing a curriculum that would include more than mathematics and languages and by the use of teaching methodologies that would help children to "learn how to think".

Rousseau and his contemporaries in their novel ideas for education claimed that teaching by the use of books, in the isolated environment of a classroom offers information and knowledge detached from real life and anything but meaningful education.

Dewey also argued that compulsory education does not exist, because it may be possible to oblige the child to be physically present in schools, but you cannot oblige him/her to learn. Therefore the teacher's duty is to select subjects and activities that would interest pupils.

Constructivism and its theory about learning, according to which every person has to "construct" his/her own reality and knowledge through personal and meaningful experiences, may be considered as a more recent theoretical basis for interdisciplinary curriculum. Also Russian psychologist Vygotsky and his ideas on social learning and the interaction of social groups and disciplines during the learning process, has undoubtedly boosted today's discussions for interdisciplinary approaches in curriculum design. Lastly, Gardner's theory of multiple intelligences and Rauscher's experiments on the impact of musical training in different functions of the brain have helped to justify what appears to be a one-way road towards integration and interdisciplinary approaches in teaching and learning. [Ellis, A. & Fout, J., 2001]

However, research has not yet provided the necessary evidence that schools where interdisciplinary curriculum and programs are applied have produced superior results in terms of student learning compared with schools where traditional methods are followed. The research so far affirms the benefits of the interdisciplinary approaches but has produced limited evidence and it is impossible to generalize to the overall efficacy of the integrated curriculum. Granted, such research is complicated, because it needs to be longitudinal and also the variables are many and complicated. It is important though that systematic research studies should be pursued in order to move forward. (ibid.)

In the countries that such programs and approaches have been applied for several years, a number of problems have been realized and solutions were proposed. It is valuable for our subsequent comparison with the Greek situation to summarize the issues that have risen.

Developments and Problems

In the USA interdisciplinary approaches in designing curricula in general and music education, have a history of over 20 years. One of the first terms that were used was **integration**, which means to combine, to unify the parts into a whole, to participate as an equal. Through a long road of debates and discussions, definitions and redefinitions and several different terms and stadia, the predominant expression used today is **interdisciplinary curriculum**. Initially the term integration related more with teaching methodology, the teachers' way of thinking and acting and less or not at all with curriculum. Today, the adjective interdisciplinary is mostly followed by the word curriculum to show that it concerns the design and implementation of the curriculum.

In a publication by the Association for Supervision and Curriculum Development (ASCD) more than ten years ago, two major problems with integrated programs are identified: (a) the pot-pourri problem and (b) the polarity problem (Burton, 2001). The first problem, which includes random samplings of knowledge, lack of focus and absence of structure of knowledge, could be avoided by designing carefully the programs so that they include scope and sequence, encourage thinking skills and have a solid evaluation scheme. The second problem can be created by territorial claims by specialists in knowledge areas and could be avoided if both interdisciplinary and discipline-based experiences are used.

Another issue that appears heavily in all aspects of the design of interdisciplinary programs is the definition of a discipline. A clear framework of what constitutes a discipline needs to exist before it is possible to go beyond the separate disciplines and combine them together in interdisciplinary curriculum approaches. Otherwise these efforts may lead to shallow knowledge, non-disciplined thinking.

"The structures of the disciplines must be known and understood before *authentic* connections and linkages can be made. Relationships among content areas, processes and products need to be explored in the context of the disciplines from which they have been drawn" [Burton, 2001, p.19].

It is evident then that interdisciplinary curriculum approaches require more knowledge and care than those based on separate disciplines.

Also, another important point that was evident form the literature is that not all subjects can be interrelated. Interdisciplinary approaches in content and method should be meaningful and the connections should be apparent and common areas should exist. We all have experiences where the discipline of music was trivialized or even distorted in order to be a part of an interdisciplinary effort. Although playing music in the background when studying mathematics or learning a song about the colours may be interesting methodological approaches for the mathematician or the art teacher, however, they do not constitute interdisciplinary curriculum. Valuable and meaningful knowledge must be promoted in both subjects in order for authentic integration to happen. Valid connections carry meaning across the boundaries of subject areas (Barrett, J., 2001).

In Burton's paper (2001) three levels of curriculum integration are mentioned:

- (a) *Thematic integration*. A theme is selected and the school subjects contribute to this theme. The theme then is the curriculum organizer. This approach though may help students understand a specific theme, does little to show connections between disciplines. Thematic integration may be important to the overall development process, but should not be accepted as an end in itself.
- (b) Knowledge integration. This level of integration is achieved when interactive and connective relationships are established between the knowledge and skills in two or more disciplines. In order for this level to be reached each discipline should be approached by teachers knowledgeable in the subject area. Major problems could arise when an attempt is made by non-specialists to present knowledge and skills unique to a specific discipline.
- (c) Learner-initiated integration. It is considered the highest level of integration and is believed to be the most important because it presupposes the employment of higher-thinking skills. This level is achieved when learners discover connections

without being instructed, but instead they utilize previous knowledge and independently integrate new information. This level is considered the ultimate goal of an integrated curriculum programme.

Liora Bresler (1995) in her study examined the integration of the arts in elementary schools and she describes four kinds of integration that she saw used in classrooms:

- (a) The subservient approach, where the arts are used to teach other subjects or make them more interesting
- (b) The co-equal, cognitive style, in which arts concepts and practices are combined in some way with instructional goals from other disciplines.
- (c) The affective style in which music and arts are used to create the mood, or are seen as an outlet for children's creativity
- (d) The social integration style in which arts performances were used to build school spirit or provide a form of community relations.

Bresler's (a) and (c) categories could be considered to fall under Burton's category of thematic integration. The co-equal cognitive integration style could be a part of knowledge integration under specific circumstances. However, it appears that in practice, none of the schools were addressing musical or other art goals in their interdisciplinary curricular programs. Music was used to set the mood, to make learning in other subjects more fun, or to give an outlet for children's creativity needs.

This is, then another problem that we should keep in mind when we look at Greek education in the next section. How would it be possible to make valuable connections between subjects? How can we make sure that integration is not another excuse to use school hours allocated to music and art to teach more mathematics, physics or literature? What can we as music educators do to make sure that meaningful teaching and learning is happening during the opportunities for interdisciplinary connections offered to us and maybe turn the tables upside down and use more time than we had so far for music's sake?

Let us re-visit now the Greek scene and armed with this new insight attempt to reach some proposals that could serve as targets for the efforts currently made in Greece.

Greek situation revisited

An interdisciplinary approach seems to be the latest development in the educational world. Most recent theories in teaching and learning, point towards this direction. The new curriculum then that is being introduced in Greece is a step to the right direction, one that will synchronize the country's education with the latest developments. However, the Greek educational system is centralized with fixed and consolidated mentalities. Common practice in the classrooms is mostly based on outdated ideas and teacher-centered methodologies where the possibility of activities and student-discovered knowledge is minimal or even unthinkable.

In order to escape the mentalities that plague Greek education for so long a systematic effort, perseverance and longitudinal planning is needed. One of the major problems of Greek education is that every reform disregards the previous one instead of building on it. This leads to a vicious circle. Previous efforts should not be ignored without prior evaluation in order to maintain any positive elements and replace the weak points. This is the only way to move forward.

The most important prerequisite for any change though is teacher preparation and training. It is apparent from the international literature, as well as the attempt to apply the previous reform (1997) in Greece that without the support from the teaching force any shift in the educational procedure is impossible. Teachers in primary and secondary education need to be introduced to the many positive effects an interdisciplinary approach might lead to. They should be well informed of what is expected from them and fully trained

to apply the new methodologies. Only then will this ambitious effort stand a chance to reach schools and students.

The problems that arose in the application of interdisciplinary curricula around the world constitute undoubtedly an important guide for Greece. However, this effort is still at the very beginning – it is still in paper. A number of factors might influence its application and it is possible that not all problems faced in other countries will be encountered in Greece. Thus, continuous evaluation and assessment is imperative in order to ascertain the problems and proceed with their solutions.

One of the major issues emerging from the international literature concerning music education as part of an integrated curriculum is maintaining its integrity as a discipline. The Head of music division in the Pedagogical Institution who is the creator of music curriculum is absolute on this point. Music is an autonomous subject, has specific allocated hours during the week and is taught in all levels of education by specialists. Connections between other subjects will be possible with the cooperation between specialists and during interdisciplinary projects.

Borrowing Burton's levels of integration we could claim that programs piloted so far in Greece belong to the first level and possibly the second. These programs that are proposed to continue through the "flexible zone" usually included a central theme approached through many different angles. No doubt this could be called thematic integration. However, depending on the application of these programs in each school, knowledge integration could also be achieved provided that each of the disciplines involved were approached by specialists and concepts and skills from each were clearly taught before proceeding to the connections between them. Also, the horizontal connection of subjects that is proposed could also reach the Burton's second level of knowledge integration. An example of such a connection is music and technology. In technology children learn the basic concepts of constructing sound sources and instruments. In music one of the main aims is the understanding of sound, how it is created and how we can control it to create music. By applying their knowledge from both subjects they could create a number of instruments and during this project they will be actively using knowledge acquired in separate disciplines and realizing the connection between them as well as the unity of such knowledge. However, in order for this goal to be reached it is important that specialists from both subjects will cooperate.

No doubt, a number of integrative classes will be closer to Bresler's descriptions where art and music are used to set the mood, or aid in teaching another subject. The only way to avoid ending up in a less than meaningful integration for the arts and music is teacher education. Music teachers have to realize what constitutes integration and what is little more than pointing out the similarities between two subjects. Musical aims and targets have to be taught and realized by students before they can be ready to correlate their knowledge with information gained in other subjects. We cannot substitute musical knowledge with activities that fall under Bresler's subservient approach, affective style or even co-equal style of integration.

Coda

Interdisciplinary curricula are in use for many years in many countries around the world. It is the first time that such an idea will be applied in Greece and no doubt we will inevitably move by trial and error. Problems that were faced elsewhere will not necessarily be faced here and vice versa. Assessment is imperative every step of the way so that problematic aspects can be replaced and weaknesses corrected. The reform, though a step towards the right direction, is still in paper only. The main philosophy and directions, as well as the contents for each subject constitute only one aspect of the change. A number of other factors will determine the success of this effort. A curriculum can only be evaluated through practice. However, international comparisons and knowledge of practices around the world could serve as examples to follow or avoid.

The integration of knowledge, of information, of school subjects could lead to a realization of the holistic qualities of human beings, of the unity of life. It is a goal worth striving for. So are international cooperation and the understanding of our world that working together with other nations could accomplish. A better future is ahead, a more **musical** future.

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Dancing to Two Tunes – A matter of Dueting? Towards a Centre for Music Education

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Contemporary pressures demand that our education system focuses on improved academic achievement especially in the field of mathematics, languages and sciences. The holistic education of the individual including artistic development is often considered to be of secondary importance. However, research shows that those who study music often rank among the high achievers. In Northern Ireland, music at key stages 1, 2 and 3 is a core subject, thus ensuring music education for students until the age of fourteen years. Unlike some of the other core subjects, it is not intended that there will be compulsory assessment. While music at key stage 4 is not specified as a core subject it is recognised that schools will provide opportunities for students who wish to do so to continue their music studies and to undertake GCSE and A Level examinations. In the Republic of Ireland music forms part of the curriculum for all students at first level, ensuring music education for all students until the age of twelve years. Music is not a core subject in the Republic of Ireland at second level and not all schools include a music teacher on their staff.

Reliable research indicates that the study of music correlates with high academic achievement. It is important therefore, that the music teacher is adequately prepared to address the challenges of the 21st century. It appears that the 21st century music classroom will be one in which students will need to function with a certain amount of autonomy and independence, in circumstances which we can only begin to imagine. Technological changes are already bringing many new possibilities into our schools and into the music room. A great deal of new skills will have to be acquired by the music teacher in order that he/she will be fully equipped to function in these new settings. As music teachers we will have to change what we teach and how we teach it.

Contemporary music education practice encourages music teachers to adopt a holistic and interactive, student-centred approach in the classroom. This type of methodology enables students to engage in expression of ideas, problem solving, interpretative reasoning, and decision-making with peers thus preparing them for the 21st century. The methodology is designed to help students find ways of understanding a variety of musical works and develop an understanding of music in general and an understanding of music as a universal language. This methodology provides an interactive approach to music learning where students engage in activities designed to focus their attention on, and develop their understanding of, the structural meanings of the musical works. Music students therefore should be provided with opportunities to express this understanding through vocal and instrumental performing, dance, listening and through musical composition. empower our students to make musical decisions, enable them to interact with music in an individual fashion and assist them on the road towards musical independence thus developing within each student an intrinsic artistic value system. By ensuring that our students develop an understanding of the inter-relationship of various means of artistic expression we assist in developing creative and critical thinking skills, which will be applied by them in other situations also.

In Ireland today the emphasis on traditional identity has diminished. The meaning of Irish identity/ Irishness is less defined. This is reflected in the new primary school curriculum of the Republic of Ireland, which has followed upon significant changes at second level, which in turn followed on similar changes in the curriculum in Northern Ireland. Curriculum has become international. The local and the regional have become integrated according to nuances of regionalism and local society. The national curriculum of the Republic of Ireland is in fact no longer a distinctive national curriculum but rather a synthesis of socio political developments and educational philosophies from abroad.

In recent years there has been a redefinition of the concept of school music on the island of Ireland. The 1990's have seen the introduction of new curricula at second level. Following a review of the curriculum in Northern Ireland programmes of study and attainment targets were specified at key stages 1,2,3 and 4. Similar changes in the Republic of Ireland leading to two new programmes, Junior Certificate and Leaving Certificate, - together with the introduction of vocational programmes in music and the eagerly awaited implementation of the new Primary School programmes - have radically encouraged teachers of music to reconsider their role, and the role of music within the formal educational sector. Contemporary models of professional teacher development are central to the successful implementation of new curriculum.

The objective of Professor Ken Robinson's report entitled 'All our futures - Creativity Culture in Education' is to ensure whole curriculum creativity. The report addresses many issues including the need:

- To make a pattern for the inclusion of extra-curricular activity.
- > To place greater emphasis on continuous assessment.
- To avoid narrow specialisation (A level specialisation versus Leaving Certificate generalisation).
- > To nurture young peoples creative abilities and to nurture cultural understanding.
- To address the decline in Primary Teacher Training Institutions offering specialisms in arts and humanities.
- > To break down artificial barriers and to provide formal and informal partnerships a coming together of artists, musicians, teachers and students.

As music teachers, we aspire towards creating for our students an experience, which they will bring with them in the hope that they will return to music time and again in their journey to a deeper understanding of themselves and of the world around them. To ensure that this experience is realised for all students the music teacher must nurture each student to the best of his/her ability. The music teacher is today therefore compelled to take cognisance of current developments in the field of music education, resources, technology, community musics and in the greater world of multi cultural musics. Professional development for all teachers does not end with the acquisition of a primary degree and teaching diploma but is an ongoing process. This begs the question as to who can and will provide the teacher education programmes essential to ensure continuous upskilling for our music teachers on the island of Ireland?

The need for a support system for music teachers in the Republic of Ireland was realised in 1996 when four music teachers were seconded from their respective schools for a period of two years. These teachers formed a team, which was to become know as the Curriculum Support Team – Music. Team members were seconded to assist in the implementation of the new Leaving Certificate music programme. With the approval of the Steering Committee the team provided many resource materials including information

materials for students, parents, teachers and school management; a 16 unit resource folder, teaching videos, CD's and specific materials related to the new programme. The team visited teachers individually in schools on a number of occasions, met with teachers during structured cluster meetings each year and provided 3 one day courses nation-wide. The team also provided 2 music technology courses, which were enthusiastically received by those in attendance. A phone/fax/email help line was available for teachers at all times (during and especially after school hours) during the two-year period.

However, to retain a support system such as that provided by the Curriculum Support Team - Music would have enormous implications for the teachers of the many other subjects presented in our schools. The fact that teachers began to rely on the support provided is borne out by the many phone calls still being received by team members some years later. Support is currently being provided for music teachers who provide tuition for Leaving Certificate Applied, Transition Year and Leaving Certificate Vocational Programme music. As we enter the 21st century, music teachers need to develop technological skills to complement their teaching and to provide the most up to date materials and tuition for their students. NCTE and music teachers associations are providing training for teachers in association with local teacher/education centres. Some 3rd level institutions are assisting in this regard, i.e. Irish World Music Centre.

The 21st century heralds the introduction of the new and exciting music education programme at Primary School level. Presently, the eagerly awaited implementation of the new Primary School Curriculum and the provision of in-service training for all of the Primary School Teachers, generalist and specialist are being realised. Perhaps it will be the first time in the history of music education in Ireland that there will be a continuum between 1st and 2nd level. We will await with interest the long-term consequences of a 1st and 2nd level liberal arts music education whose underlying ethos is one of education for all. The reaction of 3rd level Institutions to the new calibre of student presenting in the hallowed halls is currently causing some debate. The new Primary School music programme is based on performing, listening and appraising, and composing, as are the Post-Primary School music programmes and the programmes at key stages 1, 2, 3 and 4 in Northern Ireland. It seems logical to assume that the music departments of the 3rd level Colleges and Institutions should now review and revise their programmes accordingly to ensure that the continuum is ensured throughout the musical journey of the student.

This wonderful and exciting era of change is somewhat daunting for all music teachers but most especially for the newly qualified teacher who is about to embark on such a challenging and rewarding career. In Northern Ireland and in a number of countries worldwide an induction programme of support is provided for music teachers in their early years of teaching. The time seems appropriate to suggest that such a programme should be instigated on the entire island of Ireland for music teachers in their registration year/s and in time to come this could be extended to include the first years of the music teacher's The programme ideally would provide a school-based mentor for each new teacher, mentors having received training to provide this support. The support would include classroom observations and discussions regarding planning, instruction, facilitating, Cluster meetings of beginning teachers would take place, curriculum and assessment. which would focus on basic teaching competencies i.e. lesson planning, classroom management, lesson development and monitoring of student learning. national seminars would be offered to the beginning teachers. These seminars would be led by experienced teachers, would be content specific and would present various Teachers would be encouraged to focus on planning, teaching, assessing pedagogies. student learning and reflection/self-evaluation. Support would be provided throughout the registration year/years by the support team for the new music teachers. At the time of registration for new teachers the attainment of the following competencies are required in Northern Ireland:

Understanding of the requirements of the curriculum

- > Knowledge and appropriate use of the range of resources available to support the curriculum, including educational technology
- > Knowledge of child development and an understanding of how it can be promoted
- Knowledge of the various ways in which children learn
- ➤ Knowledge of the principles involved in fostering good discipline
- Planning of appropriate lessons
- > Knowledge of methodologies and procedures required to effectively teach music
- > Awareness of potential areas of learning difficulty within the subject
- > Schemes of lessons, which take into account continuity and progression
- Employment of a wide range of teaching strategies (whole class, group work etc.) appropriate to the age, ability, interests, experiences and attainment level of the pupils
- > Ability to identify and respond to individual differences between pupils
- > Ability to recognise and provide for special needs of pupils
- > Establishment of good classroom rapport
- > Good management of own and students' class time
- Assessment and recording of pupils' performance in a systematic manner, using different methods of assessment where appropriate
- > Provision of assessment feedback for students in a constructive manner
- Use of the outcomes of assessment to evaluate and plan for the future
- Pastoral concern for pupils
- > Fostering students' self-confidence and self-esteem

Teacher professional development is an ongoing process throughout the journey of a music teacher's career. The time seems ripe to further develop existing courses on the island of Ireland and to provide for participation and assessment, should a teacher so wish. Provision of accredited modules could lead to the achievement of a Masters Degree in Music Education with full accreditation.

The various programmes outlined in this paper could be more easily implemented with the support of a Centre for Music Education, which would accommodate the needs of the musical communities on both sides of the border. Such a centre would be equipped with the most up to date resources for use by music teachers at all levels. It would also incorporate a range of technological resources and a comprehensive library of journals and research materials. The Centre could become a nation-wide centre for Music Education research. The Centre would liase closely with the Departments of Education North and South of the Border and could also liase with the 3rd level Colleges and Institutions in a review of their current entry requirements and courses on offer. The Centre could be the accrediting body for the various courses leading to the award of Masters Degree in Music Education. The centre should ideally be based in a College or Institution with a serious commitment to Music Education and with a desire and commitment to form partnerships with all the relevant bodies and personnel. The Centre could be run in partnership North and South of the border. As we enter the 21st century our primary function is to improve the quality of our teaching and to provide research in music teacher education and in curriculum development. Equally important are our efforts to provide leadership in the establishment of standards for certification of music teachers at an advanced level and to influence developments in music teacher education, certification and ongoing professional development.

Curriculum reform responds to socio economic development and whilst there has been considerable debate in terms of music education philosophy, curriculum reform has been

accepted only due to the availability of extra resources from Central Government. While there were significant cutbacks in music education in the Republic of Ireland in the 1980's coupled with declining numbers of students taking music education and outdated curricula, the United Kingdom was introducing new structures and implementing a prospering peripatetic structure during an economic boom. The tables have turned with the Minister for Education and Science in the Republic of Ireland now in a position to support the arts education agenda because the finance is currently available. Whilst the Irish Republic is a leader in the development of creativity in various art forms we are also imitators of other models in terms of education and curriculum reform where this is deemed appropriate.

While Irish identity has little to do with curriculum reform there are key differences between the curricula and its implementation in the Republic of Ireland and the curricula in Northern Ireland and these are worthy of review:

- In the Republic of Ireland the teaching profession is rooted in powerful and highly vocal trade unions. They determine the continued status of the teacher as a strong voice in determining what takes place in the school and in the classroom.
- > The teacher in the Republic of Ireland continues to be the sole director in the classroom.
- Consequently the interpretation of the curriculum is less restrictive in the Republic of Ireland allowing for greater freedom and ambiguity in terms of day-to-day teaching.
- Research, which indicates what takes place in the music classroom in the Republic of Ireland, has yet to be undertaken.
- In contrast is the issue of School Inspections in Northern Ireland where the music teacher is directed and supported therefore not feeling the isolation, which some of their colleagues across the border feel, but consequently being more restricted in the content of their tuition.

Our cultural boundaries are diminishing. Our levels of interpretation of curriculum are widening but our levels of assessment are frighteningly similar. It is a case of tension between cultural pluralism versus assessment stereotyping regardless of resources.

Concern in recent curricular reform in Ireland lies in the fact that we have accepted without question the model of a Western Art culture from developed countries and imprinted all that it stands for on a country which is only operating an educational system for approximately 80 years with half of its population rurally based.

- 1. We have followed on developments from abroad in failing to breakdown the barriers between core and non-core subjects.
- 2. Dance is, but should not be, relegated to Physical Education. Dance should be recognised as a valid form of music making.
- 3. We have failed to incorporate agencies outside the schooling system fully into our educational structure.
- 4. We continue to allow assessment to determine the nature of the teaching process.
- 5. The educational system in the Republic of Ireland is in need of huge financial investment in resources in order to meet the demands of curriculum.

A further issue of concern is the frequent lack of originality and lack of acknowledgement of local cultural identity in the formal curriculum on both sides of the border. The teacher must informally interpret culture within his/her own context. This could be good, allowing the teacher's own interpretation according to the known needs but there is a danger that the confines of assessment will focus teachers on certain musicing and not on others. In this situation we may gain access to new musics but the possibility exists that we may lose access to musics also. What is now needed is a national research project, which explores not the history of curriculum development in Ireland but the reality of who, why, and what is being taught at grass roots level. Marie Mc Carthy's research addresses the issue of Irish

music in our curriculum. There is an obvious need to look at the overall picture of the content and nature of music in our schools.

Ironically the school inspections and levels of accountability in Northern Ireland have revealed for good and for bad what may be taking place in the classroom and perhaps this may be the only way by which we may understand how our curriculum is interpreted in the Republic of Ireland. Pilot schemes incorporating whole school inspections and in some cases inspection of the teaching of the subject music have recently place in some schools in the Republic of Ireland. It is important to establish that whole school inspections will not create a new dynamic between the Inspector, the Principal and the Music Teacher thus affecting creativity versus assessment.

More vacancies exist for Primary School teachers than for Post-Primary School Music Teachers in the Republic of Ireland. As a result, a number of music graduates each year find themselves entering the profession at primary level and subsequently studying for a Graduate Diploma in Primary School teaching. In Northern Ireland some student teachers are provided with the opportunity of qualifying as teachers at key stages 1, 2 and 3. The generalist Primary School teachers in the Republic will be a powerful force in the future providing an interpretation of music education at Primary Level. We await in anticipation for the new voice of music education.

Finally the cosmetic similarities between the curricula north and south of the border are worthy of mention. The model of performing, composing and listening has been accepted without question. The same pitfalls seem to abound. Assessment driven models can diminish levels of creativity. Among Junior Certificate and GCSE students levels of creativity are often still quite low. While there has been an improvement in facilitating creativity in the classroom, teachers are still frequently inputting knowledge rather than extracting inner potential. There is no easy solution but the climate is right to facilitate the obvious eagerness of the school music teacher to embrace the challenges of the 21st century. The opportunity to look at other models would be welcome and the notion of the master apprentice scheme would be worthy of review. If we are to provide an international education then we need to consider the international dimension by considering cultures, which are not directly on our own doorsteps.

In conclusion issues which relate to music education and curriculum north and south are:

- The issue of teachers transcending the Primary/Post-Primary boundary as they can do in Northern Ireland.
- National in-service days on the island of Ireland.
- Induction/In-service
- National Information Technology training programmes.
- ➤ Huge developments are taking place in terms of the cross-border Belfast agreement. The time could be right to determine a unique curriculum for the island of Ireland, not an imported curriculum, one that recognises all cultures.
- ➤ A need to address the issue of specialists versus generalists A Level versus Leaving Certificate.
- > Time to address the "model for all" issue.
- > We sometimes confine the issue of music making solely to class based structures in order to promote a superficial sense of democracy or equality. We need to open our classrooms to the wealth of community musics, education outreach programmes etc. which are very often within our reach but for the asking.
- lssue of resources: Huge investment in resources is needed, especially in the Republic of Ireland.

- > Providing a platform for dance in the music and not exclusively in the physical education programme.
- Introduction of All-Ireland music education research sharing what has separated us, and what has brought together.

Mendelssohn stated that "Music takes over where words fail". What we need now on the island of Ireland is the energy and the freedom, which music practicum alludes to portray, verbalised and articulated through a shared centre for music education.



Globalization, Indigenization and Cultural Renewal

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ABSTRACT

Grieg's A minor Piano Concerto appears to be a piece of Norwegian European classical music, but the instruments that perform it, and even its language, have their sources elsewhere. 'European music' is a typical hybrid, the result of accidental or deliberate cultural collisions.

When such collisions occur we can see four options for progress: the Kudzu Option, the Cuckoo Option, the Hitchhiker Option, and the David Option. In each case a culture can ensure its survival despite being in an apparently weak position. This can give us hope as we review the impact of a global musical culture on the world.

MAIN TEXT

Watch out! Here comes a piece of global music

When we hear the opening of Grieg's famous Piano Concerto in A minor we instantly place it as a work in the canon of Western classical music. We know its home locality; we know the time-frame within which it was written. We hear the sound of the orchestra, the sound of the piano, both of them indelibly linked to the European art-music tradition. For those who live in this region, it is the music of home; for those who live in other parts of the world, it has an association with a European culture which has become global. For people listening to it in Norway it has a particular significance: Grieg is a national figurehead in music, occupying a special place in the country's musical identity. All in all, then, we associate this music with a specific art-music heritage, one that is locally and regionally European: how could we think of it as anything else?

But let us explore a little more clearly what are the component parts of this musical sound. Let us take the orchestra for instance. When we hear violins and violas, cellos and double basses, we automatically associate them with European music. But bowed stringed instruments are universal: the violin itself was developed in the sixteenth century from other similar instruments, such as the rebec, the fiddle and the lira da braccio. The rebec is derived from the Byzantine lura and the Arab rabab. The lira da braccia and the fiddle are versions of instrument found all over the world - and Western Norway has its own version in the hardanger-fiddle. This European violin we hear is, in fact, merely a Europeanised version of an instrument from elsewhere: it probably has its origins in the Middle East.

In addition to hearing stringed instruments in the Western symphony orchestra we also hear wind instruments, instruments like the flute, which probably ultimately derives from the Chinese ch'ih, or the oboe, which probably comes from the Persian surna or the North

African ghaita. The bassoon has its equivalents in other cultures all over the world, and quite possibly has its source in the Middle Eastern bagpipes. French horns, trumpets and trombones are, similarly, the European models of ubiquitous instruments, and may have been sourced from almost anywhere. The timpani or kettledrums that Grieg wrote for are derivatives of the Arabian drums that came west during the fifteenth century. Only one orchestral instrument appears to be purely European - the clarinet, invented by Johann Christoph Denner of Nuremberg in the early eighteenth century.

And then there is the piano. What could be more European than a Steinway grand, especially when it is in a gloomy black so characteristic of nineteenthcentury European taste? In reality the piano is a European re-modelling of the dulcimer, an instrument widespread in Eastern Europe, North Africa, Iran, Central Asia, India, Korea and China.

What we hear in the instrumentation of this concerto is, in fact, and with the single exception of the clarinet, a collection of local, Europeanised versions of instruments to be found in many places, some of them ancient imports into the region and others more recent ones. Over centuries and millennia music-making devices from many parts of the world have come into Europe, brought along trade routes and by land-hugging voyages, and they have been transformed, altered, re-modelled and hybridized with other instruments to create the local instruments that are now thought of as quintessentially European. When we listen to Grieg's Piano Concerto what we are actually hearing is a curious mish-mash of home-made instruments modelled on other instruments from all over the globe. In the process of indigenising these instruments, we Europeans have altered the significance of their sound, play music on them quite different from the music the original instruments played, and now regard the results as products and expressions of our own culture. We now couldn't care less about their origins.

A similar process has taken place in relation to the notes. Grieg's Piano Concerto is in A minor, which means that it is written in the tonal system, a set of pitch-relationships that are fundamental to the traditional mainstream of European classical music. Every culture makes its own arrangements in this respect: Indian music has its special scale-types, Indonesian music has its pelog and siendro systems. Europe's development of its system of keys comes from earlier modal systems, which in turn have their origins in the Middle East: Syria is usually identified as the source.

But if the instruments ultimately come from somewhere else, and the musical soundstructures ultimately come from somewhere else, what is European about this work? Despite what I may appear to be saying, the answer to that question is 'everything.' I am not suggesting that European classical music is not European: what I am suggesting is that its sources lie in many other musics. It is a hybrid, a product of the mixing of elements from many sources. The music we call European has been continually fertilised, affected, revitalised, and renewed through contact with music that is not European at all.

So what's new?

There is nothing exceptional about this. It is the way that all cultures grow and develop. For as long as people have travelled and traded they have taken their music along with them. Some years ago I visited Kuala Lumpur in Malaysia, and during my visit I asked my hosts to provide me with the opportunity to hear some authentic local music. They kindly did so and took me to hear an ensemble. There was a drummer, a gong player, a person playing a wind instrument like a shawm, and a violinist. I was a little startled to see a European violin in amongst these other instruments, and I teased my hosts, suggesting they had played a trick on me. But they pointed out to me that the violin (or, I guess, originally the fiddle) had

arrived in what we now call Malaysia with the first Europeans, in 1511, and had therefore been part of their culture for nearly 500 years. I was suitably abashed.

My Malaysian experience is merely one example of a process which has been going on for tens of thousands of years. The bagpipes provide one of the best examples of this. They are to be found everywhere in Europe from Norway to Italy and from Ireland to Romania. They are to be found in Crete, Turkey, Armenia, Georgia and the Caucasus. They are to be found among the Finno-Ugric people of the Volga basin, in Tunisia and at Lake Chad. Who started the idea we do not and cannot know. We can hazard the guess that an instrument as portable as the bagpipes will have been carried as part of normal baggage on the trade routes across Europe and Asia for probably eight thousand years. The bagpipes are clearly one of the most international instruments in the world, and yet as a person with a Scottish heritage they will always be Scottish to me.

In this paper I would like to approach issues relating to globalisation by suggesting that, while we perceive our musical cultures to be distinct and unique, they are in fact hybrids, the consequence of one musical culture bumping into another. In a continuing process of cross-fertilisation, the borders between musical cultures are penetrated, each influences the other, and as a result of such encounters they change. All musical cultures are hybrids in some way or another, mixtures of elements gathered from meetings with the different. This is a natural process, an organic one, one which conforms with the normal biological processes of growth and renewal. It is the way that families and societies grow, a process in which interaction with other groups enables the gene pool to broaden, maximising survival and creating the opportunity for new individualities to develop.

Globalisation is a word we use to describe the process in which a system of some kind - economic, political or cultural - spreads out across the planet. But it does not spread into unoccupied space; on the contrary, it continually bumps into systems which are already there. When this happens, an interaction occurs, one which will have an effect upon either or both of the participating systems. What is certain is that something will change; something new will be created. My thesis is that all existing cultures are the result of such interactions and changes in the past. When we witness cultural interactions taking place now, often in the context of globalisation processes, they may be better understood if we apply to them the knowledge and understanding we can gain from the past.

Scenarios for renewal

When cultures bump into each other (just as when individuals bump into each other) the chances are that one will be the larger, and that the smaller will therefore suffer the greater consequences. In considering the phenomenon of globalisation, we naturally assume that the system that is spreading across the globe is more powerful than any system it encounters, and that the vanquishing of the weaker is inevitable. We expect that interaction will be domination.

The world is actually more complicated than that. Legend has it that the elephant will flee before the mouse; and the humble bacterium or virus can defeat much more complex biological organisms. Size isn't everything. The agile may defeat the cumbersome; the quick may defeat the slow; David may defeat Goliath. Survival in a confrontation may depend more on low cunning than on high principles. The example of the judo throw may apply, in which the greater weight of the adversary is used to defeat him. As we survey the possible scenarios that can occur when cultures encounter each other and interact, we must allow a range of possibilities, from the Kudzu Option to the David Option.

The Kudzu Option

Kudzu is a native Japanese plant introduced into the United States of America in 1876 as an ornamental; within fifty years it was being touted as a farming crop. During the 1930s it was widely planted in the southern states as an effective means to combat the serious problem of soil erosion. Millions of acres were planted in the vine; since it grows up to thirty centimetres a day it soon expanded into millions more. Left to its own devices kudzu grows over everything: other plants, trees, sheds and even houses. It proved adept at pulling down power-poles. Capable of surviving both frost and drought, by the mid1950s it was coming to be recognized not as a useful crop but as a serious pest. The government's task switched from promotion to eradication, but this proved extremely difficult. "In 1996 it was estimated that the unwanted plant covered at least seven million acres' and kudzu was being described as a "biological pollution of an ecosystem."

In the Kudzu Option an alien species is welcomed in as a partner but soon threatens to take over the native system. Many see American popular music in this light. Indeed, some might regard the names of the southern rockabilly band The Kudzu Kings, or the North Carolina punk band Kudzu Ganja, as convincing proof of this. Like kudzu, they might claim, American country music and street punk music threaten to take over the world, turning its entire cultural surface into a uniform green of three-chord predictability (three if you're lucky, that is), naive sentiment and hormonal adolescent insolence. But is the Kudzu Option a real one? Do cultures always succumb before the onslaught of a powerful alien invader?

It can, of course, be argued that by definition we can have no evidence of vanished cultures. At the same time, even vanished species leave fossils, and it may be harder than we think to completely obliterate a culture. If Alexander Marschak is right, then some of the long-vanished humanoids that preceded homo sapiens left evidence of rich cultural practices. In historical times we may consider two examples, both concerning cultural interaction across the Atlantic Ocean.

The first concerns the conquest of native American Andean tribes by the Incas, and the subsequent defeat of the Inca Empire by the Spanish conquistadors. In both instances a ruthless outside force imposed a new ideology and set of cultural practices upon a unique native culture. The Spanish conquest in particular was a complete overturning of traditional values and the imposition from outside of a new religion, a new language, a new political system, a new view of art, a new music and a completely new code of everyday behaviour. Nonetheless, the evidence is that "the distinctive quality of [Inca] music survives in 20th-century Chechua music which can be distinguished from the music of other Peruvian Indians and from post-Columbian mestizo and creole music," and, furthermore, that 'Indian groups such as the Chanka, Polkra and Wanka, who were conquered by the Incas, maintained their own musical tradition, elements of which still survive."

Our second example may be considered a variant on the Kudzu Option, or another perspective on it. It will be remembered that kudzu was brought into the United States from Japan, and this introduces into the discussion the situation of a migrant culture. Apparently, imported kudzu has managed not only to survive in America, but to survive so well it has become a threat to the local vegetation. We may therefore ask what happens when a musical culture is imported into a new environment: can it survive? In addressing this we turn to the example of African music.

² Alexander Marschak, *The Roots of Civilisation*, London, Weidenfeld and Nicolson, 1972

¹ http://www.sbs.uab.edu/history/Varticles/Kudzu4.htm

³ Zofia Helman, "Peru" in Sadie, ed., *The New Grove Dictionary of Music and Musicians*, Volume 14, p562, London, MacMillan, 1980

From the sixteenth to the nineteenth centuries there was a shameful trade in human cargo in which Africans were involuntarily transported to the Americas to live and work as slaves for rich European settlers. Unable to bring anything with them of their own culture except what they had in their heads, West Africans nevertheless brought their music with them, with its special characteristics so different from those of their European masters. Because they were able to find ways in their new environment to practice their musical culture, and at the same time to mould it to something compatible with European musical practices, the hybrid of African American music was created, from jazz through rhythm 'n' blues to rap, all of which contain identifiable elements from the African tradition. Like kudzu in Georgia, African music has survived in an alien world.

It may be reassuring to discover that local musics can survive such cultural catastrophes well enough to be identifiable four or five hundred years later. Indeed, the Kudzu Option reminds us of two important things about cultural interaction. Firstly, cultures are highly resilient: they can survive both invasion and migration. Secondly, cultural survival does not depend upon being perceived as stronger. No shipowner transporting slaves from the Gold Coast to Jamaica in the eighteenth century could have foreseen how their music would transform European music within two hundred and fifty years. No one seeking to impose European polyphonic music upon Peruvian music-makers in the sixteenth century could have foreseen that, four hundred years later, the local music would survive as well as, if not better than, the sung masses of Morales printed in Rome in 1544.

The Cuckoo Option

In addition to its musically memorable call, the cuckoo possesses another unique characteristic. The female lays her egg in the nest of a different species, carefully selecting one whose eggs closely resemble her own, and removes one of the eggs already there to keep the total the same. The bird foster-parents unwittingly care for the interloper egg. A cuckoo's incubation period is rather short, which means it hatches first and then proceeds to turf the other eggs out of the nest. The foster-parents, unaware of this, continue to feed the cuckoo until it is strong enough to fly the nest. The trick for the cuckoo species is to make sure that there are always foster-parents available.

Cultures can also survive by using foster-cultures. We may find one example in New Zealand and another in Scotland.

The arrival of Europeans in the eighteenth century threatened the survival of traditional Maori culture, and towards the end of the century its music and Maori culture as a whole was in danger of disappearing. During the first decades of the twentieth century a group of influential Maori leaders were able to rescue the culture by using European culture in a fostering role. They formed *kapa haka* performing groups in which traditional dress, traditional dance and the Maori language (te reo) were maintained, but the music was 'borrowed' from European sources. Western pop songs, hymns, folk songs and musical materials of all kinds were used as foster-parents, providing the medium through which cultural and ethnic identity could be preserved. And just as the cuckoo chick removes the eggs belonging to the foster parents, so the Maori kapa haka removes the Western instrumental accompaniment from the tune and substitutes vocal harmony and a strummed guitar. With new words in Maori a Thirties' romantic ballad from Tin Pan Alley can become a lament for a hero in a local legend. An Elvis Presley number can become an

opportunity to suggest (not always politely) that perfidious Europeans have systematically destroyed local culture.⁴

We cross the world for our second example. After the disaster of Culloden in 1745, and the Duke of Cumberland's deliberate reign of terror in the Scottish Highlands, traditional Scottish clan culture was in danger of disappearing. The Clearances led to wholesale emigration to the colonies, further depleting the human resources of the culture. The English moved in, as landowners and then, as the nineteenth century proceeded, visitors and tourists. Now the opportunity arose to place the Highland cuckoo in the nest of the English birds. Sir Walter Scott romanticised the landscape, and the British Royal Family donned the kilt and adopted a bagpiper. Highland Games and tartan dress and 'Scottish' country dancing' became the leisure pursuits of the English middle class. Then, in the first decade of the twentieth century, there began to appear in print in London a series of volumes entitled Songs of the Hebrides, collected and arranged for English consumption by Marjorie Kennedy-Fraser. Modern ethnomusicologists may (and do) criticise the published collection, but Kennedy-Fraser was Scottish by birth, spoke Gaelic, played traditional instruments, and collected the song materials in authentic environments. The published collection of sanitised arrangements was much used in drawing-room performances and private recitals, and in this way the cuckoo's egg of Scottish music was placed into the nests of the English gentry. As a result, modern research into Scottish music has become possible, and the research archives of Marjorie Kennedy-Fraser, with their detailed and accurate transcriptions of the songs she heard, have become important evidence of the "traditional songs as she found them . . . [with] their elaborate metres, their lively humour, their intricate grace-notes and plain pentatonic melody."5

In these two examples a dominant alien culture has been used as a means to preserve the local cultural species. Despite invasion by a foreign power, and the subordination of a local culture to an immigrant one, a way has been found to maintain local traditions: elements from the external culture have been indigenised. Indeed, in both cases the foster-parent culture has become enthusiastic about the cuckoo planted in its nest, and this is, of course, precisely the way in which the cuckoo survives.

The Hitchhiker Option

The Hitchhiker Option offers a third way in which a local culture can survive the onslaught of an external, powerful, globalising culture. A hitchhiker finds a way of reaching his destination by being transported in a vehicle belonging to someone rich enough to have one available. In cultural terms, a poor, minority, subordinate culture hitches a lift on a dominant one, and thereby succeeds in globalising its own culture. It is a dangerous activity to practice: some hitchhikers end up the victims of those they hitch a lift with, but for most people it is an easy and successful way of reaching one's destination. Many musical examples can be found, and we can view two from places as far apart as Ireland and Polynesia.

The Irish example is well known. While the initiation of new policies by the Irish government together with a resurgence in creativity amongst Irish artists and musicians created something of a renaissance of Irish culture in the 1980s, a significant breakthrough occurred in the 1990s with the launch of *Riverdance* by a group led by Michael Flatley. This Broadway-style presentation used the successful contemporary conglomerate of the musical show, the sound recording, the video and multimedia marketing as a vehicle to

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⁴ See Te Puoho Katene, "The Maori world of music", in John Mansfield Thomson, *The Oxford History of New Zealand Music*. Auckland, Oxford University Press, 1991, pp 1-6.

⁵ John Macleod, *Highlanders, A history of the Gaels*. London, Hodder and Stroughton, 1996, p 273

bring to the public's attention a package of Irish culture. The show tells the story of Ireland in an Irish way that is, using traditional Irish music and dance - but also in a way that is readily comprehended by audiences at the turn of the twenty-first century. Flatley has continued this hitchhiking presentation of Irish culture in this format with *Lord of the Dance*, a stunning Celtic dance spectacular which re-tells Irish folk legend in a dazzling and updated style. Here Irish culture successfully hitched a lift on contemporary presentation and media techniques and fashions.

Our Polynesian example is a music group called Te Vaka. It was formed and is led by Opetaia Fo'ai, born in Western Samoa of a father from Tokelau and a mother from Tuvalusmall island states in the Western Pacific. Opetaia's aim is to use the world of contemporary music to bring to people's attention the traditional music of the Pacific islands. "When we tour through Europe and the USA, or wherever we go in the world, in the live show we try - along with the music and dance being indisputably from the Pacific - to create a Pacific atmosphere for the audience. I guess I'm trying to sell them a piece of paradise for one or two hours. We can't give them the sights and the smells, but we can sure give them the moves and the grooves." By using the opportunity offered by a recording contract and the promotional tours that go with that, elements of a dominant global culture, Te Vaka succeeds in spreading a local culture across the world. It successfully globalises the music of cultures as tiny as those of Tuvala (population circa 10,000) and Tokelau (population circa 1,500), probably otherwise quite unknown to most of the world. Here crossover is used as Opetaia's hitchhiking vehicle.

The David Option

In the First Book of Samuel, Chapter 17, we read the astonishing story in which the boy David meets Goliath, the giant champion of the Philistines. Goliath is the one with the armour and the sword, the power and the experience, and it is to be expected that he will easily crush the small boy who has but a slingshot and few stones in his hand. Indeed, Goliath scarcely takes David's challenge seriously. The outcome of the story is, however, that Goliath is vanquished and David is victorious. The moral of the tale is that a small pebble in the right place can achieve more than a mighty sword and a suit of body armour. The world is full of such stories - and we are all familiar with the way that microscopic bacteria taken aboard our bodies can render us totally helpless in a matter of hours.

In the same way, apparently dominant cultures can be undermined from within by quite small cultural interlopers, and many examples of this process exist. The western art-music tradition is full of them. We might point to Beethoven hearing military bands play march tunes and including the same kinds of sounds in his symphonies, thus turning a previously aristocratic art-form into one for the general public. We might point to the presence at the World Exhibition in Paris in 1889 of a Javanese gamelan, which had a profound impact upon Debussy and led to the composer creating sounds that undermined three hundred years of Western art music. On a smaller scale we might point to Domenico Scarlatti hearing guitars played in Madrid and, in response, conjuring sounds out of a harpsichord which contradicted and renewed the accepted ways of writing for the keyboard. We might point to John Blacking coming to know and understand the music of the Venda people, reaching new conclusions about music as a whole, presenting them in *How Musical is Man*, and thus changing the way of thinking of a generation of musicologists and music educators.

6 see http://www.riverdance.com, http://wwwvms.utexas.edu/ ^JDANA/irehist.html.

⁷ Opetaia Fo`ai, "The Music of the Pacific: a Personal Journey", in Drummond and Sell, eds., *Taonga of the Pacific Rim, Conference Proceedings*. Auckland, New Zealand Society for Music Education, 2002

What each of these examples tells us is that a so-called dominant culture may well be highly vulnerable to change. Indeed, history shows us very well that the European culture that sought to dominate the world has ended up introducing into Europe a whole range of cultures from the territories is supposedly conquered. Sometimes called The Payback Effect, this phenomenon supports the thesis that, as cultures bump into each other, the consequences for both may be profound.

Conclusion

The evidence suggests that a musical culture is already a hybrid of different influences, and that it is not a static thing but a continually evolving thing. That process of evolution, involving the decay or abandonment of some elements, and the development or introduction of new ones, seems to happen as often as not through the accidental or deliberate bumping of the musical culture into another or many other ones. Often the collision is with a more powerful or less powerful culture, with, in consequence, a situation of domination and subordination

Beneath this surface, however, intriguing processes of cultural interaction are taking place. We have identified four options for the development of a relationship between the two cultures, and therefore four ways in which cultures can be renewed. From the Kudzu Option we have concluded that musical cultures are stubborn survivors, and what seems on the surface to be a situation that dooms a music may not in fact turn out that way at all. From the Cuckoo Option we have discovered that a musical culture can often find a way to become nurtured and supported by another, often without the foster-culture realising the role it is performing. Indigenisation is a useful tool here. From the Hitchhiker Option we have noted the ability for an apparently subordinate musical culture to hitch a ride on an apparently dominant one, to the considerable advantage of the hitchhiker. From the David Option we have noticed how a powerful and dominating musical culture can often find itself transformed as the result of encountering quite a small and apparently unimportant musical culture.

All of these scenarios for renewal may give us hope as we review the impact of a global musical culture in the twenty-first century. Indeed, the spread of a particular musical culture across the globe may be less a threat than an opportunity for renewal. As it interacts with local cultures, any of the options we have discovered may come into play. All of them have the effect of creating new cultural practices, in a natural process of growth and rejuvenation. If we fear that nothing good will come of this, let us remind ourselves that Grieg's Piano Concerto is the result of precisely such processes of cultural interaction, indigenisation and hybridisation. Every tradition has its roots in earlier traditions, just as every child has its source in the genetic pool of its parents. As in the biological world, every cultural mating will produce a new offspring, with the same potential to achieve great things.

- 1 http://www.sbs.uab.edu/history/Vairticles/Kudzu4.htm
- 2 Alexander Marschak, The Roots of Civilisation. London, Weidenfeld and Nicolson, 1972
- 3 Zofia Helman, "Peru" in Sadie, ed., *The new Grove dictionary of music and Musicians*, Volume 14, p562. London, Macmillan, 1980
- 4 See te Puoho Katene, "The Maori world of music", in John Mansfield Thomson, *The Oxford History of new Zealand Music*. Auckland, Oxford University Press, 1991, Pp 1-6

5 John Macleod, *Highlanders, A history of the Gaels*. London, Hodder and Stoughton, 1996, p 273

6 See http://www.riverdance.com, http://wwwms.utexas.edu/~JDANA/irehist.html

7 Opetaia Fo`ai, The Music of the Pacific: a Personal Journey, In Drummond and Sell, eds., *Taonga of the pacific Rim, Conference Proceedings*. Auckland, New Zealand Society for Music Education, 2002



The impact of music in our everyday lives: its power and influence

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Never before in the history of humanity have so many different kinds of music been so easily available to so many people. The development of the electronic media in the latter part of the 20th Century revolutionised access to and use of music. We can turn on the radio, play a CD or tape, or listen to music on video or TV with very little effort. Prior to these developments, music was only accessible for most people if they made it themselves or attended particular religious or social events. The effects of these changes have been dramatic. It is now possible for us to use music to manipulate personal moods, arousal and feelings, and create environments which may manipulate the ways that other people feel and behave. Individuals can and do use music as an aid to relaxation, to overcome powerful emotions, to generate the right mood for going to a party, to stimulate concentration, in short, to promote their well being. It has become a tool to be used to enhance our self presentation and promote our development.

The down side to the easy availability of music is that there is a tendency for it to be taken for granted. At the same time as music is becoming a more integral part of every day life, the place of music in formal education world wide is consistently being questioned. Music already plays an important role in promoting human well being. As the positive benefits of music are increasingly demonstrated in health, psychology and other fields demand will increase. If this is to be met society will need appropriately educated musicians.

The extent to which people listen to music

In the USA and the UK music is amongst the top economic generators of income. In 1997, total domestic spending on music in the UK was valued at £3.7 billion. Gross overseas earnings were valued at £1,332 million compared with payments of £813m. Net earnings were estimated at £519m. The domestic music industry also had a value of £3.2 billion with the equivalent of 130,00 full time jobs.

In the USA, in 1989, the American Medical Association reported that the average US high school student heard over 30 hours of pop music a week. In 1993, 98.5% of teenagers in the USA claimed to listen to music and in the region of 70% of students report listening to music while studying. It is not only teenagers who spend time listening to music. A recent US survey of musical tastes indicated that 75% of mature citizens listened to music for at least one hour everyday. In the UK, in the order of 11.3 million people listen regularly to BBC Radio 1, 10 million to BBC Radio 2, 6.2 million to Classic FM and 1.9 million to Radio 3. In addition there are over 300 commercial stations and almost 40 BBC local stations which spend a considerable amount of air time playing music.

People not only listen to music, they actively take part in making it. In 1993, in the USA, 62 million people said that they sang or played a musical instrument. In the UK millions of people sing or play instruments for the love of it. In 1999, 49% of children took instrumental music lessons. Estimates of adults playing an instrument have varied between

24-30%. These figures suggest that music has become an integral part of our everyday lives in a way which would have been unthinkable 100 years ago.

The power of music

Music can have a very powerful influence on our emotions, moods and behaviour. Historically, it has been used for such varied purposes as bolstering courage before battles, singing babies to sleep, enhancing the courtship process and accompanying rites of passage through life. It has been used to incite rebellion and it can challenge the status quo. In some cultures music has been viewed as sufficiently powerful for governments to attempt to control or ban it. In the Western world, criticism of rock music by the 'establishment' and its purported effects have been well documented. Acknowledgement of the power of music is also illustrated by the particular attention that has been given to whether certain types of music can inculcate anti-social or self-destructive behaviour.

Neurological aspects of musical processing

The responses of human beings to music go beyond 'sound'. Music can be experienced physiologically (e.g. changes in heart rate); through movement; through mood and emotion; and cognitively (through knowledge and memories, which may be personal, or related to the music itself, e.g. its style or period). The fact that music is processed multiply and has physical, emotional and cognitive effects may be the key to its power.

The parts of the brain which process music develop in the later stages of pregnancy. They consist of an extensive neural system which is widely distributed but which has specialised regions dealing with different aspects of musical behaviour. Both hemispheres of the brain are involved because of the complexity of musical experiences which may involve auditory, visual, cognitive, affective and motor systems. Different musical skills can operate independently and can be differentially retained following brain damage. As musical expertise develops, there are changes in the organisation and functioning of the brain.

Many responses to music are not physiological but emotional. Current thinking suggests that when we hear music or other sounds our emotional responses to them are controlled by the amygdala which evaluates sensory input for its emotional meaning. It receives input about sensory information directly and quickly from the thalamus, before it has been processed by the conscious thinking part of the brain, the cortex. Information is received from the cortex but more slowly. This explains those immediate and sometimes embarrassing responses to music which occur automatically. Cortical pathways take longer to react to incoming information but provide a more complete cognitive assessment of the situation. In musical terms they invoke memories relating to the particular music being heard. These may also influence our emotional responses to music but because we are consciously aware of them our responses are more likely to be within our control.

The amygdala has close connections with the hypothalamus, the part of the brain which instigates emotional behaviour. This ensures that we can respond quickly to incoming stimuli, particularly when such reactions are important for our survival. This stimulates the Autonomic Nervous System (ANS) which has two divisions, one which prepares the body for fight or flight, and the other which works to conserve energy. The evidence suggests that different types of music stimulate aspects of each division inducing relaxation or arousal.

As music changes in tempo, dynamics pitch and timbre, the changes will be monitored and our autonomic nervous system will respond. Changes are also monitored at a higher level and meaning is attached to them. Here, our expectations about the nature of the music are

important. If the music does not match our expectations we are likely to experience an emotional response. Music sets up expectations and tensions in listeners who are familiar with particular styles. Depending on how these are realised or resolved they can create different emotional responses.

Research also suggests that the limbic system contains a large number of opoid receptors which are highly susceptible to the presence of chemicals like endorphins which blunt the feeling of pain. Music listening, in some circumstances, seems to encourage the release of endorphins which in turn elicit emotional responses.

Research exploring the way that music is processed by the brain suggests that there is no easy way of predicting the effects of music on an individual's behaviour. While, as a species, humans may share many automatic responses to sound, our conscious responses, which, in part, mediate the emotional responses, are unique. They are affected by our previous experiences of music. These are partly determined by our culture, social group within it, age, gender, and whether we have received musical training. In addition, each individual has a unique set of memories which are 'attached' to each musical experience. These will be evoked in relation to specific pieces of music. This level of individuality means that making accurate predictions of the effects of music on the behaviour of any person is extremely difficult.

The effects of music on individuals: overall trends

Although individual responses to music are unique, there have been attempts to establish some broad trends. The effects on heart rate, skin conductivity, respiration rates, blood pressure, muscular tension, motor and postural responses, finger and peripheral skin temperature, blood volume, and stomach contractions have all been investigated. The effects of music on these measures show no clear pattern. But taken together, the evidence suggests that music influences physiological arousal in the expected direction, i.e. exciting music leads to increased arousal, calming music the reverse.

Music also influences movement. Most of us, at some time, will have found ourselves tapping our feet to music or having the urge to get up and dance to music that we find particularly stimulating. Scientific observations of the behaviour of young children when lively music is playing indicate that they become more active suggesting that this is a 'natural' response. However, while appropriately selected musical accompaniment to exercise and sports-related activity may enhance the enjoyment and motivation levels of participants it does not appear to have an impact on actual performance.

The potential effect of music on our moods and emotions is profound. The characteristics of music that induce different moods seem to relate to three main dimensions, pleasure-displeasure, arousal-non-arousal and dominance-submissiveness. Specific reactions to music, e.g. shivers down the spine, laughter, tears and lump in the throat may be related to particular musical structures. Beyond these rather general trends, the evidence with regard to the effects of particular types of music on the mood and emotions of particular groups of people is mixed. This may be because the individual characteristics of the listener and their prior experiences with music are important mediators. Nevertheless, there is some evidence that music can affect our moods, emotions and physiological responses whether we like the music or not. In one study, favourite music of whatever type lowered feelings of tension while physiological responses were greater during exciting music regardless of whether the listeners liked it.

Music can affect our behaviour without our conscious awareness. An extreme example relates to altered states of consciousness, e.g. its role in creating trance-like states. Many

people listen to music while driving. In this situation, music appears to improve concentration, particularly when it is moderately complex and played at a moderate volume. If it is too stimulating it can distract.

Music, which we have not personally chosen to listen to can have a powerful effect on our emotions and subsequent behaviour. Depending on its level of intrusiveness it may be merely irritating or create great distress. It can lead to complaints, legal proceedings and in some cases violence.

In addition to the effects of music on our physiology, movement, mood and behaviour, music is a source of intellectual stimulation. Listening to music, identifying its structures and forms, analysing it, learning about its history and nature across different cultures, learning to play an instrument or sing, composing, improvising and performing all offer intellectual stimulation and challenge.

Music in Society

Music has an important role to play in the functioning of society and has had for many thousands of years. No human culture appears to be without music. Singing, in particular, seems to be universal. Music is invariably expressed in relation to religion, celebrations and dance. It forms a part of all major occasions and celebrations, including weddings, funerals, pageants, rites of passage and festivals. It is also involved in the human preoccupation with seeking altered states of consciousness as part of ritual, individual day dreaming, prayer, meditation or drug use.

Although music plays a part in all cultures, in each it serves different roles, has different meanings and different degrees of importance are attached to it. Listeners from other cultures often have difficulty in perceiving the emotions expressed in music because emotional expression is culturally determined. In most cultures, music has functions beyond those of providing entertainment and enjoyment through aesthetic experience for the individual. It serves to assist in the process of increasing communication and enabling people to function together more effectively. For instance, it can co-ordinate the physical movement of groups of people in dancing, marching and working. It provides a means of expressing a wide variety of human feelings, love, sadness and a sense of belonging which people sometimes find difficult to verbalise. It provides an alternative means of communication between individuals and groups. It forms part of the social fabric of our lives. Making music and sharing its meanings within a culture or particular environment leads to cohesion and the strengthening of social unity. It can be used as a means of encouraging conformity to social norms, shaping behaviours in children which are socially approved and assisting in the acquisition of cultural tools, for instance, learning to sing the alphabet. It can be a powerful means of maintaining the continuity and stability of societies through folk music and songs which give accounts of myths and legends and record important events. In our increasingly global society folk music is likely to become an important means of preserving the identity of minority cultures.

Conversely, music can also allow the expression of an identity which is counter to societal norms. Adolescence is the time when listening to music is at its peak and when musical tastes often become an inherent part of social identity. In some cases, music can be a powerful tool for change. It can play an important role in unifying and exemplifying solidarity in those who are challenging societal norms and practices.

Applications

Over the course of the last century music has increasingly been used to enhance the quality of our lives and change behaviour. It has been applied in many settings.

Music and medicine

In medicine music has been used to support health education: to help people remember sequences of techniques for resuscitation and for improving breathing in asthma and to increase the relevance of health education programmes for young people.

It has an important role in reducing anxiety and pain in medicine and dentistry. It has been used in relation to surgery, in patients who have had heart attacks, those receiving chemotherapy, patients with tumours, and those undergoing treatment for addiction. Muscle relaxation has been aided in general and in relation to chiropractic interventions. The benefits appear to be greater for women than men, and for children and adolescents than for adults and infants, The effects are the greatest for dental patients and those suffering chronic pain. It can reduce drug dosages by as much as 50% and can shorten the recovery period. A number of hospitals have instigated arts projects with which to promote the more speedy recovery of patients.

Recently music has been used to assist in stimulating the immune system. Typically, patients listen to music while generating images believed to facilitate recovery. While this is a relatively new field of study and the findings need to be interpreted with caution, most but not all are positive.

Reviews of the literature on the effects of music on rehabilitation after brain damage have tended to draw positive conclusions about its effects, Music therapy has also been used effectively with physical therapy to help children with progressive neuromuscular disorders, for freeing the movement of patients with Parkinson's disease and to assist in home-based gait training programs.

As people live longer there is a greater need for developing ways of caring for the elderly. Reviews of the literature suggest that music can be very useful in ameliorating some of the effects of Alzheimer's disease. It can improve social behaviours, vocalising, reduce restlessness during meals, reduce agitated behaviour, improve reality orientation and face recognition. Autobiographical and general memory can be improved through music, and it can have a positive affect on carers of the elderly.

Music thantology is a new field which uses music to tend the complex physical and spiritual needs of the dying. Music can also be used therapeutically to help people work through grief.

There has been consideration of whether music therapy can be used to ameliorate the effects of eating disorders, including anorexia nervosa and bulimia. Music, paired with relaxation techniques, has also been used to alleviate depression in elderly patients living at home.

Music for all

Increasingly opportunities are being created to enhance the quality of the lives of those who have aural impairments or learning difficulties. Music therapy can help children with learning difficulties to focus their attention, increase their concentration span and, over time, improve vocalisations, looking behaviour, imitation, and initiation of ideas. Music therapy is often used to develop communication skills and it can affect personal relationships emphasising the benefits of active listening and performing. There is a

substantial body of research showing that music can be effective with children with learning difficulties when it is offered as a reward for particular behaviours, for instance, to develop attention, reading or numeracy skills or reduce the incidence of aggression or maladaptive behaviour.

Recently ways of enabling children with severe and profound learning difficulties to engage with music have been developed. There are also indications from various sources that music may help dyslexics and those with Emotional and Behavioural difficulties Active and passive music therapy can reduce reported aggression and music can also be used in play therapy to great benefit with some children.

Improvisational music therapy can lead to substantial improvements in the communicative behaviours of autistic children. Learning words to music can also be effective. Music therapy may also have a role to play in the assessment and differential diagnosis of autism.

Background music has been effective in improving work oriented behaviour in adults with developmental handicaps, reducing the extent of teeth grinding and some aspects of self-injurious behaviour.

The effects of music on development

There is considerable evidence that the foetus can perceive and is stimulated by sounds which he or she can then recognise after birth. Such exposure can lead to more advanced development of gross and fine motor activities, language skills, some aspects of somatosensory co-ordination, some cognitive behaviours, encourage sucking and promote weight gain. Babies born prematurely or underweight can also benefit from listening to recorded music. Interactions between mother and baby which involve musical activities, e.g. playing musical games, using musical toys, may help develop bonds of communication and facilitate speech development.

While there is a clear case for music to be taught in the curriculum for its own sake, increasing pressures on the curriculum have led musicians to search for evidence to defend its place through its role in enhancing other skills. One strand of research has explored the effects of music on intellectual skills. From our current level of knowledge it is not possible to draw firm conclusions about these effects.

There are demonstrable positive effects of involvement with music on childrens' personal and social development. Children receiving additional or regular classroom music lessons have shown increased social cohesion within class, greater self-reliance, better social adjustment and more positive attitudes. These effects are particularly marked in low ability, disaffected pupils. Children of low economic status receiving individual piano lessons have also exhibited increases in self-esteem compared with controls. There is also some evidence that involvement in music can increase social inclusion.

Music, commerce, advertising and work

Music has always played a major part in our work activities and continues to do so. It has been used to co-ordinate movement, alleviate boredom, develop team spirit and speed up the pace of work. Nowadays, the commercial and industrial uses of music constitute major industries. One of the largest providers of recorded music for consumption in public places is Muzak. Their research suggests that when music is playing workers perform better with improved attitudes and communication, increased efficiency and concentration and a reduction in errors. There is some recent independent evidence to support this. Generally subjective reports of working with music playing are positive.

In addition to the value of music as an art form in its own right, music has always played an important role in the theatre, TV, films and video. Many great cinematic moments appear meaningless without the accompanying music.

Music is a major component of consumer marketing. It is effective in enhancing the appeal of products and in promoting memory for them. It has also been used to manipulate consumers shopping, eating and drinking habits. The type of music played can influence telephone waiting time, customer persistence when waiting for services and the likelihood of joining a particular banking scheme.

The type of music we listen to may also be able to predict consumer behaviour. Ratings of the depressive content of the most popular songs in the USA predicted the USA government's assessment of consumer optimism which in turn predicted gross national product with a one to two year time lead.

Endnote

Since the introduction of recording techniques, music pervades every aspect of our lives and, in ways that we may not be aware of, influences our behaviour. The demand for music is likely to continue to increase. To support our appetite for music, the music industries in the developed world constitute a major element of the economies of many countries. They are in danger of losing their skilled work force in the future because of the extent to which music is taken for granted.

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Play well and have fun. A study of community, group-coherence and musical development in an amateur brass band.

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The reported naturalistic case study was made during a period of one and a half years in a Swedish brass band. Within the band a program for change and development was pursued, which aimed to improve the artistic level of playing without replacing less competent members. The findings stress the important interplay between social and musical factors, which you have to pay regard to if such a program is going to be successful under the given circumstances.

Background and research question

The Brassband is an amateur band, connected to a local congregation of the Swedish Mission Covenant Church. At the end of 1995 the band comprised 34 members, four of whom were female, with a range of ages from 11-70 years, Md = 22 (m = 29) years. Only half of the members belonged to the congregation.

The repertoire contains religious as well as secular music from a broad range of genres. The band performs regularly in church-services and gives many concerts, both internal and external. It has taken part in national as well as international brassband contests and has made tours in Europe, to the USA and Australia. A CD was released at Christmas 1994. An evaluation of the work in the band was made, where a number of problem areas were

∑ shortcomings in balance, intonation, precision, rhythmic phrasing and technique;
∑ lack of private rehearsal-discipline;
∑ low rehearsal attendance;
∑ lack of concentration and too much talking during rehearsals;
∑ demand of musical quality at church services requires a full band participation, but there are differences in the commitment to playing at the services;

 \sum the musicians have too little influence on the choice of repertoire;

 \sum information about what's on in the band is infrequent and usually comes too late.

A plan of action which aimed at eliminating these problems was developed and adopted by the members of the band. The author was appointed to evaluate the implementation of the program on a formative basis, but this study goes further than being just an evaluation of the program. Data-collection included participant observation, interviews and audio- and videotapes of rehearsals and performances.

In the charter of the band three goals are formulated, one religious, one social and one musical. The religious goal could be seen as part of the social, forming the combined goal that the band should offer its members an opportunity to share an open social community with a religious influence. Due to the musical goal, the band should offer its members an opportunity to develop their musical skills. The leaders have stressed the latter goal during the past two decades.

Researchers who have described what happens in groups, where members are united in common work (e.g. Blake & Mouton, 1976; Hersey & Blanchard, 1977; Olsson, 1998), point out two different processes that seem to operate in parallel or are intertwined, work processes, where group-members join in targeted work, e.g. playing music as artistically as possible, and socio-emotional processes, where group-members interact in other ways, only indirectly associated with the work, e.g. when the primary task is to build and prevail social community and group coherence. Sometimes one process might be priorited, sometimes the other. One may ask in what ways they are interrelated.

Community is defined as a (feeling of) positive affinity and could be seen as a symbolic construction (Cohen, 1985), which can be filled with meaning, explaining how a community is established. Music could be one such symbol, so could music-making (Schutz, 1964; Ronström, 1992; Davidson, 1997).

Cohesion is seen as a process which is essential for the existence and survival of a group. It is dependent on the unity among members, membership stability, members satisfaction and the inner group dynamics (Forsyth, 1990). At the same time it is a quantitative measure of the community.

The music-making of the band is approached from three perspectives, one of social psychology, the other of aesthetics and the third of education. By using situated learning [Lave & Wenger, 1991] as a reference, the three perspectives could be combined. The research question for this study is: "How does community and group coherence interact with a targeted work to improve the musical standard in an amateur brassband?" Individual and leadership goals and actions

The musicians give a whole range of reasons why they take part in the work of the band. All of them give some sort of musical reasons, but a majority combine them with others, in their view more important ones. One group though, reports purely musical and artistic arguments, which draw upon the music and music-making in itself. Another group mentions social arguments, such as emotional satisfaction, relations and community, personal development and family tradition. A third group gives religious arguments, focusing the membership in the band as a mission in the congregation and the religious community). Among members favouring social arguments there is a common view that by strengthening the community in the band, there is a possibility to reach better musical results. This view takes on different meanings for different groups of musicians, when put into practice. Instead of spending more time on rehearsing, some want to see more social activities in the band like parties or tours on canoe or bike or actions to take a more personal interest in each other's well-being. Others want to strengthen the community by spending more time on religious activities, but there are also members who don't want to invest more time in the band. They have their priorities outside the band in their families or in other groups, and are content with the situation as it is.

The members of the band voted unanimously in favour of the new program of change, which demanded more commitment to musical activity, e.g. more rehearsing. As it turned out, there were still musicians who were not that committed, which was trying for the community and coherence of the band. Thus there continued to be controversies about absence from rehearsals, about musicians not practising enough and about the small-talk at the rehearsals. But there were also conflicts concerning how much time band activities should be allowed to take, and disputes around the change of instruments or parts within the band. In these cases the program was less successful. The most common method of solving all these conflicts was to act as if they did not exist; a so called defensive strategy of conflict-solving (Olsson, 1998).

The goals of the individual and the band are not congruent and there is a division between private life and life in the band. By participating in the daily work of the band it is possible for an individual to understand which part of the goals you don't have to share and still remain in the band. The degree of goal acceptance (Greene, 1989) among the members in this case is an example of a balanced group cohesion, which is neither too weak nor too strong. The leadership has adjusted to the situation and and found that there is no need for too much control, because three weeks before a concert there will always be a total commitment and concentration from all band-members. Participation is a personal choice, based on mutual trust. To get the musicians to adjust to the development program the leaders have to act in a way that promotes individual goal-fulfilment (Greene, 1989).

The leadership of the Brassband consists of a board, comprising the conductor and five band-members, elected at the annual meeting. The board has, according to it's members, two main tasks: to support the program of change and to organise attractive events (concerts and international tours) in order to stimulate musicians to stay with the band. The longer they stay, the more they get influenced by the musical work, and hereby raise their musical standard. Members of the band want to perform and go on tours, so the work of the board meet their wishes in this respect.

The needs among the members for information, for influence and participation in the decision-making have been met in different ways by the program of change. By introducing the weekly information-sheet, by using sections as self-governing groups and by organising group-discussions of the repertoire the management has also supported goal-fulfilment. Musical quality and aesthetics

The band has taken part in competitions for brassbands on both a national and an international level to develop its musical standard. The criteria used by adjudicators in their work at competitions could be seen as intra-musical guiding principles for quality control. By playing the compulsory test-pieces, specially composed for competitions and based on these principles, the band has made them its own guide of quality.

When the adjudication criteria of the Swedish brassband competitions were changed during the research period, to include musical expression, composition of a contest-program and on-stage deportment, beside the common criteria of quality and excellence, it was a sign that a new and partly different view of musical quality had taken over. The role of the audience as adjudicators of taste was increased (Arvidsson, 1991). When music has to be traded as goods on a market, the opinion of the consumers, e.g. how the audience wants the music to be presented, becomes important.

For the band these features of a so called popular aesthetic (including the will to play music that the audience recognises rather than new repertoire, to work for and cooperate with the audience, instead of educating it by playing high quality music only and to act independently in relation to the ideals; Arvidsson, 1991), were adopted in their activities when spectacular projects became part of the daily work. When the board was working hard with all things that constituted the setting of an event, what I have called the passepartout of music, it could be seen as if the leadership was re-defining the concept of musical quality and establishing a new aesthetical code. Shortages in the musical performance could be compensated for with a thorough setting or framing of the music and the audience might experience the total event as the band "playing better", although the performance, due to traditional criteria of quality (see Boyle & Radocy, 1987) had not changed much.

By taking part in events, where the band met world-class soloists and choirs in interesting, even choreographed programs, band-members have experienced the response from enthusiastic audiences and felt that it was fun, meaningful and worthwhile to carry on in the band, trying to develop their musical ability.

The conductor and the learning process in the band

The band-members expect their conductor to fulfil the different functions of musical, social and general leadership which are in accordance with the band's needs. These are changing over time, which means that the possibilities for an amateur conductor to meet those needs, might diminish when the band develops. In the Brassband this situation is met by supplementing the conductor with specialists, i.e. a brass-teacher, guest-conductors or with well educated musicians.

As a part of the development program, each musician was diagnosed and offered an individually adjusted training program to eliminate his/her basic technical and musical shortcomings. Individual brass-lessons were offered, which were popular in the beginning and then to a decreasing extent.

Basic brass-technique is a prerequisite to playing in the band, but the know-how (Rolf, Ekstedt & Barnes, 1993) needed for ensemble-playing is only developed through band-practice.

The band is divided into sections, each one led by a section-leader with the responsibility to organise section-rehearsals, monitor the absence and control that it is possible for the section to play its parts. The responsibility of the musicians is to join in rehearsals and performances. A certain absence is tolerated, more from the better players, which is unfortunate, because the less experienced players need them as models. Section rehearsals are seen as important to adjust the individual members to the needs of balance in the section. The idea is that the sections should act as self-governing groups, but this turns out to be difficult for the members to execute. They mention lack of time as the crucial factor enhancing the realisation of this responsibility. At the end of the period studied, section rehearsals are carried through by contract.

Lave & Wenger (1991) presented a model of learning, called Legitimate Peripheral Participation (LPP), where they describe the process of learning as a change of roles in a hierarchy, from more peripheral to more central ones. By developing his or her musical standard the musician can make a career within the band, e.g. by moving from third cornet to solo cornet. As it turns out, careers are very different between individual bandmembers and the idea of moving from a peripheral to a central role is by no means typical. Neither has the novice less responsibility than the experienced bandmember. You have full responsibility from the beginning. In these respects the LPP as a model of learning is not supported.

When a concert project is embarked, the music is usually rehearsed by repeating each sequence until it is mastered, which is when the musicians show their know-how. The conductor decides as an external adjudicator of quality when the performance of the band is in accordance with current rules or criteria, and what has to be improved if it is not. His competence (Rolf, Ekstedt & Barnes, 1993) and accuracy decide if the band shall enhance its musical standard, e.g. to be able to practise know-how in accordance with a new, more demanding set of rules. Even if the musicians are able to play according to the new rules this week, they might not be able to play at this higher level of achievement the next, without the help of the conductor. They don't possess the competence to adjust their playing to the rules of quality on their own. The situation is a good example of what Vygotsky [1934/1986] called learning within a zone of proximal development. This is why the conductor plays such an important role for the musical result in an amateur band. When time for preparation is long and the conductor has an open style of leadership, the framing of the activities in the band will be musical, e.g. the activity is aimed at experiencing the music holistically (Lisk, 1987; Saar, 1999), producing new sounds and new forms of performance and having a high degree of participation in the choice of music and methods of rehearsal.

Short preparation time in combination with a more restricted style of leadership promotes an educational framing of the activity, e.g. it is aimed at experiencing the different parts and sequences of the process of music-making, at reproduction of music and at being guided and controlled by someone else. The band is thus switching between a more musical and a more educational framing of the activities during the process of development. Being a member of the band involves being engaged in a continuous social activity, aimed at developing the musical know-how. A social community is formed, displayed in balanced group coherence. Relations that have developed over a long period of time between members, between them and their roles in the band and between them and the band's activities, is a situated definition of identity. Thus knowing, social community/ coherence and identity are united.

Conclusions

The level of the musical result is limited by the differences in goal-acceptance and goal-fulfilment, characterising a social community with a balanced group-coherence, which is neither too strong nor too weak. On the other hand social community and group-coherence are limited by the differences in the stability of the membership and the goal-acceptance, satisfaction and influence of the members, that characterise a musical activity which

strives for perfection, but where everybody who can play a brass-instrument (or percussion) is welcome to participate.

The aesthetical code of the Brassband could be described as follows: The strive for artistic perfection is restricted by time, by the leadership-style and competence of the conductor and by the goal-acceptance of the members. With a simultaneous emphasis on the "passepartout of music", which has its foundation in a wish to work for and cooperate with the audience, shortcomings in the artistic perfection can be compensated. Thus the likelihood increases that there will be goal-acceptance and goal-fulfilment among the members of the band for the combined goal Play well and have fun.

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The Danish Network for Research in Music Education [In Danish:] Dansk Netværk for Musikpædagogisk Forskning (DNMpF)

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ABSTRACT

Background

In Denmark, three kinds of institutions are providing higher education in music: Music academies, universities, and colleges of education. In 1999, ten of these institutions established DNMpF with secretariat at the Danish University of Education. DNMpF maintain close relations within the Nordic Network for Research in Music Education.

Aims

The aims of DNMpF are

- to function as a network for institutions and persons and a forum for music education research and research based development.
- to contribute to the coordination, initiation and dissemination of research and research based development in music education.

Activities 1999-2002 and further obligations

At two conferences, researchers and practitioners have discussed Danish research projects in music education in order to enhance the mutual interests. In November 2000, DNMpF held a conference demonstrating the wide scope of insterests among the participating institutions. In November 2001, another conference focused on Musical Learning. Proceedings from both conferences are published.

DNMpF together with the Danish University of Education was hosting the ISME Early Childhood conference 5-9 August in Copenhagen.

In 2003 DNMpF is planning a conference about research in Danish music teacher education.

Website references:

The Danish Network for Research in Music Education www.dnmpf.dk (in Danish) The Nordic Network for Research in Music Education www.nnmpf.com

Historical background for establishing the Danish Network

A distinctive feature of the Danish music scene is an abundant diversity on a variety of levels, which applies to music education as well. In Denmark, three kinds of institutions are providing further education in music. Six music academies are educating musicians and music teachers for the professional as well as the leisure time fields; three universities are educating musicologists as well as music teachers for the secondary and higher education level; the Danish University of Education provides educational research and educates music

teachers for colleges of education and higher education level. From 2002 colleges of education provide B.A. degree for music teachers for the primary and lower secondary school.

While in our neighbour countries, Sweden, Norway, and Finland, music education over the last decades has constituted an independent research field with its own professorships, Denmark had its first professor of music education in 1997. Previously, all other professors of music in Danish institutions attended to either the artistic or the musicological perspective.

In Denmark, Ph.D.-degrees in *music education* may be conferred by the Danish University of Education, only, and not by the academies of music. Perhaps the education policy of the future will be able to change this fact.

Traditionally, music academies have fulfilled their research obligation by art activities, while musicological and educational research belongs to the university domain, and until today colleges of education have had no research obligations. The music academies' own image has been challenged by The Music academies Act from 1994, which underlines music pedagogy as a field equally important as artistry, once the hallmark of conservatoires, and now only one of two "legs". From 1994 music academies will also do music education research and development, meaning that they are entering the field where the Danish University of Education has specialized.

The Danish University of Education provides education and research within a broad variety of educational fields and subjects. With respect to music education it places equal emphasis on educational research, didactics and musical proficiency, while less attention is given to artistry and musicological research than in music academies and universities respectively.

In short, the historical perspective is this:

Music has been a formal subject at colleges of education for 200 years, the first music academy in Denmark was established 150 years ago, and the first chair of musicology at a university about 80 years ago. The Danish University of Education was new established in 1999, but its history as a university goes back to 1965. Yet, until a few years ago, it seemed that music educators from these different kinds of institutions had only few thoughts in common or at least they did not meet to share or discuss issues of common interest.

During the last ten years, a growing need for co-operation across music education institutions without regard to different educational cultures and interests has become obvious and in 1999, a series of preparatory meetings led to the establishment of the Danish Network for Research in Music Education (DNMpF).

Figure 1: Overview of different levels of music education in Denmark

- 18 Colleges of education: music may be one of four main subjects (music covers 0,55 of 4 years study) in school teacher education.
- The Danish University of Education: post-graduate (B.A.) education, i.e. M.A. (2 years), and Ph.D. (+3 years).
- 3 Universities: B.A. (3 years), M.A. (+2 years), and Ph.D. (+3 years).
- 6 Academies of music: Music teacher education at graduate level (4-5 years).
 Postgraduate degrees (+2-3 years) only for soloists, composers, conductors.

Aims of The Danish Network for Research in Music Education (DNMpF)

The aims of DNMpF are

• to function as a network for institutions and persons and a forum for music education research and research based development.

• to contribute to the coordination, initiation and dissemination of research and research based development in music education.

DNMpF's activities 1999-2002

The Danish Network for Research in Music Education has held two conferences: Conference 1: November 2000 about *Music education research and development*.

The conference report is in three parts referring to the conference programme:

- 1. Two keynotes: Prof. Bengt Olsson (Gothenburg Univ. and Music Academy, Sweden) addressed research in music education across different professional traditions and reader Thorolf Krüger (Bergen , Norway) addressed the possible symbiosis between research and practice in music education. Three commentators addressed both keynotes.
- In one of the comments, ass. prof. Lars Ole Bonde (Aalborg, Denmark) discussed the state of research in music education at the Danish universities concluding that research in music education seems to be neglected by most researchers in musicology. This is partly due to the specialization of the music institutes at the four Danish universities.
- 2. Presentations of 11 research projects some of which in progress. One of the tasks for the network has been to build up a database with information about Danish research and development in music education since 1995. At this conference, a preliminary database was presented revealing a broad variety of interests in music education and of research apporaches. The remaining presentations addressed music learning in different cultural and professional contexts, psychological perspectives on music education and a genealogical perspective on the concept of musicality.
- 3. As already mentioned, academies of music will also do music education research and development. In the third part of this conference, the academies presented their plans with respect to "research and artistic development" referring to the professional context at music academies.

Conference 2: November 2001 about *Music learning*.

This conference was arranged in cooperation with a music school, and one purpose was to bridge the gap between music researchers and practitioners.

The conference report includes three keynotes and seven presentations of research - or development projects in progress.

Ass. prof., dr. paed. Mads Hermansen, The Danish University of Education provided an overview of psychological concepts of learning.

Professor Harald Jørgensen, The Norwegian Academy of Music, Oslo, discussed issues about music learning, practice and expert theory.

Professor, Dr. Christoph Richter, Hochschule der Künste, Berlin, was "Looking for the Message of Music - Reflections on an important but often neglected aspect of instrumental teaching".

The seven project presentations viewed music learning under a variety of perspectives such as didaktic, music aesthetic, developmental psychology and sociology of music.

In addition to its own conferences DNMpF has hosted and will host other conferences

- The Nordic Network for Research in Music Education, 3-6 May 2001
- The ISME Early Childhood Conference, 4-9 August 2002
- Initiating conference for a new European Network for Music Education and Research for Young Children (EuNet MERYC) with a relation to the ISME Early Childhood Commission.

Arranging and hosting conferences is of vital importance for The Danish Network for at least three reasons: 1) symposiums across institutional and national boundaries are very stimulating for the quality of research in music education, 2) the field of music education

research is made visible for practitioners as well as for the public and for politicians, and 3) in Denmark, music education with respect to research and research based development is still an emerging field which has developed very quickly through the last ten years – and it will continue to develop. This development is substantiated in the conference reports.

Music teacher education in Denmark:

Under this main title two research projects has been initiated both concerning the core professionality of being a music teacher but in different contexts. Both projects have a comparative dimension that may contribute to educational research especially in the Nordic and Western European countries. Starting in 2003, the volume will be equivalent to one full time researcher at each project, approximately, and – hopefully – one or two affiliated Ph.D.-scholarships.

Project 1 has its focus on colleges of education. Two of the headlines are: 1) Music teacher education as part of the teacher education as a whole, and 2) Music teacher education from the perspective of the purchasers.

Project 2 focuses on teachers trained at music academies. The two headlines in project 1 may also apply to project 2, but here another question is about how to find new ways in the organization of music teacher education at the academies of music. The question is addressing a general problem in music education where apprenticeship is a core practice with very specific educational as well as economical implications.

In addition to the two research projects, another project derived from the Danish network: A new M.A. in music education is being developed in collaboration between The Danish University of Education and University of Copenhagen.

In order to discuss and inform about the participating projects, DNMpF is planning conferences in 2003 and 2006 about research in music teacher education and the development of a new M.A. in music education.

Perspectives for music education and research

Within the field of music education, new winds are blowing in Denmark. An ongoing discussion is about the possibility to bridge artistic and academic educations. As you may know, at the Sibelius Academy in Helsinki it is possible for professional musicians, who have no previous training as researchers to "cross over" and acquire a Ph.D. degree. In Denmark, too, the music academies wish to have Ph.D. students, but at least for some years this will require the students to be affiliated also to a university. This situation may strengthen the co-operation within the Danish network and allow each institution to develop and learn from each other.

The Danish network is initiating comparative studies in music teacher education and research, and members of the network are doing studies in music learning and in music as an aesthetic field of knowledge – and by this I am not referring to music of high culture but to the aesthetic qualities with respect to sensuous and cultural aspects. This reserch may contribute to the appreciation of music education being valuable and important for both individuals and societies in its own right.

Recently, members of the Danish government have stated that "we do not need experts' advise". Obviously, this is provocative not least for educators and educational researchers, but it reminds us of a distinction made by Edward Said between experts and intellectuals. While experts are providing answers to questions that are raised by others, the intellectuals are responsible for raising new questions concerning the prevailing self-knowledge. This is, I think, a very stimulating idea with respect to the future work of the Danish Network for Research in Music Education. Of course, we are experts within our educational field, but whether we are working at music academies, universities, or teacher training colleges, it is our responsibility, also, to question the prevailing self-knowledge in different [music] educational contexts.

One of the topical questions is how to establish and develop a community of music education research practice across institutional borders and educational cultures.

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Nordic SAMSPEL

'Sprechen oder schweigen... ': Exploring the Foundations of Arts Education

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Man whittles, carves, sings, dances, gestures, molds, draws and paints. The doing and making is artistic when the perceived result is of such a nature that its qualities as perceived have controlled the question of production.

Dewey [1934]: Art as Experience

At the heart of arts education, in general, and music education, in particular, is an experience. A study of an experience, e.g., of singing and the like, in which the means or the perceived qualities during the process affect the ends or the perceived product, refers to the ways by which our lived lives are constituted in and through the arts which enhance our common humanity and our individual being in the social and cultural fabric of the world. Experience of arts and the symbolic forms by way of making, perceiving, and appreciating are the very problems of our peculiar area of study.

We refer by 'arts education' to a sector of general education which, in connection to a larger field of culture, seeks to enhance artistic activities and is practiced in the context of subject areas such as visual arts, craft, music, literature, theatre, dance, dance and media. An exploration of the theoretical foundations of arts education is difficult to speak of, as it is contrary to their very nature. However, it has been an ongoing project both in separate and conjoined areas of arts education. As a professional and academic community we too cannot but try to articulate the specific qualities, goals, and means of music education to unravel its identity. A broadly based 'samspel' may help us to crack the nut yet from another angle.

Expression, Experience, and the Intelligence of Feeling

Previous theorizing in the field of arts education has been linked to the concern over the status of the arts in schools: theoretical interests have reflected practical concerns and advocacy. We can acknowledge some progress in the field – e.g., the national standards for the arts education in the U.S. and the inclusion of music in the national curriculum foundations in Finland and Britain - but scaling down in terms of time allocation and other

resources appears to be a continuous aggravation in various countries. The advocacy aspect, therefore, is still important.

The discourse of the elements of feeling and cognition in an artistic experience has reflected the prevailing rationality. For the purpose of justifying the arts area within the framework of general education, the cognitive nature of the arts and artistic experiences has been prominent (e.g., Abbs 1989, Reimer & Smith 1992). At the side of the claims that the arts are not only frivolous, therapeutic, relaxing or civilizing, but basic in the growth of each and every child, has run another line of argument reminding us of the holistic nature of artistic experience.

We need to keep track of all such elements as we move on. Contemporary critical studies combine poststructural investigations with a pragmatist emancipatory interest of agency and consequences. In a Foucaultean spirit, we are advised to repudiate generalities and to amass many particular truths: truth is discursive; discourses are historically situated. Discursive practices are both "embodied in technical processes, in institutions, in patterns for general behavior, in forms for transmission and diffusion, and in pedagogical forms" (Foucault 1980, 200) and simultaneously impose and maintain such discursive practices which come to function as technologies of power.

Undoubtedly, the foundations of our work have been better grasped and more widely conceived. As recent theorizing by Swanwick (1999) indicates, we want to address the quality of musical experience in the 'here and now', and, conceiving of music as a discourse, we want to listen to the world beyond the Western canon. Professionally and individually, we seek to come up with wider perspectives and a more holistic grasp of our call and practice. This calls for soft boundaries and multidisciplinary networks (e.g., Haussila 2000, see also Lakoff & Johnson 1999) by which we can investigate the boundaries of our knowledge and reach beyond the context in which it was created and is normatively used.

Recent developments of both artistic and scholarly field urge us music educators to look for alternative theoretical foundations and to recognize ruptures in the present way of thinking. This means tending to what "reason experiences [*éprouve*] as its necessity, or rather what the different forms of rationality put forward as their necessary being" (Foucault 1998, 450).

Alternative Foundations

In the modern Western culture art and science have been separated from one another by form and by content, institutionally and conceptually, although the former has sought the means of the latter, for instance, by trying to establish a similar status, e.g., in the university context. To what extent our thinking has been shaped by such history?

The status of science is based on the assumed notion of its positivity, generalizability and universality: 'scientific' is used to refer to the deductive, , "normal, puzzle-solving research" [Kuhn 1991, 23], even if the hegemony of the natural sciences has been strongly rejected in social sciences, creating space for the 'interpretative turn', and if Kuhn himself acknowledges the role of hermeneutic understanding in all scientific work.

But where science seeks to draw universal conclusions, the universality of the arts is thought to be based on sharing of the most personal. The expressive and linguistic means of the two, hence, differ from one another: art is implicit, layered, and ambiguous, and calls for phenomenological perception and hermeneutic interpretation, whereas science, explicit and articulated, is based on logic rationality.

As a "physically presented object, phenomenally apprehended, a work of art is experienced as the embodiment of value-meaning" which allows for repeated returns and interpretations as it has to be "lived through" (Abbs ed. 1989, 20).

Discussing the nature and legitimacy of knowledge, Polkinghorne (1995) observes, that "poetry, drama, and storied narrative could not provide true knowledge; they were limited to communicating and generating emotional experiences, and, because of this, were seen as having power to lead people dangerously astray" (7). To Bruner (1986, 1995) the narrative and the logical-scientific (paradigmatic) represent two fundamental ways of human cognition, which serve two different forms of articulating experience and constructing reality, yielding, hence, truthful propositions thereof.

However, postmodern pluralism and stylistic eclecticism have become established in the arts. Concurrently, with the critical and poststructural turn, the means of scientific methodology have been broadened in the past decades, challenging the long held tenets of Western modernity: objectivity, monism, universalism, and rationalism. Alternative methods have been introduced and legitimated as a form of reasoned knowing, yielding new, even artistically expressive means, such as autobiographies, fictive texts and performances, for gathering poetic and narrative data.

Furthermore, various lines of thought and debates that have emerged in the wake of postmodernism and poststructuralism. Cultural and media studies, feminism, multiculturalism and postcolonialism have produced discourses skeptical of universalizing claims of reason, science, language, progress, and the subject/self (e.g., Spivak 1999, Kellner 1995); the ramifications can be acknowledged also in the field of musical study (e.g., Scott ed., 2000). With notions of positionality or the politics of location, such discourses are of interest to us: they have destabilized a number of binary assumptions and continue to make claims for non-essential, pragmatist interests, standpoint epistemologies as well as alternative truths and methodologies, which, by bonding the cultural with the political, have alerted us to narrated lives and racialized, gendered, and class related identities in reference to our views about music.

We are thus urged to think of scholarly interests in artistic and political terms, and to rethink our object of study in the midst of power and incomplete, uncertain knowledge. Our task, adhering to concepts, such as body, identity, subjectivity, and agency, can be seen a kind of critical "ethnography of the global imagination" in the study of "people's measures of the real, truthful, and authentic" and of "technological means" by which they seek to create a sense of certainty about the world [Erlmann 1999, 4].

Literary and Logocentric

The knowledge appreciated and mediated in schools, too, has long been of linguistic and logo-centric nature. In the arts area, however, the element of creation and production has been promoted: hands-on experiences and learning by doing have been prescribed in many curriculum documents and programs of the past decades. Implementation of such programs has been enhanced by way of introducing such models in teacher training programs, by having artists collaborate in schools or by designing programs in which multiple, comprehensive means of engaging with music are acknowledged and accounted for (e.g., Haussila 1998, Hyvönen et al. 2001).

Perhaps the great divide does not lie between the arts and sciences, but in the verbal nature of our Western culture. Scientifically, one operates rationally and knowledgeably by means of symbolic codes and language. The two modes of thinking Bruner mentions – logical-scientific and narrative – are both within the realm of linguistic mode. Artistically,

one is active through the senses and visual, auditive, kinestethic or palatal sensations. Manipulating sensory materials in order to create a symbolic order requires the art of doing things skillfully. That suggests an artistic production in the sense of Aristotelian *techne*, which denotes a specific mode of knowing developed in a knowledgeable practical performance.

According to Dewey (1958), Greek thought, religion, art and recreation were attentive to the human body. The reciprocity of the human body - microcosmos – and the universum - macrocosmos - was passed on to Medieval scholars. Technically, this framework of Greek thought was retained by St. Thomas Aquinas and other scholastics during the Middle Ages, but in practice the formal relationship between life and the body was distorted. Hence, "the seduction of spirit by flesh manifest in the fall of man and nature by Adam's sin" in the moral system of Christianity (250) lead to the antithesis of spirit and matter . This intertwined history of the literary tradition and Western rationality in the chambers of monasteries contributed to the Western way of rejecting the flesh, which, in time, lead to the self-denying, sceptical egocentricism of Descartes (Wood 1998, Stafford 1991). It was also the cause of the number of governing technologies discussed by Foucault (1980).

Similarly conclusive was the Greek three-tiered definition of music. Comprising of *musica mundana*, or music of the spheres or the universe; *musica humana musica*, or music created by poets using their human voice; and *musica instrumentatis constituta*, or created by instruments, this model was derived from Plato, and passed on to medieval Boethius. By this conception, only the people who through the sovereignty of reason had gained the knowledge of music and by rational contemplation the ability of judging, could be considered truly musical, whereas those who played instruments were involved in a laborious skill of making sounds without thought like thoughtless slaves. We can acknowledge here the seed of the practical and speculative aspects of musical activity and a consequent history of curricular appreciation and educational practice based on the tradition of Medieval *Quadrivium* which treated music as a mathematical science (Weiss & Taruskin 1984, Rainbow 1989). Such measures were reflective of the split in the history of human experience that set "scientific arts" apart from "religious, ceremonial and poetic arts" (Dewey 1958, 383-388).

Tones, Tunes and Structures

In arts education, a progressive and pragmatist interest in the learner and the nature of knowledge through experience constituted a shift of focus from the matters of literacy and competency to those of knowledge and practice. In music education, the result can be seen in Swanwick's [1999] recent theorizing.

Swanwick's discussion of music as a discourse with three metaphoric processes – transformation of tones into gestures, of gestures in the structures and of structures into significant experience – and his interest in explaining musical cognition - which he prefers to call 'understanding' - is indicative of his position with regard to the tradition of Western epistemology. He divulges, in fact, an impartiality of his theorizing: "...music seems to become deeply interwoven with Langer's *life of feeling*", and admits that we only "reach the difficulty of trying to unravel something of music's ultimate value", and that he can only offer "a hint of how we might begin" [19].

In Swanwick's model of metaphorical transformation, 'materials' and 'expressions' constitute the first two instances between which a transformation from 'tones' to 'tunes' occurs. "Tones becomes tunes", Swanwick writes, "through a psychological process whereby we tend to group single sounds into lines and phrases, hearing them as gestures" [15]. Reflective of the work, e.g., of Cassirer, Langer and Reid, and adhering to a study of

Ghanaian music, he explains how we, instead of giving attention to separate sounds, experience "an illusion of movement, a sense of weight, space, time and flow", i.e., of shapes, which are perceived and interpreted by which process tones become tunes. But if we consider all the musics of the world and experiences of the native participants of diverse cultural groups, can we acknowledge similar perceptions and experiences as intersubjective or cultural universals?

Swanwick's previous writings indicate that he is sensitive to the notions of the 'intuitive grasp of music' and the 'sensory effect of sound'. Fashionably (cf. Lakoff & Johnson 1999) but also thoughtfully, he continues his discussion of metaphors. In his recent text he also acknowledges the instance of the human body and a "dynamic relationship between sonorities and expressiveness" and "the reality of sounds" experienced in musical production (16). Such reality of sound and a phenomenological study of auditive perception of tones as they become tunes urges us to look for a gap to avoid the traps of the discursive practice imposed upon us historically. We are not blaming Swanwick for naive rationalism; perhaps we can only point to his location, which he, too, reveals in his texts. But because Swanwick's theorizing only hints to the role of the body, we suggest that we should attend what Shusterman (1997) calls 'the nondiscursive soma" and take a closer look at one of the influences on Foucault's thinking, namely, phenomenology, as it is expressed in the work of Merleau-Ponty.

The Knowledge of the Lived Body

According to Merleau-Ponty (1962), phenomenology is the study of essences. Such essences are revealed to us as linguistic constructions by which a phenomenon in question is described. Returning 'to things themselves' is an old dictum of phenomenology. It means returning to the moment of pure perception, "that world which precedes knowledge, of which knowledge always *speaks*, and in relation to which every scientific schematization is an abstract and derivative sign-language" (ix). We need to go back to the "cradle of consciousness", which must be "faced with its own unreflective life in things and awakened to its own history which it was forgetting" (31). For Merleau-Ponty, the lived body is the ground of the possibility of perception: 'to perceive' is to live in, to bodily inhabit. 'To experience', hence, is to bodily inhabit an object in the world, which is given before any possible analysis, and thus co-constitute its meaning and structure. The body, hence, is the locus of pre-linguistic embodied meanings; it carries the structure of the lived moment, which thus has a presence in the phenomenal field perceivable and apprehensible to us through sensual means.

The only solution is to go back to the study of the original sensory experience, because our reflection - even the reflection of science - obscures our thinking:

We believed we knew what feeling, seeing and hearing were, and now these words raise problems. We are invited to go back to the experiences to which they refer in order to redefine them... The traditional notion of sensation was...a late product of thought directed towards objects, the last element in the representation of the world, the furthest removed from its original source, and therefore the most unclear [10].

Phenomenology opposes the Cartesian dualism and the view that the perceptual is constituted by a rationale thought of the object. Perceptions are not separate things or acts, but meaningful structures revealed to us when we have relearned to feel our body. The world is given and our analytical reflections bear upon unreflective experiences, appearing to itself "in the light of truly creative act, of a changed structure of consciousness". Hence, the "real has to be described, not constructed or formed"; it thus

belongs to a different category from "judgements, acts or predications": "My field of perception is constantly filled with a play of colours, noises and fleeting tactile sensations which I cannot relate precisely to the context of my of my clearly perceived world" [x].

The body by which we perceive cannot be disengaged from the object: one exists either as a thing or object or as a consciousness or subject, but the experience of our own body "reveals to us an ambiguous mode of existing that runs counter to the reflective rationalism which detaches subject and object from each other and which gives us only the thought about the body, or the body as an idea" [198-199]. Phenomenology, hence, with its idea of embodiment, unites extreme subjectivism and extreme objectivism in its notion of the world. Our body is the instrument of comprehension, which gives significance to the "natural objects" as well as "cultural objects" such as words [235]:

Before becoming the indication of a concept it is first of all an event which grips my body, and this grip circumscribes the area of significance to which it has reference... The word is then indistinguishable from the attitude which it induces, and it is only when its presence is prolonged that it appears in the guise of an external image, and its meaning as a thought... ...my body is ... an object which is *sensitive to* all the rest, which reverberates to all sounds, vibrates to all colours, and provide words with their primordial significance through the way in which it receives them. (235-236).

Phenomenology as a philosophical study and phenomenological method revive an experiential moment, through which other phenomena, people and things come into being for us. Our perception is immediate and holistic – we do not think the object or ourselves thinking the object; rather, we are given over to the object and thus merge in the body so well informed about the world as well as our motives and means at our disposal for synthesizing it. This is the "primary layer of sense experience" which we can discover, "if we really coincide with the act of perception and break with the critical attitude" (239), by which phenomenology transcends the Cartesian split: body and mind, the inner and the outer world are united into one. The recent interest in metaphors, hence, is alleged by the phenomenological horizon. It incites us to ask the ways in which phenomenology can be applied in the educational inquiry about arts education or in the arts education practice.

Metaphors We Live By as Educators

A phenomenological attitude compels us to ask questions that open up possibilities. It awakens us to wonder about the nature of the phenomenon, guiding us back from the given abstractions and metaphors that constitute our pre-understandings and assumptions, which the 'normal' science puts up with as given. A "simple and innocent phenomenological question "What is it like?" (van Manen 1990, 46) provokes foundational theorizing about knowledge: how can we show the "what-ness" of our work and call?

Adhering to both philosophy ranging from the metaphorical theories of the Greek to more modern strands including phenomenology, and the evidence yielded by cognitive science, Lakoff and Johnson (1999, 198) claim that the assumption that reason is embodied and metaphor is conceptual cuts to the deepest questions of what we are. They suggest a new view of the person characterized, among other things, by embodied reason built on a conceptual system shaped by perceptual and motor systems and conceptualization through the body, which constitute a basis for embodied mind, knowledge, and truth; metaphoric reason based on sensorimotor experiences linked with subjective experiences and judgements, which create an experiential platform for conceptual and theoretical reasoning and conceptual pluralism.

With an idea of such embodied understanding, we may envision, metaphorically, our position as educators in the present hybrid world of music, past and present: that multifarious world of lived experience in which we exist as thinking and feeling bodies, constitutes both the source and the object of phenomenological inquiry.

The Arts and Embodiment

The body has a strong presence in performing arts and in music, as Swanwick, too, observes; also the artist who composes and writes down his/her work senses the presence of the somatic of his being. However, sheer exposition of corporeality – a movement of the body, vocalization, incidental marks on the skin – does not constitute art. As Dewey points out in his discussion of art as expression, art presumes intentionality, careful perceptions of qualities and forms created and expressed by exceptional and unexplicable connections of the human body and mind.

No doubt the Cartesian unembodied objectivity prevailed in the arts in the nineteenth century. Autonomy of art was in high regard, and the esteem of the composer rose considerably. It was then that artistic expression was put on a pedestal and, concurrently, historicized and confined into museums and halls to be appreciated for the good of the soul and/or the sake of appreciation. This development can be seen as another pastoral measure of governmentality and technology of the self that Foucaultean critique has revealed.

The arts become more corporeal, again, in the sixties. In the fine arts, recent decades saw the appearance of institutionalized exhibits of macabre nature, including human bodies and body fluids. In music we only need to think of the work of John Cage and the consequent wave of performance, György Ligeti or John Zorn to acknowledge the new kinds of sensual and conceptual messages of the contemporary musical expression characterized by open forms and stylistic eclecticism. Flesh is also exposed abundantly in and by the media.

Phenomenology in Arts Education?

We may accept a phenomenological stance and conceive of the body as a primary means through which we attend, conceptually, to the world and our being in the world: this is what will be demonstrated in the following interactive workshop, which constitutes another part of our network session at ISME 2002. An educational moment – a project, a lesson - can be seen in terms of care and communication. The problem posed to a phenomenologically informed arts educator is to come up with a means to envision, describe, and devise experiences that are partly perceptual and partly imaginative, yet appear as a single moment.

If we don't want to think of phenomenology and somatic primacy of our being as the foundation of arts education, we cannot overlook its importance in the fabric of contemporary culture and music videos and other audiovisual stimuli. Therefore, we need the insight offered by a somatic philosophy that, as Shusterman suggests, can argue for the importance of the corporeal experience, i.e., in reference to domains of aesthetics and ethics; that could provide critique of various body practices and therapies at hand; and that would probe the notion of the 'animality of human being' which Foucault revived in his controversially received study of human sexuality. The latter is a thought with immediate ramifications to the contemporary music scene of various postmodern sensibilities.

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Children's Original Opera in a Rural American Schoolhouse: Integration and Relevance in Discovery Learning Music Education

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School children, busily working together on arias, libretto, staging, and other aspects of opera creation and production, may not be what most people envision as part of a typical school curriculum in the remote ranch country of Wyoming. I observed these activities, however, during a study of the interaction between elementary school children and the opera form. The study describes the process of creation and production in detail while assessing the effectiveness of original student opera as part of an arts education curriculum in terms of integration of subject matter and relevance to the lives of the students.

How did it happen that these children, under my guidance, were working on opera? Why, even with the expressed skepticism of their school administrator, did I choose opera as the form for our project and study? The answer lies in my interest in educational practices that support child-centered curriculum, that involve a project approach, that espouse integration of subject matter, and that emphasize the importance of relevance of education to the child's life. Further the answer lies in the definition of opera as an integrated art form with components that are, and have always been common in our culture: story, music, dance, drama, and visual arts, even though together in the commonly perceived vision of opera they are anything but populist.

My prior experiences with opera and children, in which the children were actively participating in the roles of creators, composers, performers, and producers, suggested success. Yet these experiences were not fully documented. I wanted to document the experience in order to add to music research literature on child-centered discovery learning approaches to music education.

In a child-centered music education program, the curriculum focuses on the child as the active participant in his or her learning. "This fundamental theoretical shift requires us to see children as music inventors, improvisers, composers; either in order to encourage something called 'self-expression' or, more credibly, as a direct way of coming to understand how music actually works through activities calling for decision-making, handling sound as an expressive medium" (Swanwick, 1988, p.14). In this setting the child develops tools for all areas of learning, including but not limited to music. In discovery learning "lies something bigger than whole music or whole language. It is more like whole mind: the human mind at work through symbol systems, which represent and also shape our perceptions, our worlds, both outer and inner. Giving access to the many languages of the human mind is the work of education" (Upitis, 1992, p. ix).

The project method, popularized by the Progressive Educators of the 1920s and 1930s, remains an integral part of child-centered methodologies. "Such projects should not only interrelate the arts more closely but should relate the arts to the total school program" (Anderson & Lawrence, 1982, p.32). John Dewey, respected educator of the early 20th century, recognized drama in its many variations as potent opportunities for projects. "The possibilities for plays, festivals, and pageants arranged on this plan are endless; for it is always possible to find subject matter which will give the children just as much training in reading, spelling, history, literature, or even some phases of geography, as would dry Grad-grind facts of a routine text-book type" (Dewey & Dewey, 1915, p. 131).

Integration of subject areas is an attempt to put back together knowledge and experiences which have been arbitrarily broken into separate curricular bits. "Children's learning does not occur in narrowly defined subject areas; their development and learning are integrated" (Bredekamp, 1987, p.3). Projects, such as an opera, are by their nature integrative. Music, language, visual arts, and drama are obvious components, but often social studies, history, geography, science, and other subject areas are related because of the content of the story. In addition math skills and spatial intelligence are involved in set building, costume construction, etc.

Integration of subject areas in natural forms promotes relevance of the learning experience to the child's life. Many educators place a high value on relevance and have asserted that education should reflect life and not be isolated from it (Dewey, 1900). "If music is important at all, then it is important because it is a part of life. Music enriches our lives. Music gives us a powerful way of interpreting our worlds. Music, just like any other subject if it is explored deeply enough, can offer the means of delving into any number of inquiries about mathematics, language, physics, history, and art. I view music as a means of teaching and learning about life, as a vehicle for making our lives more challenging, as a vehicle for making our lives fuller" (Upitis, 1990, p.31).

And can opera do those things-offer us "a powerful way of interpreting our worlds?" It has many of the elements which have been historically used to interpret our world i.e. song, drama, dance, art, story. It is integrative, which suggests a compatibility with life experiences and relevance. And if children were invited into the very center of the process and product of opera-could it then become a valid part of their educational experience? That is exactly what my study was designed to investigate and document.

METHOD

The research design chosen was a qualitative case study. The participants in the project were nine boys and one girl in grades kindergarten through five, who attended a one-room rural elementary school in a remote ranching community in Wyoming, in the American West. Their classroom teacher was an observer. My research role was that of participant observer. As a participant I interacted with the children, lending direction and guidance and sometimes instruction in music skills and knowledge. As an observer I recorded observations, transcribed tapes, gathered written documentation, and administered interviews and questionnaires. I later analyzed and interpreted the data.

I traveled to the site twice a week for sixteen work sessions and a performance. Each session lasted approximately one and a half hours. I scheduled two post-performance visits, one month and three months after the performance.

The initial visit laid a foundation for future work and research. I took pictures and we got acquainted. I gave them each a journal in which to write. In addition some music activities and story telling set the stage for later integrated arts activities. I asked them if they knew

what an opera is. Although four said yes, when prodded for further information the only responses were these:

G: Italians and Vikings like them. They sing, "ooo." [He threw back his head and warbled.] I'm Italian.

J: Yeah, they sing and they have these cardboard things.

The next visits involved exploration of the circle story form, the story form that I had chosen for our project. For this segment of the project I followed the suggestions of Mary Jett-Simpson (1981). I explained the circle story by drawing a big circle with several "piewedge" segments and a little house at the top. In this form, the character(s) begins at a home-like setting and then encounters a problem. The subsequent segments are all steps of action involved in the solution of the problem–plot segments. A solution is finally found as the character(s) returns to the home setting, completing the circular motion of the story. I read a sample circle story to the students, Millions of Cats, by Wanda Gag (1928). They discussed the form and then illustrated the story with artwork, using a circular shape divided into wedges for the episodes of the plot. The children created illustrations in three small groups.

Following this examination of another author's work, the students created their own original circle stories, working first as a whole class and then in two small groups. The students shared their stories and illustrations orally and visually. In a subsequent lesson we combined their two original stories into one which would be used as the text for their opera.

As the students worked, questions that they asked gave openings for learning about opera. "Why do they even have opera?" This led to a lesson on the historical aspects of story telling, music, dance, and visual art, art forms which have been ever present in cultures. I explained that eventually these activities took on a more formal form, opera, in which a story was acted out with singing, instruments, dancing, costumes, scenery, and sets.

"What are we going to do for the opera?" invited us to outline the steps of our opera creation: writing the story, making it into a play, composing the songs for the actors and actresses, arranging for costumes, writing publicity, making scenery, and finally performing the opera for an audience. These discussions gave reason to use opera terminology and to emphasize characteristics of effective opera.

The students first experienced the form by extemporaneously acting out a familiar folk story, "The Three Little Pigs," in which the actors and actresses improvised the dramatization and singing. It became evident to me that singing dialogue was not easy for them and would be part of our singing lessons.

The actual creation of the songs for the opera occurred sometimes with the whole group, while other times with smaller sub-groups. The students said or sometimes sang suggested lines, repeating them and changing them until they were satisfactory to them. In this way they created each song, following the story line of their original story. I notated the songs as they were completed and we discussed the notation techniques and symbols. The students critiqued and revised throughout the process. For one of the songs I directed them to write rhyming couplets for the lyrics. For another I provided them with bells in a pentatonic scale, which they used for the notes. But in the other instances they sang and I recorded what they sang. One of the most difficult tasks for them was to write in dialogue instead of narrative. Just when it seemed that they grasped the character's singing of conversation or thought they would add a "he said."

Once they had composed the songs, we began rehearsals. They all learned the parts to some degree before we had auditions. I chose the cast and they began work on their individual and group numbers.

Simultaneously with the creation and production of the opera, I conducted singing skills sessions. We worked on breathing, voice registers, melodic contours, and pitch accuracy. Along with vocal exercises, we sang songs and played song games. I hung large papers with the notation of their original songs all around the area for their practice in my absence and also recorded the songs on tape for their practice. In addition I made individual song booklets for them to take home. Two of the students wanted to learn the songs on the recorder and piano; part of this became our overture.

Meanwhile the classroom teacher became involved. She assisted the students in making the costumes, sets, and scenery and in designing and distributing posters and programs.

A dress rehearsal was followed by the final performance, a night performance attended by parents and community members. It was followed by a social "cast party" for which they had painstakingly planned.

I returned to the school to do follow-up activities one month after the performance. I read them the book Madame Nightingale Will Sing Tonight (Mayhew, 1991), about animals in the forest putting on an original opera. We also viewed the video of the opera "Hansel and Gretel" (Humperdinck, 1982). Three months after the performance I returned and shared the video of the opera "Amahl and the Night Visitors" (Menotti, 1978) with them. As they were watching the opera they became very involved in the plot and made suggestions as to what would occur next and how a character would feel. They compared and contrasted "Hansel and Gretel" and "Amahl and the Night Visitors." Their discussions indicated that they were better able to receive the impression, the input, from the operas since they had practiced the skills of expression via the same medium. Their perceptions had been alerted to the elements of the opera form.

In qualitative, ethnographic research the observations of the participant/observer are complemented by an array of other investigative tools in order to gather data. I kept a written record of the project including detailed description of everything I observed. A video recorder was used during two work sessions and during the dress rehearsal and production. I transcribed all of the recorded conversations of the students, gathered with audio recorders. I also compiled information from the two interviews that I had with students and with the classroom teacher. Questionnaires were given to parents and community members who attended the performance. Student journal entries, which were not copious, were compiled. The classroom teacher's analysis of the benefits that her children gained were compared to a list of benefits prepared by a classroom teacher involved in a previous project. I used photographs to document various phases of the process and product.

RESULTS

When I began the original student opera project I had some tentative questions in mind. These had resulted primarily from earlier original student opera projects. As I reviewed my data, I noted patterns, themes, and questions that seemed to be emerging. Many aspects of student performance and behavior interested me and some would be appropriate for future research. The classroom teacher was particularly interested in the communication skills, language use, and increased self-esteem which she observed.

As I examined the data, two major themes or categories emerged: integration of subject areas and relevance to the children's lives. Integration of subject areas was observed in the process as well as the product of the original student opera project. Integration occurred to varying degrees in the areas of music, visual arts, language arts, drama, movement, social studies, science, mathematics, and computer technology. Most common was the integration of language arts, music, drama, and visual arts. Integration originated from a variety of sources: the integral nature of the opera form itself, the design of the project, and the personnel involved (students, classroom teacher, music teacher, and community).

There was evidence of relevance to the children's lives. Some areas especially reflected this relevance: elements of their original stories, including characters, plot, problems, and setting; personal growth and growth as a member of a social/academic group; and the importance of school performances to the community. The opera form and the project provided some of the relevance. Most of the relevance was injected by the students themselves and reflected their personal lives and their community's rural way of life. An example is found in the plot, in which a character tries to find enough playmates for a kick ball game. This situation reflects the reality of a rural child who, unless he or she has many siblings, must gather neighboring children from some distance for any sort of a group activity. Another example surfaced when we were discussing how we might make the plot more interesting and the students suggested adding the element of danger. Their parent character (a bull) was anxious to find his missing children (calves) because he was afraid they might have come into danger from wolves or some other danger prevalent in ranch life. One boy related this to a frightening time for him when he became lost in a shopping mall in the city.

DISCUSSION

The observation of the children's original opera project and later data analysis has led me to several conclusions:

- Studying and creating opera can provide learning experiences in many subject areas and can thus be a learning tool which is naturally integrated.
- Opera study can be presented in a child-centered manner in which opera is a real, functional, meaningful, and relevant experience, with students actively participating in all phases of opera creation and production.
- Original student opera offers opportunity for many forms of intelligence to be exercised, explored, and developed. This in turn may enable a student to approach a problem or area of study within school or outside of school with a wider array of tools. Original student opera provides an opportunity for students to develop their sensitivity, perceptions, and imaginations—in short, to grow and to develop.
- Opera can be created and produced by children with skills in the component areas at any proficiency level. However, I recommend that specialized skills and knowledge sessions be provided. Also student musicians can learn from professional musicians and thus resources such as live performances, recordings, and videotapes are valuable.
- ·Although one adult facilitator can guide a successful experience, I recommend having a team including a music specialist and a classroom teacher. Parents and community members may also become involved.

The original student opera project, as developed by these wonderful children, renewed my sizeable respect for children and their capacity and desire for learning. At the same time it became clear to me that creative, integrative, and relevant projects such as this one provide realistic and effective curricular options.

The children readily accepted the form of opera, even though it was nearly unknown to them prior to the project. Some of their contributing skills, especially singing and creative writing, were not highly developed, but we began the process of creating an opera at their level of development. This is an example of the "taking them where they are" attitude often espoused by educators. The children willingly became involved in every aspect of the opera experience. Their comments and working conversation were very positive. At the conclusion of the project they said that, given the chance, they would do it again.

I have heard some teachers comment about productions such as ours, saying something to the effect that it is very nice but they could never justify taking so much time away from school work. These are teachers who are not involved in such a project and who think of the finished product, in this case the performance, as the objective. In my experience, a project which is concerned with the learning process and which places the children in active learning roles does not take away from learning time. Instead it enriches and adds to the students' learning. Such a project addresses the whole child: physical, emotional, social, and cognitive. Learning occurs in many subject areas. Various thinking and learning skills are exercised including critical thinking, problem solving, and imagination. The growth and development fostered by such a project are the very goals of education as I see them.

The knowledge, skills, and attitudes gained during the original student opera project will serve the children now and through their lives. Elliot Eisner calls the school curriculum "a mind-altering device" (Fowler, 1990, p.26). Experiences such as this project have the potential to make children more imaginative, more perceptive, more aware, and more open-minded for the rest of their lives (Eisner, 1987). The experiences can affect positively the quality of the students' lives as individuals and enrich the fabric of our collective society.

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The Joy of Playing Together

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Introduction

Making chamber music has been a part of our lives ever since we started to play. There was a lot of music making in our families. Kristiina played together with her enthusiastic violinist father and not so enthusiastic clarinettist brother in a family ensemble "Trio Jääskeläinen".

Karipekka started to play in a wind band right away after he got his first tune out of his clarinet. During the years in the wind band he also played lots of duets with a flutist. We started to study music in the Sibelius Academy and soon we found ourselves playing together in a trio together with a flutist. It was then we realised that this kind of combination is very functional.

In our work as a music teacher we have wanted that also our pupils could experience the joy of playing chamber music. We have noticed that it is possible and rewarding to play chamber music from the very beginning.

We teach in the same music institute in Helsinki. Spring 1996 our school made a visit to our twin-school in Estonia where we had a concert together. We thought that some chamber music performances instead of only solo performances would make the concert more interesting. In our school we had many pianists, flutists and clarinettists so it was natural to build ensembles of these instruments. For our surprise we noticed that there is very little as any basic-level material for this ensemble.

Basic level here means the studies from elementary to advanced level. We studied carefully the publishers' music catalogues and found out that only about thirty pieces were made for a basic level flute, clarinet and piano trio. None of those were really easy. The lack of material and the very positive feedback by the pupils encouraged us to start making trio arrangements.

Autumn 2000 this effort resulted as a series of trio arrangements for flute clarinet and piano Trio 1-4 that was published by Otava publishing company. During the last two years we have also composed trio music for this ensemble but that is still unpublished.

In this presentation we are going to explain the reasons why we think that playing chamber music is essential from the very beginning, how we have experienced chamber music in our work, how we made the material and some ideas that have risen during the process. Right now we are making a doctoral dissertation of this subject in Sibelius Academy.

Chamber music as praxis

An American music philosopher Thomas Regelski determines that music as praxis is based on the idea that a good personal music life is essential for a good life (Regelski 1998).

We believe that if you get the habit of playing together with someone - playing chamber music - at the same time as you start learning a new instrument it is more likely that you will continue the habit even after you have finished to take lessons. Playing chamber music can be praxis for the rest of your life. That way it will give you "good time" all through your life.

It may happen that a pupil will remain on beginners' level. If the pupil (or the teacher) has waited for the day that the pupil will become skilful enough to play chamber music he/she will never get even a chance to try it. Instead if the pupil has been introduced to a chamber music material that is easy to approach from the very beginning, he/she will get the experience and the joy of making chamber music. The pupil will learn to take it as a natural and rewarding part of life and that way he/she will experience - good time - good life - life well lived.

You can be an adult or young - chamber music gives you lots of fun!

We think that everyone who plays an instrument should have a chance to play chamber music, no matter what the player's musical abilities are. It is possible to enjoy playing chamber music as a beginner if the parts are easy enough. As we studied through the thirty pieces for flute, clarinet and piano we had found from the catalogues, we noticed that the main problem occurred to be that the parts weren't equally easy. In most cases the piano part was much more difficult. Also the parts weren't really equally interesting. Piano part was usually accompanying, the flute had a solo part and in many cases the clarinet part was only an added obligatory ostinato. In our trio music one of the main objects has been to make all parts equally easy.

We also want that the music would be interesting to all age groups so that both kids and adults would like to play it. The tradition of playing at home in a family-group has faded during the last decades. Access to easy chamber music material could help to revive this tradition and families could this way experience "good time" together.

During the last decades a large number of people have studied in music institutes in Finland. Where do all these amateurs vanish after they have finished their studies is a frequently asked question. There must be many reasons for this, but a chance to play easy chamber music could motivate these people to take up again their instruments.

The pianist doesn't always have to be lonely

Chamber music and playing in an orchestra is a natural part of music studies for all wind instruments and strings. The pianists on the contrary may easily play several years without any experience of playing together with other instruments. Because there aren't too many opportunities for pianists to play in an orchestra, can playing chamber music be an answer to this problem. But unfortunately pianists get to play chamber music with other instrumentalists usually only after they have studied piano playing for quite many years.

Chamber music - teamwork with a sound

On many fields the society of today emphasises the importance of teamwork and an individual's capability of teamwork. What would be more purely teamwork than chamber music? Being a member of a team, of a chamber ensemble, will give to the pupil a feeling of belonging to a society. Group discipline is also one of the good things in chamber music. It causes motivation to practise as no one wants to be the weak link. It can also be compared to team sports where the contribution of each player is important. We have also noticed

that a chamber music project usually reflects in a way that motivates the pupil to practise altogether more.

You could also compare a chamber music lesson to group teaching like in the Suzuki method. The pupils learn from listening to each other. Usually a pupil is less nervous when performing together than performing alone.

The skills a pupil learns at a private lesson are put in use when playing together with someone. One comment we got from a pupil on a chamber music course was that "You can use the skills you've learned from the very beginning. What could be more fun!"

The making and the aims of "Trio 1-4"

When we started to make the arrangements we noticed right in the beginning the benefits of working together. The other saw the music with a pianist's eyes and the other with the wind instrument player's eyes. This way we could both contribute our special knowledge of the instruments and its pedagogic. Intensive reflection between the two of us has been vital for the whole project. We also wanted to make it sure that the flute parts would be of a high quality and asked flutist Heli Talvitie to test the music with us. We also tested the music with pupil groups. It was very interesting to notice that you saw the arrangements very much differently as you changed your role from an arranger to a teacher.

We collected the arrangements for a series of four books. The first two books are made for beginners, Trio 3 is for pupils who have played approximately 3 years and Trio 4 is for pupils who have played approximately 5 years. Each book includes 4-5 arrangements, which is a reasonable amount of pieces that a pupil could play in this kind of ensemble in a year.

The repertoire covers five folk songs from different countries, six pieces of classical music and seven pieces of entertaining music. Two of the arrangements give a chance to improvise.

When a child begins to play, the lessons usually include some improvisation. Even children under school age learn to improvise playing for example xylophones where only a few wooden blocks are left. So the idea of improvisation is not totally strange to a child. But after a fine start the improvisation disappears somewhere.

We added some improvisation to "Scarborough Fair". To help both teachers and pupils to discover that improvising is both fun and easy we gave the notes you can use for the improvisation. So by using the given notes, nothing can be wrong so to say.

In the arrangements we wanted to cherish the special features of each instrument. We studied carefully what a pupil would be able to do at a certain level in these instruments.

A very important aim for us was to make all parts equally difficult. Also we wrote a solo part for each instrument from time to time. Irrespective of that whether the part was a solo part or not we wanted to make all parts interesting to play and practise also independently. We collected the pieces so that they would be easy to approach and that is the reason we chose pieces we thought that would be enjoyable.

An easy and familiar melody helps the pupil to concentrate to the essentials of the chamber music, which are similar to a professional musician and a beginner. We have thought how the material would support pedagogically pupil's instrument studies so that the material would develop his/hers technical abilities.

"A Postcard from England" includes three well-known children's songs connected with the melody of Big Ben. In this piece it is easy to practise for example holding the tempo, following the others while changing the tempo and so on. The unison parts give good practice for intonation. A simultaneous start is important and it must be rehearsed a lot. This piece gives many opportunities to it. In addition to these things this piece can help you practise dynamics and rubato-play.

The essentials of the technical elements of flute and clarinet and piano playing We have determined for our dissertation the essentials of technical elements in flute, clarinet and piano playing. This classification makes it easier to scrutinise in what way the parts of our trio music and any music with these instruments can develop the pupil's technical abilities.

The essentials of the technical elements of flute and clarinet playing are mostly identical. The first element is the making of the sound. That includes breathing, embouchure, the quality of sound, and the tone, the dynamics, interpretation and phrasing. The second element is articulation and the third is intonation. The problems of intonation demand a precise and purposive work of a wind instrument player. Playing in an amateur orchestra isn't always best possible practise what it concerns intonation because the whole band may sometimes be out of tune. The chamber music on the contrary gives a player a chance to listen carefully and change the intonation. The equal temperament of the piano causes problems, but on the other hand the piano can be considered as an unmoveable basis for the temperament. The fourth element is the finger technique that includes the keys, the fingerings and the ornamentation. The fifth element is rhythm.

The essentials of the technical elements of piano playing can be divided in six parts, using a combination of classifications e.g. by Jane Last (1982 & 1984) and Heinrich Neuhaus (1986). These elements are finger activity, using of the arm, articulation, pedal and dynamic, keys and rhythm.

The finger activity includes repetition, ornamentation, intervals and binding tones. For example in the "Minuet" by Hassler ornamentation can be added depending on the skills of the pupils.

Using the classifications of the technical elements we made a table which we could use to analyse our arrangements.

Hassler: Minuet

	Ħ	Cl
Sound	Χ	Χ
Articulation	Χ	Χ
Intonation		
Finger technique	Χ	Χ
Rhythm		

	pf
Using of the arm	
Articulation	Х
Pedal and dynamics	
Finger activity	Χ
Rhythm	
Keys	

TABLE 1. Technical elements

The technical elements that can be specially practised in each piece are marked with a cross, in this table it is the "Minuet". We have used this table to analyse the arrangements and we hope this could be a good table for any teacher to evaluate compositions and arrangements made for these three instruments.

The technical element rhythm includes pulse. Keeping the same pulse is essential when playing together. The feeling of pulse helps the pupil to move on and ignore the small mistakes. When playing alone it often happens that a pupil stops when he/she makes a mistake. Chamber music is an excellent way to teach phrasing and rhythmic flow. As being a member of a group the pupil learns to understand himself as a part of the musical texture.

In "Chopsticks" by Lulli, it is very important that all the players play similar rhythmical figures in the same way. In the end of the piece the players learn how to make a long accelerando together. In the middle of the piece the pianist colours the accompaniment with glissandos. For the wind instruments articulation is one of the most important things that can be taught in this piece. Good staccato in clarinet playing is quite demanding. But with this happy piece it is easy to forget the difficulties and it makes staccato practise fun to the pupil.

Future and visions

The need of basic level material seems to be tremendous. We have been asked to make transcriptions of these arrangements for other instruments such as viola. Although we made each part particularly for these instruments it is possible to use this material for other instruments too. Actually in the beginning we also made transcriptions when we didn't find suitable material. But isn't it always easier to use existing material? Could it be so that composers and arrangers are somehow afraid of making material that is easy enough for pupils to play? Also easy material can be enjoyable and have high musical and pedagogical values.

The modern technology can and will give a totally new dimension for the concept of chamber music. The play-along CDs are gaining popularity very fast. Is this a possible threat for chamber music or does it support the pupil to move on to play with real persons later? Another very interesting vision is the use of a networked music classroom in chamber music. In rural areas where the distances can be long, the network could possibly help a lonely e.g. bassoon player to get a chance to play chamber music in a NetMeeting.

We believe that chamber music can offer "good time" all through your life. So it is very important for us, the educators and musicians, to carefully evaluate the possibilities of the new technology and remember also the valuable things the history can give us. Professor Thomas Regelski says: "Good music is a purpose and good time is music – our life is a quality of time we have to spent. We can spent, waste or just pass the time. Music is the time when you live a time well spent."



Music Education across the Border between China and Hong Kong (SAR)

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During the nineteenth and twentieth centuries, Western countries had significant influence on the political, economic, and cultural development of many Asian countries. Traditional culture and music in these Asian countries have undergone continuous challenges from the impact of Western culture and music. China has been a communist country since 1949. Hong Kong was a British colony from 1842-1997 and is now a Special Administrative Region (SAR) of China. At the beginning of the third millennium, education reforms come to the forefront in both China and Hong Kong. Although the two regions had undergone different political systems in the past, both experienced similar Western influences in culture and education from the historical perspective, and currently are facing challenges of globalization with regard to educating their future generations. This paper focuses on the development of music education in relation to traditional Chinese music in China and Hong Kong in the past century and examines the recent development in curriculum changes in China in order to establish a direction for the ongoing music education reform in Hong Kong.

MUSIC EDUCATION IN CHINA

Music education in China at primary, secondary and tertiary levels was modeled on the West at the beginning of the twentieth century. Reimer (1999) observed that China has been strongly, though superficially Westernized in the area of music and other cultural matters. Music was introduced to schools in 1905 in China (Chow & Chan, 1999). The schooling system at that time was modeled on the public schooling system of Japan and some Western countries including Germany and the United States of America (USA). According to Fan (2001), singing lessons were introduced into primary schools and continued to develop in the major cities of China. The main content of the singing lessons included the adaptation of Western songs with Chinese lyrics, as well as Western musical knowledge, history and theory. Liu (2001) pointed out that music education at the tertiary level in China which was modeled on Western countries beginning in the 1920s has lasted for almost 100 years, and no fundamental change has occurred. According to Fan (2001), the studies in conservatories included theory and composition, keyboard instruments, orchestral instruments, voice, and Chinese music. The first four studies were modeled on the German tradition, and Chinese music was taught according to the practices of teaching Western performance techniques.

According to Borthwick (1983), Chinese culture in the curriculum in China had already become problematic when the modern educational system was imported from Japan during the first decade of the twentieth century. Cheng (1933) stated that Chinese music

was (and still is, to some extent) considered too simple and lacked any complex structure. A distinguished educator who had major impacts on the Westernization of education in China during the early twentieth century, Y. P. Cai, also opined that "Chinese music was undeniably backward... the only way to have an outlet was to learn from the West" (Liu, 2000, p. 12). Another scholar, He (1993), pointed out that several generations of Chinese people have held the view that Chinese music, like science and technology, needed development and improvement. These views were a result of the political domination of the Western powers during the early decades of the twentieth century. The perception has extended for generations since then. As Jones (1998) commented

Some [Chinese] rejected "backward", "feudal" culture completely, and sought to modernize Chinese music by wholesale Westernization. The prestige of Western music of all kinds in the big cities and in music education, and the related demotion of Chinese traditions, remains a problem today (p. 38)... To many young Chinese today it [Chinese music] still does: the word "unscientific" is often used (p. 41).

The above writers highlighted the impact of Westernization and modernization on traditional Chinese culture including music and its education, and the historical perception of the "backwardness" of Chinese music.

In the first issue of the national music curriculum guide for nine year compulsory education (Ministry of Education People's Republic of China [PRC], 1994) the suggested content for music in the primary schools include singing (50%), playing of instruments [20%], music appreciation [20%] and music reading, aural training and sight singing [10%]. In the recent revised issue, the *Music curriculum standards* (MCS) (Ministry of Education PRC, 2001), the recommended proportions of music content no longer exist. The music content is now mapped out in four domains: (a) feeling and appreciation of the expressive elements of music, musical mood and emotion, musical forms and organizations, and musical styles and schools; (b) expression including singing, playing of instruments, integrative arts performance and music reading: (c) creativity including the exploration of sound and music, improvisation, and creative music making; (d) music and related cultures, music and its sister arts, and music and other non-arts subjects. The further elaboration of the fourth domain in this official document reveals an inclination to explore music in contemporary society and culture rather than in traditional Chinese music. Although another part of the newly revised MCS states the chosen repertoire should embrace Chinese and non-Chinese works; the scope of the repertoire should consist of traditional Chinese music, professionally composed classics, and outstanding newly composed works. It also calls for the wise use of regional and/or local folk music in the music curriculum to allow pupils to be exposed to ethnic musical culture. However, according to Zhao (2000), Chinese music does not have an important status in the mandated music curriculum of the nine-year compulsory education in China. Both Fan (2001) and Zhou (2000) pointed out that Chinese music has not been able to acquire a major status in school music education. Zhao (2000) concluded that Chinese music is facing the "fate of extinction" (p. 33). Huang [2000] revealed that Chinese orchestras/ensembles have not been included as formal programs in teacher education, and there is no requirement for Chinese orchestras/ensembles in the national school curriculum in China. Liu (2001) stated that the entire music education system in mainland China in the twentieth century was avoiding any intersection with traditional Chinese music culture.

According to Luo (2000), Chinese music occupied a very small part in the current unified music textbooks in primary and secondary schools. He further pointed out that competency level in Chinese music among music teachers is comparatively low. In addition, the curriculum design and content of most tertiary institutions emphasize mainly Western music. Most students majoring in music have very weak conceptual understanding of Chinese music. Nie (2000) pointed out that most music teachers have reflected that

Chinese music is comparatively more difficult to teach than Western music. He explained that the fundamental problem of this is the lack of Chinese music in the teacher education programs.

Fan (2001) advocated establishing a type of Chinese music-based concept of music education similar to the "mother tongue music education" (p. 3) in order to enhance the status and function of Chinese music in teacher education. At the same time, he highlighted the issue of globalization represented through the inclusion of world music in music education. Shen (2001) initiated a "multi-elemental school music education model" (p. 9), a systematic construction which emphasizes the importance of Chinese music as the elemental basis in music education. The model requires multiple levels of support ranging from different collaborations such as related theoretical research, policy support, the mass media and publicity, conservation and preservation of traditional Chinese music, and active promotion (?) in music education. This is a reaction to the "one-sided Westernized model" (p. 9) in music education, which has existed for a long time in China. Zhou (2000) also stressed the importance of establishing Chinese music as a strong cultural basis before the concept of globalization in music education could be achieved. Although Wang (2000) pointed out that there have been substantial achievements in the researching of Chinese music at tertiary institutions especially after the late 1980s, not much has been mentioned concerning the study of Chinese music in teacher education. He pointed out that the teaching of Chinese and Western music at the tertiary level is moving towards a greater balance of emphasis. He further suggested that both a revision of the music curriculum in favour of Chinese music, and an exploration of possible improvements in the teaching of Chinese music are needed for the future development of education in Chinese music. Zheng (2000), in addition, pointed out that the compilation of and research into traditional Chinese music seriously lagged behind those of Western music.

MUSIC EDUCATION IN HONG KONG

Since 1842, the Hong Kong educational system has been under British colonial administration and was therefore essentially modeled on the British system (Lam, 1999; Leung, 1999). The Report of the Chinese Studies Committee concluded that many Chinese in Hong Kong have lost respect for most of the long established Chinese virtues (Borthwick, 1983). Adapting to the British music education system, the policy of using songbooks instead of music textbooks in music classes lasted until 1968 when the first music syllabus for primary schools was launched. Luk (1991) revealed that British administrators and Chinese educators in Hong Kong have selectively used Chinese cultural heritage in the curriculum. This has resulted in generations of Hong Kong Chinese students growing up at the educational periphery of both the Chinese and Western worlds. Ho (1996) also concluded that music education was basically neglected under the British government in order to shape Hong Kong as its colony. A number of scholars (Chow & Chan, 1999; Leung, 1997b; Yeh, 1998; Yu-Wu, 1998; Yu-Wu & Ng, 2000) noted that music education in Hong Kong has emphasized Western content. As Everitt (1998) stated, "The emphasis is heavily skewed towards Western music" (p. 58). In short, Chinese music was and still is essentially ignored in Hong Kong's music education system.

Prior to 1997, there were only a few writers (Anderson 1981; Forrest, 1994; Hennessy, 1995; Ho, 1996; Ryan, 1987 who touched on the issue of education in Chinese music in Hong Kong. These discussions pointed out that Chinese music was given little attention in schools and in teacher education in Hong Kong. Forrest (1994) in one of the chapters of the book, *Music education: International viewpoints*, highlighted one of the major concern of music education in Hong Kong in his summary statements. He stated

Against the backdrop of uncertainty with the return of Hong Kong to Chinese rule in 1997, music and music education can only develop for the better. There might even

be a "return to the roots" of the culture [Chinese culture] and the development of a unique system of music education that can accommodate a diverse cultural base with its adopted traditions and culture [mostly Western in nature] (p. 91).

Forrest's statements pointed out that the change of government in Hong Kong to its mother country (China) would be an appropriate time for a change of direction in Hong Kong's music education. He noted that this would facilitate the betterment of music and music education from its originally Western background to Chinese music, its mother culture. The statements underscored a possible emergence of a unique system of music education that could fit the mixed and diverse culture in Hong Kong.

On 1st July 1997, Hong Kong became a Special Administration Region (SAR) of the People's Republic of China. Under the new government, numerous social, economic, and political changes are happening. In music education, the issue of the teaching of Chinese music appeared in a number of articles concerning the music curriculum and its change. The writers pointed out the imbalance of Chinese and Western music, and advocate the need to emphasize Chinese music in the music curriculum. Yu-Wu (1998) noted that the inclusion of Chinese music in music teacher education programs was not properly introduced until the mid-1980s. Yeh (1998) stated that, due to the music teachers' inadequate knowledge in Chinese music, as well as their over-Westernized education and professional background, Western music has been "inevitably" (p. 218) emphasized by the teachers. Ho (1998) stressed that despite the inclusion of Chinese music in the curriculum, the learning of Western music still plays an overwhelmingly prominent role in secondary school music lessons in Hong Kong. The writers suggested increasing the teaching of Chinese music.

According to Lam (1999), the over-emphasis of Western music does not reflect that Hong Kong is a city where East meets West. A balance of Chinese and Western music is needed. Wong (1990) argued that students in Hong Kong should learn to appreciate both Western and Chinese music because of the unique geographical and cultural position of Hong Kong. According to Ho (1998), Leung (1999), and Ng (1999), the understanding of both Chinese and Western culture is crucial to education in Hong Kong because Hong Kong is a city with continuous economic and social encounters with the West. Luk (1991) stated that the study of Chinese cultural subjects in schools is not only to impart knowledge but also to cultivate a sense of national identity. Leung (1997a) stressed that, given the return of Hong Kong to China, there should be a need for traditional Chinese music to become an important component of the general music program. Fung and Ng (1999) and Lam (1998) underscored the imperative task for Hong Kong educators to respond to the post-colonial culture with the return of Hong Kong to the Chinese sovereignty. The design of a music curriculum should become more culturally relevant by emphasizing Chinese music. Yu-Wu and Ng (2000) concluded, "The historical and cultural heritage in music education should be addressed properly in the future to suit the global trends and contemporary need of the children (p. 501)."

The above writers highlighted the rationale for education in Chinese music focusing on the importance of cultural heritage and national identity. One of the seven goals of the recent education reform expects students to understand their national identity and be committed to contributing to the nation and society. In recent years, more attention has been given to traditional Chinese music and more studies on the inclusion of traditional Chinese music in the school music curriculum have been carried out. The issue of regional folk music has also been considered, for example, the promotion of Cantonese opera in the school music curriculum and Chaozhou music at the Hong Kong Institute of Education. Other examples include the production of various CD-ROMs and teaching aids on the teaching and study of Chinese vocal and instrumental music. Despite these initiatives, educators curiously did not raise any significant concerns regarding the study of Chinese

music in the current music curriculum revision.

DISCUSSIONS AND SUGGESTIONS

In China and Hong Kong, Chinese music has not been as prominent as it should be in the school music curriculum. The causes for this differ between China and Hong Kong. In China, the Western modeling of modern schooling system results in an inadequate recognition of the merits of traditional Chinese music in comparison to that of the Western world. Since the early twentieth century, traditional Chinese music has not assumed a mainstream position. Hence, the wealth of traditional Chinese music has yet to be further explored before it can assume its proper recognition in the school system. In Hong Kong, the practice of education has been essentially British for the past hundred and fifty years. An awareness of the need to include traditional Chinese music in Hong Kong schools came as late as 1980s. Hong Kong needs to establish an appreciation of traditional Chinese music as well as identify music of its own region for inclusion and promotion in primary and secondary schools.

The nurturing of aesthetic sensitivity and ability may be achieved through human encounters with music in several ways: music appreciation, music performance and music creativity. A deciding factor for success in teaching music is the cultural context in concerned. The Chinese should know and understand their musical traditions. It is therefore time that the merits of Chinese music in the school music curriculum in both China and Hong Kong ceased to be undermined. However, the question of what constitutes the Chinese music tradition needs to be explored before any effective selection of representative works for use in the music curriculum can be made. As exemplified in the content of the nationally endorsed unified music textbooks in China, a significant proportion of songs and music is composed by contemporary Chinese composers educated in China and/or abroad; the styles and structures of many of these works are reminiscent of the Western styles rooted in the late nineteenth and early twentieth century practices; a reflection of the preparation of musicians at various tertiary institutions modeled in the Western styles. While these works are music of the time, they cannot represent the whole gamut of traditional Chinese music. Therefore, there is an urgent need to re-examine the means available to nurture musicians and music educators who have expertise in the Chinese music tradition to enable them to re-kindle the essence of traditional Chinese music.

In 1996, leading musicians and music educators gathered together to discuss related issues in a forum on Chinese traditional music education (Guan, 1997). At the forum, Z. Y. Fan commented that traditional music education overlooked the issues of cultural context and philosophical artistic thinking; W. K. Kao offered the view that music composition faculty in conservatories and universities should explore deeply into traditional Chinese music, and nurture competent musicians not just relying on building up their understanding of the theoretical foundation of Chinese music but also through the learning of real music. Furthermore, traditional Chinese music should not be solely identified by the melodic material or modes but should also be concerned with the distinct spirit and meaning of different ethnic musics. G. Y. Fung optimistically suggested that schools in China would be better provided for in the implementation of traditional Chinese music by 2005 when the Mínzú Yinyuè Jíchéng [Anthology of Ethnic Music] (insert footnote to briefly explain this project) is to be published. It should be noted that Chinese music is but a collective term. Under this umbrella, there is numerous different music bearing unique tribal and regional (local) characteristics. Hence, the Chinese government set aside about 20% of the music curriculum for schools of individual regions to educate their pupils with folk music of their places. In the same forum, D. N. Li opined that every region is in need of music education of the place, that is, the musical mother tongue. According to her, this musical mother tongue is, firstly, a starting point appealing to the music that is familiar to the children in their

immediate environment, such that the music would be psychologically and physiologically easily receptive to these children; secondly, it also means practice based on local culture and elemental music, a view very much keeping in line with the principles advocated by Kodály and Orff.

Hong Kong, being a small region in China, needs to find its own local musical identity as well as to catch up with re-establishing the Chinese music tradition, an act that has often been overlooked in the colonial days. There is great potential for Hong Kong to be receptive of a diversity of regional folk music found in the Chinese tradition. This is because a large proportion of the population in Hong Kong consists of people coming from many different regions all over China. Also, with the main bulk of people coming form Guangdong province, Cantonese Opera and Cantonese music could possibly gain top ranking among Cantonese in Hong Kong while other ethnic musics like Chaozhou and Fukien nanyin should also find a place in Hong Kong society. It should be noted however that it is not being advocated that there should be a turning away from Chinese music of contemporary society but there should be a balance of these two types of music when providing opportunities for pupils to be exposed to both traditional and contemporary Chinese music. As always, the culture in a living society is never stagnant, music as a part of culture evolves and changes with time. As such, contemporary Chinese music is another important aspect to be underscored in the curriculum in order that students are in touch with current developments in music.

Employing student-centred approach in exploring students' creative ability in the teaching of music has been a norm for music education in schools in many countries. This approach with an emphasis on the nurture of creativity through creative music making is highly recommended in the recent education reforms in China and Hong Kong. The MCS stated

Creativity in music gives full play to pupils' imagination and critical thinking. It is also a process and a means through which pupils acquire the experience of creating music and explore the ability of creative thinking.... Creativity in music involves two categories of learning contents: first, musical improvisation that allows pupils to explore their musical potential; second, the use of musical materials to compose music [Ministry of Education PRC, 2001, p.17].

In the teaching of music, opportunities for pupils to experience their creativity are plentiful. Teachers should integrate the nurture of creativity into every music-learning domain; they should initiate pupils to activate their artistic expression creatively without hamper them with 'standard answers'... they should value the creative process in musical experience, develop and encourage pupils' spirit in creativity (Ministry of Education PRC, 2001, p. 25).

The same line of thinking appears in Hong Kong but is elaborated more widely

Creativity can be found in making, presenting, composing, performing and listening. It requires students to actively participate in exercising their minds to create and imagine. Originality, flexibility and fluency are essential elements in the process of arts making (Curriculum Development Council, 2002, p. 44).

Traditional Chinese music may be actively promoted through creative music making. In fact, the essence of traditional Chinese music is improvisation. S. A. Li [Guan, 1997] pointed out that in the process of modernizing Chinese music, many of the improvisatory styles employed in traditional Chinese music have given way to the practice of including exact decoding of notation of the improvisation in the score, which is a Western music practice. It is therefore important to reinstate for students to experience the spontaneous and interactive improvisatory practices of traditional Chinese music that have been undermined.

In line with the issue of cultural context is the teaching of popular music, which has been totally ignored in the current primary and secondary music syllabuses in Hong Kong. Many writers (Wong, 1997; M.W. Yu, 1993; S.W. Yu, 1999) agreed that popular music in Hong Kong bears many of the characteristics of Chinese music. Wong (1997) pointed out that popular music of Hong Kong has its roots in the Chinese tradition. As such, popular music sung in Chinese (including Cantonese, Potonghua, and other Chinese dialects) should also be included as a part of Chinese music. The issue of the teaching of popular music was not being fully discussed in the forums concerning educational reform in music in Hong Kong. Although the teaching of popular music by individual teachers has been practiced, its place in the formal school curriculum has never been established. Recent studies and publications on popular culture and music has raised some attention among educators. Wong (1997) pointed out that popular music has received very little attention in the past. Fung. Lee and Chung (2000) recommended that Cantopop could be an effective means of learning Chinese music, and that music educators should prepare themselves to use it. Other studies include topics on the relationship between traditional music and popular music (Yu, 2001), the development of Cantopop, its lyrics and movement (Chu, 1998; 2001; J. Wong, 1997; Y. W. Wong, 2000), the sociological aspect of popular music (Ho, 1996), the development of popular music in Shanghai (Wong, 2000). However, further investigation with regard to education is needed in order to place popular music in a proper position in the school curriculum.

China has developed three curriculum guides for the Area of Arts Education in the school curriculum: Integrated Arts Education. Art Education and Music Education. Hong Kong is in the course of developing a separate set of curriculum guides. In China, all school districts have to opt for implementing either the Integrated Arts Education Curriculum or Art and Music curricula but not the three together. Under the present system, individual schools in China do not have the autonomy to decide which curriculum to adopt; rather their district education office will make the decision for them. In Hong Kong, there is no specific rule as that in China. This means individual schools in Hong Kong have greater flexibility in implementing the curricula for the Arts. All schools are encouraged to develop their own school-based Arts curricula to suit their own environments. The compulsory or optional choice for alternative curricula for the Arts in schools is a separate issue beyond the scope of this paper. However, in terms of assisting the implementation of these curricula in schools, the Chinese government permitted only three publishers to publish textbooks for Integrated Arts Education curriculum, Art Education curriculum and Music Education curriculum for K1-K9 to be used throughout the country. In Hong Kong, the pace of change is a bit slower. Up to now, only the curriculum guide for Integrated Arts Education has just been issued. The curriculum guides for Music and Art will be released some time towards the end of 2002. The publishing of textbooks is not dictated by the Hong Kong government but is a commercially oriented activity. The preparation of textbooks for the Arts in accordance with the new curriculum guides is beginning to go underway at present.

Given the many issues and suggested practices discussed above, the writers' concern is how best could Chinese music tradition be made prominent in the music curriculum in Hong Kong. Leung (2002) proposed a possible Chinese Music Curriculum Model (CMC) (see Table 1) built upon three axis: first, on the scope of the curriculum from localization to nationalization to globalization; second, on the musical content from popularization to traditionalization to contemporization; third, on the musical activities in terms of appreciation, composition and performance. The suggested content has taken into consideration of the cultural context in Hong Kong and the characteristics of traditional and contemporary music in China and in other cultures. The musical genres chosen are

those familiar to people in Hong Kong. The delivery of the musical contents would be through involving pupils in musical activities on the appreciation of music and creative music making in the form of composition and performance. Embedded in these musical activities is the learning of musical knowledge based on the historical, theoretical, aesthetics and philosophical aspects of the selected musical contents.

Table 1 Content of The Chinese Music Curriculum Model (CMC model)

	Localization	Nationalization	Globalization
Popularization	Cantopop	Putonghua pop	_
Traditonalization	Guangdong (Cantonese) art and folk songs	Chinese art songs and other regional folk songs	The study of musics of other cultures in addition to Chinese music
	Guangdong music	Jiangnan sishu	
	Guangdong opera and nanyin	Beijing opera	
	Other local traditional Chinese music, like Chaozhou music		
Contemporization	Original music written by Hong Kong composers	Contemporary Chinese music	

The successful implementation of the CMC model depends on a number of factors within and outside the schools. The proficiency of the music teacher is a key element. Naturally, a review and restructure of the music teacher education programme highlighting the learning of Chinese music should be in place. However, given the fact that students are weak in their exposure to Chinese music at present in the primary and secondary schools, it could be questionable if all novice music teacher graduates from the teacher education programme in the near future could be sufficiently well prepared to be fully confident in implementing the proposed CMC programme. The ideal situation is to expand the resource and support beyond the schools. Among the many possibilities, collaboration with local musicians with expertise in Chinese music under some schemes such as the musicians-in-residence in schools would be a means to support the music teacher in implementing the CMC model. It would be necessary for the government to initiate appropriate policies that address the needs in schools. In the long term, society needs to be able to create an environment and a culture that treasures the Chinese music tradition to ensure the promotion of Chinese music in schools to be of meaning and value to our young generation.

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MUSIC OF THE MOMENT:

Improvisation, Interaction and Education in Music

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ABSTRACT

The thinking and conceptualisation of music education is undergoing considerable change. More recently, the formalist and canonical notions of "aesthetic education" have been critiqued and challenged in music education literature. Using the ideas of French philosophers Gilles Deleuze and Jean-François Lyotard as inspiration, this paper explores the notion and importance of the musical moment in music practice and education. The temporal spoken statement provides a helpful analogy for music in action, and two examples of "little narratives" are used to help draw out the interactive richness and educational value of contemporary music making. Music educators are encouraged to explore the richness of the "first musical space" in their work and thus begin to bring students to a more critical understanding of music in action within cultural contexts. An active pedagogy of music education which affirms educational values in critical music making, is suggested as a way in which music teachers can begin to more completely embrace the music of the moment.

INTRODUCTION

In recent decades we have seen some new challenges to the styles of thinking and methodologies, which have dominated music education. Many of these challenges have sought to unearth what has been considered "normal" and "standard practice" in the field. Research in music education, following the human sciences, has been noted for its tendency to embrace scientism and reflect a general underlying positivistic and structural approach (Regelski, 1998). The dominant "formal aesthetic" paradigm as reflected and described by Reimer (1989) has undergone strong criticism by Elliott (1995) who challenges the relevance and fundamental value of aesthetic education as a legitimate force in the field. In addition to these critiques, pluralistic philosophies of music education have emerged with specific attention to cultural difference, drawing from the insights of ethnomusicology, multicultural theories in education and critical theory (Tillman-Boyce, 1995; Bowman, 1998; Mansfield, 2001).

Although these challenges have helped generate lively and worthwhile debate in the field, the music education conceptual landscape is still often unarticulated and in many cases considered unproblematic. In this sort of conceptual environment, musical meaning and context can be often be an "afterthought", or an arbitrary consideration after a musical event. Further, moving away from a "canon" of established and entrenched practices can be a difficult and resistant process, regardless of the theoretical challenges thrown into the pool of ideas for best practice and understanding. With the above context in mind, the theoretical insights of contemporary French philosophers now referred to as "poststructuralism" provide a challenging philosophical landscape for coping with these difficulties and changes in music education. Drawing inspiration from Deleuze's (1988) notions of temporal spaces of power, knowledge and the constitution of the subject, and Lyotard's (1984) ideas on the hegemony of "metanarratives" in discursive structures, this

essay explores the character of the musical experience as it occurs in time – music of the moment. The purpose of this paper is to begin to articulate the "space" of the musical moment, an important but often ignored aspect of music making in context.

DELEUZE AND THE TEMPORAL STATEMENT

In Gilles Deleuze's(1988) book *Foucault* is an analysis of the spoken "statement", outlining its characteristics in comparison with established conceptions of the philosophical "proposition" (Deleuze, 1988: 2-4). Deleuze compares the characteristics of a "statement" – that is, the temporal spoken word, with what has become transcendent, hierarchical, and truth-claiming in linguistic discourse – i.e. the "proposition". Deleuze's reading of Foucault brings out the value, character and positivity of the statement, the way it is not directly linked to a speaking subject, operating in a derivative realm of meaning, and constantly changing in relation to a decentred subject.

Deleuze's understanding of the spoken "statement" needs to be viewed in the context of a larger critique of values and forces in the multiplicity of poststructuralist theory. The affirmation of the "decentred" subject (i.e. not at the centre of any notion of transcendent humanistic thought), the recognition of the changing play of discursive forces, and the critique of universalism, contrast with the "negative" orientation of the Hegelian dialectic and the Enlightenment notion of a transcendental subject – the bearer of knowledge, truth and progress (Peters, 1999). These critiques provide rich cross-disciplinary platforms to explore values and forces impacting on areas such as music. They help us see the musical subject as a sight of contestation which exemplifies the traditional dominance of objectified, distanced "score dominated" notions of music. We can take Deleuze's analysis about what is "actual" and temporal in speech and use that to help us understand music which, like speech, brings sounds into temporal space. A particular conception of music is connected to Deleuze's idea of the statement, what I would call the first musical space (the point of contact between music makers and listeners).

THE FIRST MUSICAL SPACE

This more immediate conception of music recognises what is active and generating in the musical process. The first musical space is what is temporal, improvisational, of the moment – intentional and affirmative in music. Welsch (1997) urges us to explore the boundaries and connections of our established disciplines, for these analyses help to clarify and define the working plane of action and knowledge. The characteristics of the first musical space exemplify the "edge" of the musical experience, the element of communication, moment of force, internalisation and derivative of sound, discourse, will and intent. The first musical space is often more overt in instances of live improvisation, rock music, free jazz, street festivals, and active interpretive performances, as such events emphasise and value the moment of change and intention in music.

The idea of the "active" musician who is aware of his or her immediate context and praxis, has been affirmed in recent debates on the philosophy of music education. Elliott (1995) advocates an active approach to music making, one that is conceived as performing, improvising, composing, active listening, arranging and musical directing. His ideal active philosophical and practical world of music making emphasises "procedural knowledge" (knowing how) and a "praxial" or reflexive curriculum (1995: 14). Other music education thinkers such as Bowman (2000) and Stubley (1998) emphasise the corporeal, bodily and ethical aspects of the immanent music experience. Even though still in the early stages, this thinking is commensurate with more affirmative forces at work in music education. These forces are in various degrees, pitted against the traditional "aesthetic" view of music education as derived from philosophical aesthetics and the separation of rational thought and art (see Welsch, 1997).

The dominant conditions which have shaped the form of Western European music and subsequently "colonised" musical cultures around the world, contrast with, or exhibit a different typology to what I have called the first musical space. That is not to say that the

characteristics of the first musical space have not been present, but other forces have dominated the musical culture. In a similar way, the philosophical proposition and dialectical phrase have a different typology to the "statement". Formalist aesthetics, and its accompanying institutional structures, which I shall call the second musical space, has dominated the sphere of music and music education since the Enlightenment, when the classical movement exemplified by composers such as Beethoven and Mozart began to treat instrumental music as an aesthetic object, and work within a relatively fixed schema of tonality, nuance and formal structure (Alperson, 1991; Elliott, 1995). The musical subject, along with the musical work, became a transcendent entity, a holder of musical knowledge, originality, musical essence, intelligent form and creativity. This became increasingly more obvious in the 19th century when certain composers (such as Liszt) became popular cultural icons, and the music concert stage became an important mass cultural event.

MUSICAL METANARRRATIVES AND THE SECOND MUSICAL SPACE

The aesthetic tradition has dominated modern Western music education for some decades now and is reflected in the recent theories of Reimer (1989). The second musical space has created an emphasis on the formal objective properties and quantitative and qualitative analyses of written music, and thus established an ideologically dominant musical canon of great composers and significant works (Nettl, 1995). The hegemony of formalist aesthetic theory in music study has only recently been challenged in diverse areas such as musicology (Subotnik, 1996; Kramer, 1995), ethnomusicology (Nettl, 1995), music education (Elliott, 1995; Bowman, 2000) and cultural philosophy (Welsch, 1997). The negative effect of forces from this hegemonic tradition have been highlighted in recent critiques on the cultural conditions of musical education. Following from Lyotard (1984), and the "incredulity toward metanarratives" of the postmodern condition - that is, a suspicion of grand themes dominating cultural knowledge and practice - we can see that many of the "reactive" forces of the second musical space have combined to form contemporary metanarratives in musical culture. These include the belief in the qualitative dominance and favour of certain musics to the detriment of the musical "other" [Nettl, 1995; Mansfield, 1997), the superiority of music conceived as visual scores (Small, 1978), the gate-keeping of music teacher background by tertiary institutions (Roberts, 1999) and the dominance of elite performances of a few highly trained and talented musicians (Mansfield, 1997).

A closer examination of contemporary pop, rock and jazz music reveals (as in a great deal of music) combinations of both the first and second musical spaces. These contemporary genres, for instance, are readily modelled on simplified versions of harmonic and melodic structures in classical music, thus taking on aspects of the second musical space. There are significant differences however between the balance of musical spaces in classical music and more modern contemporary forms. Much pop, rock, and jazz music has a stronger emphasis on the "moment" (perhaps with the exception of highly commodified forms of recorded pop and tightly scored jazz), and it is common to find a heightened awareness of audience response, body reaction, improvised gestures and rhythmic pulse in performances. Perhaps one of the most obvious differences in manifestations of the first musical space between contemporary and classical music, is the level of reflexivity observed in the changing contexts of the contemporary. This enhanced reflexivity is indicative of a music that is more actively involved in the forces of cultural value and transformation.

SOME "LITTLE" MUSICAL NARRATIVES

In my view, the affirmative forces which help constitute the form of the first musical space need to be made explicit in music education. For it is in their silence that reactive forces have been able to prevail, thus eliminating critical musical stories from public hearing – disabling, marginalizing and de-legitimating music in education. Restoring balance would

involve seeking a more detailed understanding of the "little stories" of active interaction in contemporary music groups. The following brief examples are recent insights and instances from my own work in contemporary jazz/rock groups which begin to provide some insight into the contextual hermeneutics of the first musical space.

- 1. As a contemporary keyboard player, my professional performance work in Auckland's pubs and clubs requires the musicians and audiences to engage in the first musical space. It has become apparent to me that many contemporary music genres pay particular attention to "music making in the moment", and embedded in these styles are musical features which reflect this affirmation. Such features include...
- Grooves: players in the band begin to intuitively understand what a "groove" is, and its role in the overall impact of a performed piece. This involves the drummer and bass player "locking" into a shared repetitive groove, which is rhythmically connected. Understanding grooves in action involves listening and responding to different patterns over time and associating them with expressive, sensuous meaning and body response. Being in a groove is participating in a particular musical sensation and affirming the connection established by the groove with the body.
- Inner hearing in action: players audiate musical "shifts" (melodic, rhythmic, harmonic) during the process of performing (e.g. for the purpose of establishing grooves and shifts in expression in performance). This involves a combination of acute listening and intuitive communication with group members.
- Improvisation: a reflexive musical art, which is practiced and worked through conditions of play (especially during performance). Extended improvisations require a combination of relaxation and focus states, which involve being aware of both spontaneous performance action and audience response. Improvisation is an excellent example of the music of the moment, an unfolding line of being, occurring only in a specific context in a specific time.
- Audience communication: band members and audiences are familiar with the casual and interactive side to jazz/rock/pop musical performances. A general "openness" to an audience through body language, responding, giving feedback, involvement, talk, eye contact, dance, humour and music content form style and play in these musics. The human connections formed by these actions provide opportunities for other multiple layers of musical meaning to emerge in the performance moment.
- Contextual meaning: band performances invariably involve talking and "chatting" with audiences, sharing body language, finding common boundaries and establishing a common understanding with the immediate environment of the event."
- 2. When a music educator recognises the value of the music of the moment and affirms the richness of that experience, the music making act can potentially be both educationally and musically transformative. This became real to me during a recent jazz concert series I was a part of in New Zealand which featured guest African American jazz educator Bill Lowe from Boston. Bill took the concert programme and made it a living entity by developing a narrative which involved a combination of original compositions, descriptions of his music education "jazz lineage", connecting the music with meaning and expression and actively directing the group in a way that affirmed each band member. During these concerts, the audience became very much part of the whole experience a critical part to which the sharing of meaning was reflected. Feedback revealed that both performers and audience members were profoundly moved by the whole experience which affirmed the sharing of being and meaning through music.

The examples above illustrate the changing contexts of the first musical space. Music as a social art, is a connection of forces which create new forms and changing meanings. The first musical space has no specific boundaries. In this way, music becomes expressions of the "aestheticization of life" (Welsch, 1997) be it: dancing, feeling, fun, legitimation,

togetherness, romance, meditation, style, fashion, or just thinking about music itself (the latter being a feature of the second musical space). The sharing of music is an expression of sound and meaning. In this sense, music-making and appreciating may help participating subjects find a changing, flexible "voice". Further, the recognition of a shifting "musical meaning" in performing and teaching can be pedagogical strategy. The way in which Bill Lowe guided the participants through these threads of musical experiences provides an insight for music educators and their methods of student involvement and participation.

DEVELOPING A PEDAGOGY

How can music educators begin to affirm the first musical space? How can we begin to realise music as a transformative art intrinsically connected with cultural change? Attention to the specific and changing characteristics of the first musical space provides a natural environment for music educators to do their work. The challenge for music educators is not just to look at their field as a succession of passive elements to be learned (i.e theoretical and descriptive aspects of methods, pedagogy, philosophy, curriculum and evaluation), but to see these as intrinsically embedded in musical moments of music making and be able to articulate them through practice. When this is realised, the educational aspects of musical art can be observed and nurtured within the dynamics of musical experiences. We educate in music by playing, talking, directing, singing, moving and improvising as people with people. In this way, our musical narratives can be passed on. Why teach a philosophy or method of music education in a verbal mode when it could be passed on much more profoundly and directly in a musical mode? Perhaps more importantly, affirming the first musical space means being receptive to the educational links of the musical moment, the meanings of the moment (as we interact with ourselves, others and the discursive challenges of the music), and the immediate needs of groups involved in the process.

The temporal and ideological character of music as exemplified in the first musical space has intrigued many great thinkers. Nietzsche (1956), Adorno (1974) and Deleuze (1983) all resort to music and musical metaphors to aid the thinking and understanding of culture, force and epistemic relationships. Yet music education and institutions have remained static and distant from a real plane of music making in contemporary communities, fixed as it were, on the second musical space. In their radical critique of logical reason and transcendent objectification, the Continental thinkers who inspired this article, provide a pathway into understanding the music process and music education. If music is to become a transformative and culturally dynamic art in Western culture, we need to articulate the ground where music and ideas meet in music education and be prepared for the music of the moment.

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The concept of 'affirmative force' is explained in Deleuze's *Nietzsche and Philosophy*, 1983.
 Reactive forces are different to active forces of the will to power. See Deleuze's *Nietzsche and Philosophy*,

^{1983.}The transformative power of music can be seen as analogous to Nietzsche's transformative notions of the will to power and the eternal return.

⁴ The idea of recognising contextual meaning in music is becoming increasingly important in music education theory. David Elliott provides some interesting insights on this matter in *Music Matters*, 1995.



From Ubuntu to Samspel

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ABSTRACT

The aim of my paper is to discuss the background and the results of the crosscultural collaboration project between South Africa and Finland. The project started at the 23th Isme World Conference in Pretoria, South Africa as a twin school project between the STTEP music school from Pretoria and the music school of Municipality of Jyväskylä, Finland. This project has continued and expanded since Pretoria conference step by step with concrete results. The STTEP students visited Finland in July 2001: the group of 18 violin players from South Africa and Finland called UBUNTU group practised Finnish folk music, and music composed by Mauno Järvelä. The Ubuntu group had several performances at the Kaustinen Folk Music Festival.

The aim of the presentation is to discuss the background of the project and how the collaboration has been changed the thinking of Finnish and South-African children about other cultures. Also practical problems related to the project, and suggestions how this kind of projects should be continued and developed, will be discussed. During the presentation practical examples of the cooperation will be given by the Ubuntu -group.

The philosophical background of the project is one of the major topics. Because one of the main goal of the project was to give an opportunity for children from different cultural backgrounds to meet each other, an interview was made to get more deep understanding how the project has changed childrens way of thinking about people from other cultures. The results of the interviews will be prensented. One of the most valuable result found from the interviews was that the Ubuntu project increased antiracist attitudes and eliminated negative prejudices.



Creating a Percussion Piece that Maintains an African Identity

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Asking students to use African idioms in a western multicultural music education setting can be a very sophisticated task. This paper focuses on assisting all categories of teachers involved with the teaching of musical composition on how to create a percussion piece that utilizes African drumming resources. Drawing on examples from compositions by renowned African composers, the paper uses the Webster's model of creative thinking to explain the constructional process. The paper dilates on enabling skills such as tonal imagery, rhythmic imagery and syntax using African idioms. It continues to exemplify how craftsmanship is balanced and countenanced with aesthetic sensitivity to maintain the desired African identity. The paper is further developed to inform teachers on how to encourage students to use African resources in very skillful ways. Students are encouraged to work along two broad areas: [i] creations that take cognizance of cultural preservation; and [ii] creations that utilise a mixed cultural legacy culminating in either a new art form or a new traditional genre. How computers could be used to facilitate and expand the creative powers of students is also discussed.

The Nature of Composition

Analogous to the expressive arts, musical composition can be defined as the putting-together of the various elements that characterize the arts, namely shape, space, time, texture, form, colour and tone. The principles underlying the making of an art piece will include among others rhythm, harmony, unity, variety, contrast, balance, dominance and subordination. According to Scholes [1991: 218] "composition, etymologically and practically means the 'putting-together' of materials – words to make a poem, an essay, or a novel; musical notes to make a sonata or a symphony." In musical composition this 'putting-together' takes different dimensions including melody, counterpoint, harmony, form and orchestration or instrumentation. The totality of these components is the composer's craftsmanship, technique or design.

Scholes explains further that the composer always has the desire to express himself. If he were a poet he would do so in words; if a painter he would do so in line and colour, and so forth. As he is a musician, he uses sounds. In all forms of composition the artist has a dual aim: his work must embody his emotion and also satisfy his sense of design. This is very imperative because it is a formal condition for judging beauty in any artwork. It is a necessary requirement, in fact, if one intends to hold the attention of his/her audience in enjoying a particular artwork.

Conceptual understanding, which goes with craftsmanship, technique or design, and aesthetic sensitivity are very complex skills the composer develops. Webster (1996) opines that they grow in the composer with age and experience, but the transfer of these abilities into the mosaic of creative thinking does not often occur naturally. This explains why composers very often have taken formal music lessons.

In light of the above, one can say composition is a continuous imaginative and creative process. To become a composer one must have a receptacle of ideas (tonal imagery, rhythmic imagery and syntax [Webster 1996]), the raw materials that aid him/her to get the conceptual understanding of his profession. Making a new or an original work is therefore to subject ones original ideas (raw materials) through ones inventive thoughts and skills. Flint (1979: 17) illuminates on the position. He states:

Labour, skill and inventive thought should be expended sufficiently to impart to the product some quality or character which the raw material did not possess, and which differentiates the product from the raw material.

Lessons in African Music

To be able to create a piece that maintains an African identity, for that matter, there is the need for students to take lessons in African music. Annan-Mensah (1975: 5-6) posits that to create compositions that are Africa's, it is imperative to groom students in the fundamentals of African music – time in African music, rhythm, scale, melody figuration; cadential forms, simultaneous pitch lines and pitch clusters, timbre in vocal styles and instrumental resources, choice and organisation of texts in song, structure, design, form and extension devices. In addition, since the performance of an African genre integrates the arts of drumming, singing, dancing, poetry, drama, costuming and sculpture, students must be given opportunities to explore all its facets.

To a large extent, studying these elements in a formal academic setting will not be enough. As Slobin and Titon (1992) advice, composers who want to establish such an identity must at some point see themselves as ethnomusicologists. With this approach where you will be notating and analyzing the music and its procedures amongst its own practitioners, you will discover the rules covering ideas about the music and behaviour in relation to the music. Music in this view is like a game or conversation: without rules you cannot have a game, and without agreement about what words are, what they mean, how they are used, you can not hold a meaningful conversation.

Koetting (1992) encourages us when he observes that to gain a superficial knowledge of African music is not as difficult as westerners have perceived it. He states:

It is easy enough to count and describe the musical instruments, electronically analyse melodic intervals, or more or less describe the goings on at a performance. It is even easy to notate fairly accurately most African music. The difficulties arise when we try to pry beneath the surface to understand its inner workings, what makes African music "tick." Historically, Europeans have not been adept at finding out, and at least part of the problem was their urge to generalise about African music from an unrelentingly European frame of reference. That is, they often fail to deal with African music on its own terms [Koetting 1992: 67-68].

To establish an African identity in their works several western composers have travelled to the source. A few amongst them were Roy Travis, Ian Hall, Steve Reich, David Fanshawe and Fabien Tehericsen. The first of these, the American composer Roy Travis did not only have the opportunity in the 1960s to record, transcribe and analyse sikyi, techema-chema, asafo and ak m dance patterns from an Ashanti master drummer called Kwasi Badu [at the University of California in Los Angels (UCLA)] as Knopoff (1996) narrates, but also he had the opportunity to record and transcribe Ewe genres like gakpa and adevu from Robert Ayitee. Among his compositions are African Sonata (1966) for Pianoforte, Duo Concertante for violin and piano - a three-movement work that utilises gakpa and asafo dances; and his Switched is based on OK m and techema-chema dance patterns.

lan Hall, once the Director of The Bloomsbury Society in London, born in Guyana and educated at Oxford University, was appointed Director of Music at the famous Achimota

Secondly, Steve Reich researched in Ghana in the 1970s, focusing on *agbadza* (a Ghanaian traditional dance of the Anl people) that permeates his compositions. The *agbadza* timeline underlies most of the works he wrote after the Ghana encounter, including <u>Drumming</u> (1971); <u>Clapping Music</u> for two performers (1973); <u>Music for Pieces of Wood</u> (1973); his 'Counterpoint Series', especially <u>New York Counterpoint</u> (1985) for multiple clarinets; <u>Different Trains</u> (1988) and <u>The Cave</u> (1993). In his latest work, <u>City Life</u> (1995), Reich manipulates modern technology to imitate and develop recorded sounds contrary to what he did in <u>Different Trains</u> and <u>The Cave</u> which were just for voices. By the use of samplers, fragments of recorded speech are controlled by keys in <u>City Life</u>. Phrasing and tempo of words are altered; 'chords' of words and bits of words are all possible. The writer listened to the 11th May 1995 UK-premiere-series of that work at the Leeds Civic Theatre. One could hear and feel clearly the *agbadza* time-line if one could internalise it.

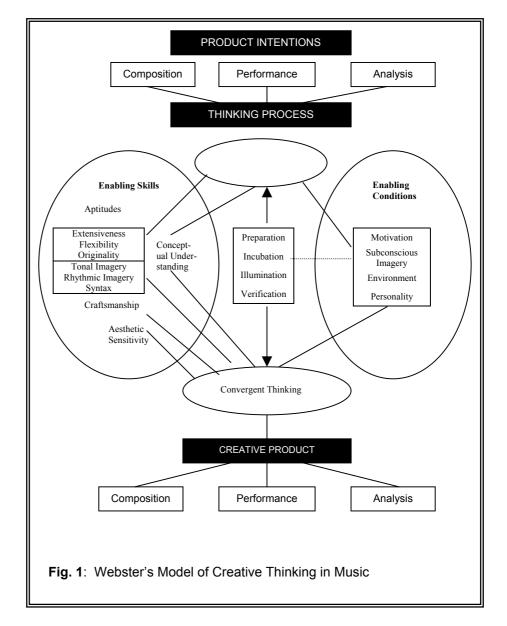
Thirdly, Lems-Dworkin (1991:271) reported in Knopoff (1996) tells how Paul Reiner, also American, studied the dance ensemble analyses in A.M. Jones' **Studies in African Music** and used the techniques for his composition titled <u>Layers for Wind Ensemble</u>. Lems-Dworkin (1991:273) again documents how Gertrude Roberts Robinson composed her <u>Moods for Flute and Piano</u> honouring Kwabena Nketia for exposing her to West African drumming at University of California in Los Angeles (UCLA). Finally, György Ligeti, a Hungarian composer, also developed a strong interest in Central African music (Knopoff 1996). In 1972 the British composer, David Fanshawe, recorded <u>African Santus</u> from the research he conducted in Central Africa.

Creative Thinking Process

Musical Imagination

As a composer, studies in African music should enhance your mind's ability to *think in African sounds*.

It is when the composer can the internalise elements of African music that imaginative thinking can occur with African ideas. Creative thinking sharpens our creative skills and focuses our inventive thought. Scholes (1991) argues that the composer's mind is fertile which soil in seeds of new music may be cultivated. He savs ideas do not spring out of thin Everything in this world has source. Fate makes the composer's mind peculiarly receptive musical impressions. the From moment he is born, his mind



begins to hoard each musical experience that comes its way. His mind, in fact, becomes a vast reference library of musical ideas, of which he may be only dimly aware.

Peter Webster's model of creative thinking in music illustrated in **Fig 1** above exemplifies Scholes's position on the subject (Webster 1996: 90). Assuming that <u>composition</u> is the *product intended* by the creator, then he/she has to rely on a set of skills that allow for the thinking process to transpire. These skills form the basis of musical intelligence and interact with the thinking process in a rich variety of ways.

Enabling Skills

Webster describes the first of these enabling skills as a collection of *musical aptitudes*. He says, these individual skills, such as <u>tonal imagery</u>, <u>rhythmic imagery</u> and <u>syntax</u> that are convergent thinking skills; and musical extensiveness, flexibility and originality which are also divergent thinking skills, are all subject to the influence of the environment during the early years of development and possibly into early adult life. The other enabling skills include conceptual understanding, craftsmanship and aesthetic sensitivity as has already been mentioned. He points out that musical aptitudes are largely innate, and that they are subject to developmental improvement with training, hence the need to give lessons to our composition students in African music if they should create works that maintain an African identity.

Enabling Conditions

To make the Webster model complete, there must be enabling conditions for your students. These begin with *motivation* – an urge to do the task; *subconscious imagery* that goes on to keep the process going when consciously doing other things; *personality* that shapes the ideas to ones own taste; and finally *environment* (the creator's working condition) that includes things that positively reinforce the creative process, e.g. financial support, family conditions, authentic African instruments, computers, media, societal expectations and many others.

The Reflective Practitioner

For creative thinking to take place, students must be allowed enough time to reflect. As reflective practitioners, composers go through four stages in the creative thinking process as illustrated in the centre of the Webster model in **Fig.1**. These stages that result in both divergent and convergent thinking are <u>preparation</u>, <u>incubation</u>, <u>illumination</u> and <u>verification</u>. What are the implications of the Webster model to the teacher of composition who wants to create a percussive piece with an African identity?

Implications for Teachers of Composition

Tonal Imagery

African percussion music is usually created with instruments that come from the idiophone and membranophone families (Nketia 1974). Just as the study of orchestration is about learning the ranges and capabilities of western instruments, students must be made aware of the diverse range of drums and bells we have in African cultures. In order to perform most Ghanaian musical types, a basic set of equipment is needed from both the membranophone and idiophone families of traditional musical instruments. With the latter, the following are suggested: agogo bell or *gankogui*, banana bell, gong-gong or *dawuro*, *firikyiwa*, rattle or *axatse*, maracas, claves and clappers.

In educational settings the choice of membranophones will have to be judiciously made in view of the diversity of instruments in the various cultural traditions in Africa. The following basic equipment are recommended for Ghanaian dances:

Drums	Description	Cultures Associated		
		Eve	Akan	Others
Kagan	High pitched	✓	~	\
Kidi	Medium pitched	✓	~	\
Sogo	Low pitched	✓	~	>

Drums	Description	Cultures Associated		
		Eve	Akan	Others
Atsimevu***	Master drum	~	~	~
Apetia	High pitched	✓ Asivui	~	~
Apentema	Medium pitched	✓ Asivui	~	~
Adukrogya	Low pitched	✓ Vuga	~	~
Atumpan	Master drum	✓ Atumpanie	>	>
Fr) m***	Tall large barrel drum.	✔ Agbl ɔ ou	~	~
Kete kyene	Medium drum		>	~
Donno	Hourglass drum	✓ Adondo	>	>
Mpintin***	Gourd drum		>	
Gome***	Hollow Wooden case			✓
	drum (Low pitched)			
Djembe	High, Medium & Low			•
Brekete	Double Headed drum	>	>	>

*** Not a priority but nice to have.

 Table 1 Recommended Instruments in Ghanaian Drumming

Teachers must therefore be conversant with their tuning systems as well as their techniques of playing. Students must see themselves as African *percussion majors* who have acquired skills in both *pitched* and *unpitched* percussion. Students must be taught proper techniques of drumming if possible — hand technique, stick technique, hand & stick technique, armpit technique and the combination of these and how they could be notated (see **Fig. 5**). In addition, they must be taught properly as well the basic dance movements that accompany the dance types learnt as these increase their creative potentials when imaging. Another instrument teachers must be familiar with is the African xylophone.

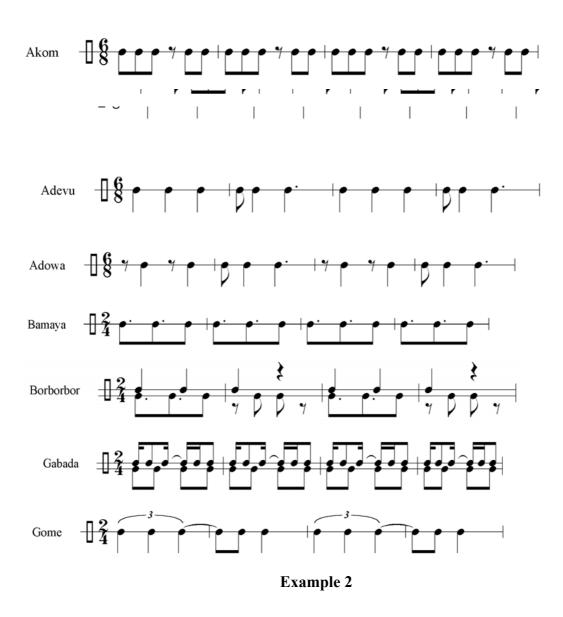
Xylophones, often fourteen keyed, are usually tuned in E-pentatonic or E° -pentatonic scale. Melodies played may be of two types – <u>hemitonic</u> (with half steps) and <u>anhemitonic</u> (without half steps). Melodies may have more than the five pitches because <u>added pitches</u> may be



allowed as indicated in Example 1 above.

Rhythmic Imagery

Generally, bells play a very significant role in African music. Bells carry the time-line that propels the music. Consequently, a bad time-line keeper will always mar the music. African musical genres are therefore distinguished from each other by their distinct time-line patterns. You name it, and its time-line will be played if that person is a good drummer. **Example 2** below shows some of the popular Ghanaian musical genres with their time-lines.



AKOM



Example 3



Example 4

In African drumming, *supporting drums* often play similar roles in different ensembles. Their rhythmic patterns however may vary depending on whether the meter in use is duple or compound duple. Let us compare the two dances above in **Example 3** and **4**.

It must be noted that the second supporting drums are contrasting the first (*Apam* in <u>Akom</u> and *Apentema* in <u>Adowa</u>). If there is a third supporting drum and a master drum, the third complements the master drum. However, in the absence of the master drum, the third drum plays the lead role. It is necessary to study master drum patterns of the various musical cultures (e.g. adowa, agbadza, borborbor, fontomfrom, adzewa, etc., see Appendix).

Syntax

Logical arrangement of rhythmic motives, patterns and timbre is very crucial to this type of composition. Since it is the master drum that sustains African percussive pieces, the composer must be aware of the improvisational techniques in such lead drumming. Locke [1992] describes them as:

- 1. Repetition repeating a musical thought.
- 2. Segmentation isolating and repeating a shorter motive from within a longer phrase.
- 3. Connection joining shorter motive into longer phrase by filling in musical silence.
- 4. Culmination preceding a short motive with a lead-in figure.
- 5. *Idea Substitution* maintaining a rhythmic character of a phrase, but changing one of the figures within it.
- 6. Stroke Substitution change stroke type without changing timing.
- 7. Syncopation playing a note at a delayed or anticipated moment.
- 8. Ornamentation using grace notes or brief rolling figures.
- 9. Omission silence; leaving out an expected note.

Having acquired a degree of tonal imagery, rhythmic imagery and syntax in African music which also goes with strengthening your conceptual understanding, the composer needs to invest some time in creative imaging, think flexibly about the various nuances his/her ideas could be put to, as well as how he/she can deviate from the *status quo* in order to become original. Consequently, conceptual understanding, craftsmanship and aesthetic sensitivity that culminate into inventive thought obviously will grow with age and experience as mentioned earlier in this discussion. What then do we discern as being ways of employing African resources in the creation of percussive pieces in an intercultural music education setting? Two broad areas come to mind: (i) creations that take cognizance of cultural preservation; and (ii) creations that utilise a mixed cultural legacy culminating in either a new art form or a new traditional genre.

Compositional Techniques

Cultural Preservation Technique

A typical example of this technique is Ephraim Amu's Fontomfrom Prelude (1965) where the composer arranged the indigenous genre to be played by art musicians. Another Ghanaian composer, N.Z. Nayo wrote a Fontomfrom Prelude (1991) to introduce his symphony with the same title. Paschal Younge on his newly released CD titled African Expressions (2001) has tracks for Gahu, Ewe-Ghana; Sematimba/Olutalu, Baganda-Uganda; Beta, Yuroba-Nigeria; Mbende, Eastern Zimbabwe; etc which all use the cultural preservation technique.

Mixed Cultural Legacy

Contrary to the first technique, the mixed cultural legacy is a compositional method that uses syncretic approach, maintaining a Pan-African status quo. Whereas the former

maintains only one genre, the mixed cultural legacy is eclectic in character. Examples are Nana Danso Abiam of the Ghana Pan-African Orchestra's Exolorations — Hi-life Structures, Explorations — Eve Rhythms, Box Dream and Adawura Kasa recorded on their Opus 1 CD [1995]. An impressive example is a track on Paschal's African Expressions CD [2001] titled Polyrhythms. The piece was written for seven Gankogui (double bells) and based on motives derived from Gabada, Borborbor, Kpatsa, Gota, Agbadza and Yeve which are Ghanaian traditional genres. His three-movement African Suite for Pan-African Chamber Orchestra also utilize the same eclectic procedures. The writer used similar techniques in his African Coronation Collage [nicknamed Africaco] [1995].

Steps in Writing Your Own Percussion Piece

Five basic steps are identified in the inventive process.

- 1. Decide on the timeline to use by either choosing from existing ones (see Ex. 2 and Appendix 3) or creating your own. To recapitulate, timeline is a four-bar rhythmic pattern looped over and over again. It is usually written for one idiophone. However, it is not uncommon to use two or three idiophones.
- 2. Create the first contrasting pattern to the timeline for the highest-pitched membranophone. This pattern must complement the former (see Table 1).
- 3. Then create a new contrasting theme against the highest-pitched drum for the medium-pitched drum. It must also complement the former. If you intend to add other medium-pitched instruments, which is usually the case, their themes must be also both complementary as well as supplementary in themselves as a unit. In several Ghanaian musical cultures the use of the *donno* (hourglass drum) is a commonplace. Other medium-pitched drums are also employed.
- 4. If your lowest-pitched drum is not the master drum of the ensemble, then remember its patterns shall have to reciprocate the master drum. This means you will have to skip the bass drum pattern for the creation of the master drum pattern to be able to accomplish this.

N.B. Implications for Notation:

It must be noted that if the timeline and the supporting drum patterns do not change in the piece, the composer will be repeating a four-bar pattern all along in the score. It is unnecessary writing out all these repetitions. It is advisable therefore to use spatial notation as illustrated in **Example 5** below (Stone 1980). It is the master drum and its reciprocal part (the bass drum), that for purpose of clarity must be scored in its entirety.



Example 5 Spatial notation

5. Master drumming is mostly performed by improvisation. The master drummers either use existing themes they have learnt or those they have invented themselves. Some of the themes contextually have specific roles. They may be for launching new ideas, inviting dancers into the arena, ending signals, cuing for a special movement, etc.

The present writer created an 8-minute master drum passage with *Adowa* dance themes that was performed with pre-recorded supporting drum patterns on tape. An excerpt from that piece titled <u>Adowa Fantasy</u> (1995) is quoted below (**Ex. 6**). The full score can be seen in the **Appendix**.

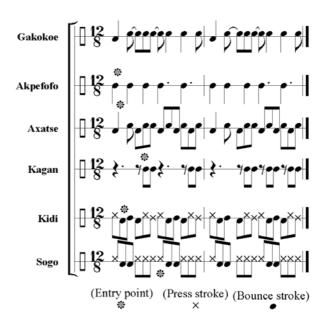


Example 6 Adowa Fantasy excerpt.

The *Agbadza* ensemble (**Fig 3**) has been very popular with several composers. Composers have used several of its rhythmic patterns (**Ex 7**) for their inventions.



Fig. 3 The Agbadza Ensemble



Example 7 Agbadza supporting drum patterns

David Locke (1992) did extensive research on one of its hybrid forms called Kpegisu dance in Ghana. He identified eight master drum themes as in Example 8. As a matter of fact, these themes could be worked and reworked into chains of connected variations using the techniques of improvisation mentioned earlier in this paper including repetition, segmentation, connection, culmination, idea substitution, stroke substitution, syncopation, ornamentation and omission.

Example 8 Master drum themes

Let us briefly examine Locke's approach to the notation of the Anlo drum phonics (Fig. 5).

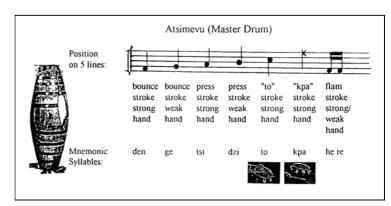


Fig. 5 Anl Drum phonics

He uses the five lines of the stave. Each drum phonic is given a specific position on the stave as

seen in **Fig 5**. The "to" sound is like a rim-shot in western percussion; whilst the "kpa" is hitting the side of the *Atsimevu* master drum. We can analyse the excerpt below (**Ex 9**) and see how the master drum themes have been married together using the improvisatory techniques to construct the passage.



Example 9 Atsimevu master drum passage

Technology and the Creative Process

As teachers we must be able to observe and evaluate musical imagination and conceptual modeling in our students. To give teachers a better understanding of the creative thinking process in our schools, our greatest promise is what music technology holds for us today. With software and hardware support in schools, students' musical imagination will be challenged, their inventive potentials will be sharpened and this can result in demystifying the creative process. Achieving this will not only make composition lessons very interesting

and inviting, but will also win a lot of *souls* for the discipline at a time many think music in the curriculum is becoming an educational frill.

Working with computers to create a percussion piece that maintains an African identity should not be any different from the steps we have already outlined in this paper. The use of multitrack MIDI recording (sequencing) is strongly recommended. Steinburg's Cubase VST software transforms a Pentium PC into a complete music recording system. Cubase combines the best of the MIDI world with audio recording. What you need is just a standard MIDI interface to connect keyboards and sound modules. Cubase also prints your MIDI parts as notes, with text and titles. Similarly, other software in composition –working from a musical notation point of view- are Coda Finale and Sibelius.

The percussion piece begins with the timeline, followed by the supporting drums. The master drum passage is then worked out using the themes identified with the genre or invented by the composer. The last to be created is the bass drum part, which has to complement and supplement the master drum.

On the whole, the relationship between the master drum and the supporting parts is reciprocal. Each theme must project its musical identity yet simultaneously be shaped by its setting within the sounded implicit facets of the music. Once this is done, the piece will surely maintain an African identity.

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APPENDIX













Bringing Opera to Life for Young Children: An Intercultural Collaboration in New York City

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Introduction

The kindergarten children perch on the edges of the luxurious red velvet chairs in the mezzanine of the Metropolitan Opera House to peek over the seats in front of them. They nod and smile as they hear the "Children's Chorus" during the dress rehearsal of *Carmen*. Humming along with each entrance of the melody, the children are immersed in the familiarity of the music and the extravagance of the production. They have experienced music and drama in a meaningful way that may enhance their lasting and enduring schemas about music and opera. A valued musical genre is passed on to another generation. Field Notes, October 18, 2000

This paper describes a unique collaboration in which cultural, educational, and business organizations bridged their knowledge and expertise on behalf of young children's music education. Management of the Metropolitan Opera Company, administrators and teachers of the New York City Board of Education, officers of the Texaco Foundation, and music faculty of the University of Connecticut worked together to restore music as an educational priority in New York City schools, set new standards for arts education, and advance larger cultural models that strengthen and promote music education. The evolution of the Metropolitan Opera collaboration is explained in the paper, as well as the goals of the early childhood opera education program, Early Notes. A model of collaborative reflective practice identifies areas of focus in existing and future collaborations as a means to bridge professions, ideologies, and disciplines on behalf of children's music education.

Evolution of the Collaboration

During the 2000-2001 academic year, Metropolitan Opera officials, New York City Board of Education administrators, Texaco Foundation program officers, and University of Connecticut music faculty laid the groundwork for an innovative early childhood music initiative, the Metropolitan Opera/Texaco Early Notes program. Early Notes provides appropriate, meaningful opera-related and musical experiences for kindergarten through second grade students and their classroom teachers in several New York City elementary schools. Endowed by the Texaco Foundation, the program is embraced under the management of the Metropolitan Opera Company, distinct from the Opera Guild's educational services for students in upper elementary grades. The intercultural collaboration guiding the evolution of this program is described in the following sections.

A Pilot Program

In the fall of 1998, the Metropolitan Opera Company (the Met) piloted an early childhood opera program in four New York City schools through the generous funding of the Texaco Foundation. The program included the kindergarten grade level from three schools in

Queens and Brooklyn, as well as the entire first grade class from a school in Manhattan. Each school was assigned an opera during the regular Met season. The Met furnished each classroom with a stereo system, a recording of the opera assigned to their school, and preparatory materials. In addition, a small group of Met artists presented a brief program at each school, based on the opera assigned to that class. Children and teachers visited the Metropolitan Opera House for a tour of the auditorium and back-stage areas, followed by attendance at a portion of the final dress rehearsal of their opera. Throughout the pilot program, opera officials acknowledged that the Met was in a unique position to offer young children, who may not otherwise have the opportunity, direct experiences with opera. The Metropolitan Opera Company maintained that the pilot program was overwhelmingly successful in demonstrating that young children are attracted and receptive to the opera medium, they respond to the full experience of opera, and children's exposure to the people and the crafts of production make opera accessible. The early childhood opera program was a gift to students and their teachers, without the necessity for proof of its long-term value [Metropolitan Opera, 1999].

A New Vision: The Early Notes Program

Throughout the 1999-2000 academic year, the Texaco Foundation initiated extensive dialogues with opera management about the appropriateness and depth of experiences available to children and teachers in the Early Notes program. Texaco officers expressed interest in program activities that afforded children age-appropriate, child-centered operarelated experiences, as well as professional development in music for classroom teachers. After many conversations about Texaco's goals for the opera program, best teaching practice, and the Met's educational aims, Mr. Joseph Volpe, General Manager of the Metropolitan Opera, Texaco Foundation President, Ann Dowling, and Program Officer, Mary Luerhsen, agreed to develop and implement a new instructional model within the existing opera program for the 2000-2001 academic year. The new Metropolitan Opera/Texaco Early Notes program would imbed appropriate, meaningful musical experiences throughout children's classroom routines and in teachers' curricular goals.

The instructional model.

Stephen Brown, Metropolitan Opera Company Manger, Hillary Ley, representative of Mr. Volpe, and Cathy Mallary, representative of the Technical Department, began numerous discussions about the new Early Notes program with Dr. Sharon Dunn of the New York City Board of Education, Mary Luehrsen, and Dr. Linda Page Neelly, University of Connecticut faculty member. They worked together to reach a collective consciousness about the nature and scope of appropriate, meaningful opera-related experiences for children and teachers. These individuals wed their distinct organizational goals and aims to establish program goals for the 2000-2001 academic year. The Early Notes program evolved to reflect research-based understandings of children's musical development (Gordon, 1997; Scott-Kassner, 1992), developmentally appropriate practice (Bredekamp, 1995; Bredekamp & Copple, 1997), the National Music Standards (MENC, 1994; Sims, 1995), the New York State Standards for the Arts, and learning standards in early childhood education

The primary goal of Early Notes was to nurture children's understandings of music, music making, and opera through:

- 1) meaningful, age-appropriate musical experiences in K-2 classrooms and at the Metropolitan Opera House;
- 2) strategies that nurtured children's musical and general development through experiences related to the medium of opera, as well as to the people and crafts of opera production;
- 3) professional development for classroom and music teachers based on principles of adult learning theory (Knowles, 1984; Mezirow, 1997).
- 4) ongoing co-creation of materials, strategies, and assessment procedures.

A second program goal centered on professional development for classroom teachers. Just as understandings of appropriate musical experiences for children and teachers were bridged among educators and opera officials, classroom teachers' musical knowledge and skills were enhanced through:

- · ongoing site-based professional development and workshops that promoted self-directed musical behaviors, as well as understandings of strategies to infuse opera-related experiences in curricular goals;
- · collaboration with a full-time Early Notes music teacher who facilitated appropriate musical experiences for children and teachers in the context of their daily routines;
- the perpetuation of a climate of flexibility and cooperation as adults co-constructed experiences within the multi-leveled partnership.

In the future implementation of Early Notes, program goals will address artists' meaningful interactions with children, the involvement of family members, and intercultural collaborations with other organizations.

Program implementation.

In the 2000-2001 academic year, the Early Notes program included seven elementary schools, with representation of all New York City boroughs. In addition, one school from the pilot program was chosen purposively to monitor the success and practicality of expanded services identified in the new instructional model. School #51 in Queens, New York, with five classes of kindergarten children and teachers, was selected to receive expanded services throughout the year. Services for children and teachers included:

- participation in all Early Notes activities including access to musical materials and resources, school-based artist visits, slide presentations, visits to dress rehearsals, and backstage tours at the Metropolitan Opera House;
- involvement with multiple operas and artists, including *Turandot*, *Carmen*, *Fidelio*, and *The Merry Widow*,
- musical participation with an early childhood music teacher that led to the construction of opera-related experiences, with regard to the national and state standards in music and early childhood education; [Figure 1, which is located at the end of this paper, illustrates representative music and curricular objectives for kindergarten children.]
- active participation in sequential musical experiences based on operatic content; [Figure 2 at the end of this paper illustrates musical experiences for kindergarten children.]
- · co-creation of authentically-situated measures: a music development checklist; student portfolios containing opera artifacts; pictures, drawings, and letters; and participation in focus interviews with visiting artists.

These experiences for children and classroom teachers now serve as a blueprint for the replication of the Metropolitan Opera Early Notes program.

The collaborative team acknowledged throughout the 2000-2001 academic year that students at School #51 were demonstrating greater levels of music thinking and making than other students in the initiative. Children's overt behaviors at Lincoln Center confirmed their high engagement and interest in the medium of opera. Opera artists reported in focus interviews that students demonstrated sophisticated, age-appropriate behaviors in their musical responses and questions related to opera during their school visits. Teachers observed and documented students' learning gains in music and early childhood curricular goals through the *Music Behaviors Checklist* and the *Extended Music*al *Behaviors Chart* (Neelly, 1999). A culture of collaborative practice was bringing opera to life for school children at School #51. The rich experiences in Early Notes were affording children and adults many opportunities to learn and grow.

Extension of Early Notes.

The participation of School #51 as a "school within a school" demonstrated that the successful extension of services in additional schools would be dependent on: 1) the shared delivery of age-appropriate opera-related experiences by music and classroom teachers; 2)

the willingness and flexibility among teachers, as adult learners, to devote time for music in their routines; and 3) the cooperative facilitation of Early Notes experiences by school administrators and opera officials. The collaborative team agreed that because of the apparent growth of School #51 kindergartners and commitment of teachers, that the new instructional model in Early Notes could be expanded to additional New York City elementary schools.

As of September 2001, the Metropolitan Opera Early Notes program included four New York City elementary schools with multiple k-2 classes, in addition to the kindergarten and first grade levels at School #51. Five schools in the larger initiative continued to engage in regular program activities. In the future, expanded program services will occur in additional New York City schools and grade levels as determined by opera officials and school administrators.

Key Points of the Collaboration

Knowledge, expertise, and financial resources were available for a unique collaboration of the Metropolitan Opera, the New York City Board of Education, the Texaco Foundation, and university faculty. Driven initially by the strategic financial position of Texaco, persons in the collaboration mediated their individual and organizational practices to reach shared goals for children's music education. With the successful implementation of a new instructional model influenced by a more powerful collaborator, Texaco, individuals and organizations realized the benefits of reaching shared goals: children gained music and opera related developmental skills and understandings; classroom teachers developed in their roles as musical participants and facilitators; the Metropolitan Opera and the New York City Board of Education continued their unique collaboration that would extend to many more New York City school children; and the Texaco Foundation maintained its integrity as a supporter of appropriate, research-based early childhood music initiatives. Personal and collective understandings were scaffolded as individuals and organizations shared, envisioned, and benefited from the collaboration.

Collaborative Practice

The Metropolitan Opera collaboration is one example of ways in which many individuals across disciplines share visions for transforming and enhancing the music education of young children and adults. Individuals across multiple levels of this collaboration considered the role and purpose of music and opera in children's lives, as well as strategies to nurture children's developing schemas. In this endeavor, adults balanced their personal and professional power and authority within and among organizations to determine program goals and strategies. At the same time, adults maintained the integrity of their distinct organizational values and practices. An ideal for personal and collective transformation was at the heart of this collaboration, with regard to classroom and music teachers' music and opera-related practices, as well as larger educational models that effect quality, appropriate early childhood music practices.

Transformation

Transformation suggests learning and change. Paralleling tenets of adult learning theory, transformational learning takes place through interdependence. Interdependence is a process in which adults have opportunities not only to achieve and produce with other adults, but also to reflect on and interpret the assumptions and premises upon which their performance, achievement, and productivity are based (Knowles, 1984; Mezirow, 1997). Transformational learning occurs through the cyclical nature of constructive interdependence: individuals converse and make connections among and within their disciplinary beliefs and practices; they co-create new social constructions; and they engage in new conversations to begin the cycle again.

Musical conversations.

In the Met collaboration, musical conversations were evident in a variety of dyads: adult-adult; adult -child; child-child. Adult-adult conversations revolved around the design of a clear plan to address: 1) how professional development in the program supported long term plans for the Metropolitan Opera's objectives, as well as the goals of the Texaco Foundation and the New York City Board of Education; 2) a needs assessment process; 3) ways in which musical content, program processes, and experiences integrated with program goals and objectives; and 4) evaluation procedures. Adult-adult learning dyads in the collaboration were conducted with mutuality, respect, and collegiality in the sense that each person entered the cultural realities of others.

Musical connections.

As adults entered the realities of others, they built on existing knowledge to make further connections. The Metropolitan Opera collaboration considered a variety of factors of adult learning: individual and organizational histories with regard to past experiences, existing practices, and current expectations; expertise and knowledge adults brought to the collaborative process; and issues or points of struggle related to adults' individual and cultural realities.

Connection-making is difficult to impose on cultures. In order for learning to be lasting and durable, consistency and long-term involvement and reflection are necessary (Strauss & Quinn, 1997). Therefore, ongoing opportunities for collaborative reflection are crucial for adults to make connections across disciplines, ideologies, and subject areas. The Metropolitan Opera collaboration met this need by making a long-term commitment to a program grounded in ideals for collaboration, critical reflection, and transformative practice.

Musical constructions.

Musical constructions among Metropolitan Opera personnel, school administrators, classroom teachers, and the Early Notes music teacher centered on children's musical needs and capacities. Through constructive interdependence, individuals across multiple levels of the collaboration mediated their distinct knowledge and expertise to design and facilitate: meaningful and age-appropriate opera-related experiences and materials for children; school visits by opera artists that paralleled music and early childhood curricular goals; preparatory music making sessions for children's visits to Lincoln Center; content for teacher workshops and planning sessions; and assessment procedures. Co-construction and positive interdependence advanced adults' self-directed behaviors as they engaged in reflection, made decisions, and implemented their ideas within a spirit of collaboration.

The Collaborative Reflection Model

Effective collaboration is dependent on ways in which adults enter the realities of others to share knowledge, make connections among our practices, reflect on discrepancies in beliefs and practices, and co-construct new ways of thinking and doing. The Collaborative Reflection Model identifies areas of focus for effective collaborative processes (Neelly, 2000). Although the model is described in this paper in relation to the Metropolitan Opera collaboration, the model is applicable to other intercultural collaborations. Figure 3 depicts components of the Collaborative Reflection Model.

The model includes five broad, interrelated components, including roles, abilities, adult learning, interdependence, and strategic positioning. The components are described briefly:

• Roles: Collaborators must heed a variety of roles that individuals assume in and among organizations. In the Metropolitan Opera collaboration, multiple roles included pedagogical (teaching children), andragogical (teaching adults), and administrative (guiding, implementing, facilitating). An essential element, role release, was necessary for persons to move

effortlessly among the various roles essential to effective partnerships. Role release suggests that individuals are flexible risk takers and must operate often "outside the box" as they

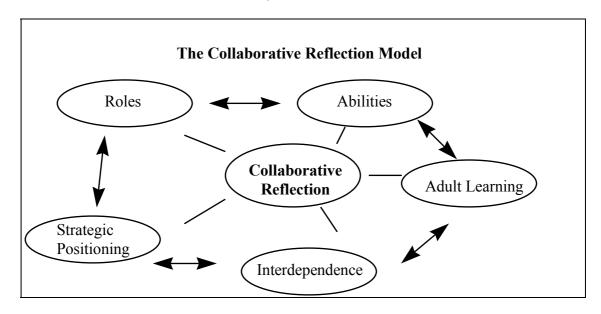


Figure 3. The Collaborative Reflection Model

negotiate different value systems, organizational structures, and educational goals.

- Abilities: Collaborators must respect the implied abilities and skills relative to distinct and mutual roles. In the Metropolitan Opera collaboration, musicianship was considered on several levels: children's musical needs and capacities; teachers' musical skills and knowledge; artists' meaningful presentations for children; and the enculturation of research-based musical experiences in the early childhood curriculum. A second critical ability, educatorship (Elliott, 1995), involved modeling and facilitating opportunities for reflective thinking in and among multiple levels of individuals and organizational structures.
- Adult Learning: Collaborators must target appropriate strategies for entering the daily realities of others. Essential are viewpoints about the how's, what's, why's, and when's of others' frameworks for action. Following tenets of adult learning (Mezirow, 1997), transformative practice occurs through opportunities for persons to reflect collaboratively on experiences, isolate discrepancies in beliefs and assumptions, construct meaning from those experiences and difficulties, and choose new courses of action. As adults in the Met collaboration considered forces and influences that determined their thoughts and actions, they recognized a personal power to change or transform their own practice that, in turn, may advance larger models of cultural practice.
- Interdependence: Through formal and informal dialogues, adults make connections among their own frameworks for thinking and doing and those of others. In the Metropolitan Opera collaboration, musical conversations were an avenue for interdependence to occur on macro and micro levels. Conversations scaffolded frameworks for action by students and teachers,

administrators, artists, and opera management. New constructions emerged as persons negotiated intercultural understandings, contemplated discrepancies among various frameworks for practice, and mutually envisioned new ideas. Constructive interdependence points the way to intercultural collaborations.

• Strategic Positioning: The balancing of personal and professional power while maintaining a sense of autonomy and individuality in collaborative processes is necessary as persons mediate existing cultural models and idealize change. Strategic positioning in the Met collaboration refers to ways in which adults 1) negotiated issues of power and authority in and among organizations, 2) maintained a sense of autonomy and individuality in the collaborative process; and 3) utilized personal power that gained the confidence and trust of others. Whether negotiating a person's strategic position as a teacher in a classroom, an administrator in a school district, a manager in a cultural organization, or a young child in a play center, the cultural realities of those individuals are critical to effective intercultural collaborations.

Nurturing Intercultural Collaborations

Effective collaboration rests on individual and organizational willingness to transform practice. This manifested in multiple transformations within the Metropolitan Opera collaboration: 1) in the Met's adaptation from its historical role as a cultural icon to a model for collaborative educational practice; 2) in a large urban school district's adoption of an instructional model for imbedding music and opera-related experiences in early childhood music and curricular goals; 3) in classroom teachers' current music practices to incorporating new frameworks for musical thinking and doing; and 4) in children's musical propensity and capacity to active, meaningful music making and understanding. These tansformations were the result of a culture of collaboration in which individuals and organizations shared goals and crossed cultural boundaries to construct new pathways for children's music practices.

Essential to effective intercultural collaboration is the adoption of a transdisciplinary philosophy. Bringing a transdisciplinary philosophy to life rests on the balancing of individual power and authority among and within individuals and organizations. As we construct mutual goals, share knowledge, and reflect on our actions, we must model flexibility, role release, and role integration with our collaborative partners.

As an overview of collaborative reflective practice, several strategies may help facilitate effective practice in existing and future educational partnerships:

Committing to transformative practice;

Adopting a transdisciplinary philosophy;

Entering the cultural realities of others;

Exercising flexibility and willingness to learn;

Reaching mutually constructed goals;

Acquiring a common vocabulary;

Balancing power and experience to unify goals:

Integrating roles and releasing "control" of roles;

Reflecting collaboratively on our practice.

These strategies may further individuals across cultures, disciplines, and ideologies in the implementation of existing and future intercultural collaborations.

The Metropolitan Opera/Texaco Early Notes Program Music and Early Childhood Learning Standards

Music Learning Standards

Content Standard 1: Students will use their voices alone and with others, as they speak, chant, and sing repertoire from a variety of cultures.

The student will:

- Demonstrate expressive and accurate use of the singing and speaking voice;
- Experience the marriage of music and drama in operatic and musical content;
- Develop aesthetic awareness and sensitivity to vocal expressions in opera;
- Sing motives/melodies from operas;
- Sing a variety of melodies in major, minor, and pentatonic tonalities from operas and other musical material:
- Demonstrate a developing sense of tonality through singing.

Kindergarten Learning Standards

Language Standard 1: Reading/Literature. The student listens to and experiences a wide range and variety of literature. [Reads stories related to opera thematic content.]

Language Standard 2: Comprehending. The student comprehends and interprets materials appropriate to the grade level. [Retells stories and events; identifies setting/characters; distinguishes between fantasy/fiction; uses storyboards or other graphic organizers showing the setting, characters, and events.]

Language Standard 7: Speaking and Listening. The student uses speaking and listening to communicate effectively. [Participates in choral speaking, role-playing and creative dramatics.]

Figure 1. Music and Early Childhood Learning Standards.

The Metropolitan Opera/Texaco Early Notes Program: Kindergarten Classroom Musical Experiences

Musical Experiences for Children Include:

- singing at circle time, transitions, music learning centers;
- singing, moving, and responding to a variety of tonalities, meters, styles;
- speaking rhythmically and dramatically using poems, stories, books;
- moving to the expressive qualities of music;
- playing pitched and unpitched instruments to color poems and stories and to isolate tonal and rhythm patterns;
- interpreting life experiences through spontaneous musical conversations;
- listening to and describing music;
- making choices about musical patterns.

Musical Experiences Linked to Curricular Goals Focus On:

- accurate attending and remembering;
- listening, describing, and making choices;
- problem solving, planning, and sequencing.

Figure 2. Kindergarten Classroom Musical Experiences

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Contemporary Music in the Music School A Project of Development

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Introduction

"Are children able to enjoy contemporary music?" This was the theme of a conference held by the Danish Composers Biennial during the spring of 2000. The Danish professor Finn Egeland Hansen commented on this theme when he asked:

"The question is not whether children can enjoy contemporary music- of course they can. The question is why adults believe in the relevance of this question and why this entire generation of adults has turned away from nearly all the art music composed during an entire century. Perhaps you should ask yourself 'Why do contemporary composers turn their backs on the children writing the sort of music which can only be played by highly skilled professional musicians?"

Art music has changed during the 20th century in the same way as visual art, literature and theater. Cubism, dadaism, surrealism, abstract expressionism, minimalism and absurdism are well known and accepted art forms, but musicians and researchers both professional and amateur continue to discuss whether or not music without tonality is natural and "healthy". In his book "Imagination and Culture" (Oxford University Press 1990), Nicholas Cook writes, "A musical culture is a tradition, imaging sound as music. Its basic identity lies in its mechanism for constituting sounds as intentional objects from the level of a single note to that of a complete work."

Composer John Cage (1912-1992) wrote in his "THE FUTURE OF MUSIC: CREDO" (1937):

"I believe that the use of poise

to make music
will continue and increase
until we reach a music
produced through the aid
of electrical instruments.

"WHEREAS IN THE PAST, THE POINT OF DISAGREEMENT HAS BEEN BETWEEN DISSONANCE AND CONSONANCE, IT WILL BE, IN THE IMMEDIATE FUTURE, BETWEEN NOISE AND SO-CALLED MUSICAL SOUNDS."

This statement proved to be prophetic not only concerning "art music" but also concerning the development of jazz, rock, ambient music and many other sorts of music that flowered during the 20th century. The music of today has many faces and many assets but these qualities are based neither on the same theories nor the same parameters as music from before 1900.

The methods known and used by music teachers are mostly based on Western European music from the 19th century. Music which is based on more contemporary ideals is not sufficiently represented in the teaching of music today. Pop has been integrated into the Danish curriculum during the past 30 years, but contemporary art music is living its own life isolated from both music education and the general public. The English composer and educator John Paynter has shown creative ways of working with sound and silences as has the Canadian composer Murray Shaeffer. In Denmark, however, these methods have been effectively drowned in the mass movements of pop and jazz, which now have taken almost highest priority in the music school.

One of the primary duties of music education is that of introducing children to music other than pop and the more common classical masterworks, Children are open-minded and curious and if they have the opportunity to experience the sounds, silences and fluid parameters of modern music then they have a chance to experience alternatives to mass media- alternatives which act as a "seismograph" for the development of the society in which we live. In this way, art and music may help human beings to be able to meet this social development in a more conscious and empathetic way.

There is a lack of sufficient contemporary music to be used in music education despite a few examples represented by Danish composer Carl Nielsen's very fitting piano pieces for beginners and Bela Bartok's piano school "For Children." Since modernism took over art music after World War Two, most composers have not been willing to write simple works. It is therefore important to motivate our composers so that they feel responsible for creating a serious repertory of contemporary music which could be used by all instruments in varying combinations throughout the music schools.

The Concept of the Project

In 1992, a cooperation began among The Carl Nielsen Academy, The Music School in Odense, and The Composer's Union. DMPF (Danish Music Teacher's Union) was also represented. It was decided that every November- during the international festival for contemporary music "Musikhøst" (music harvest) - some Danish composers would be invited to present a workshop at the Music School with different ensembles chosen by the school's leader. During this workshop, the composer had the possibility to experience the students' capacity to understand and play the composer's musical ideas. The teacher would have a dialogue with the composer and the children and together they would develop a suitable piece for the group. The structure within the workshops varied greatly. Some composers met with a nearly finished work while others preferred to improvise with the children. In January, the composers were obligated to deliver a finished work, which was then performed the following year in a special concert. Each year the school's leader, the teachers, the composers and the project's coordinator met to evaluate the project and propose ideas for the following year. This concept continued year after year while contemporary music continued to be rehearsed and played in the Music School. It is normal for a music school to commission a work to be performed as a special event by an entire music school. Unfortunately these pieces are usually performed only once and may mark the end of the students' experience with contemporary music. The goal must therefore be to integrate contemporary music fully into the curriculum. The aim of this project was to provide a repertoire of music composed by living Danish composers that could be played by small ensembles of children.

Communication

One of the very positive effects of this project was the development of communication between The Carl Nielsen Academy, the composers, the teachers and their students. The Music School's skepticism towards the project was rather high in the beginning. They kept their distance from pieces involving atonality and technical difficulties and sometimes the composer and the music teachers did not communicate very well. After the public success of the concerts, however, the atmosphere gradually began to change so that more and more music teachers wanted to participate. The teachers at Odense Music School possess a rather high standard as they are all educated at a music conservatory. They had no problems solving the technical challenges of the pieces themselves, but they needed to use special effort to motivate the children in this direction.

In 1996 a panel/discussion was arranged with the theme: "Which music is integral to the music schools if contemporary music should fit into the curriculum and what are the problems facing composers who write music for teaching purposes?"

The Finnish composer Harry Wessman was invited to demonstrate his compositions for children and to explain his views on the subject. He has composed for numerous instrumental combinations and uses ideas which are technically challenging. His fundamental idea is to present one or two major technical problems within a given piece as he feels that a high level of complexity might confuse the children.

Incidentally, the Danish radio followed the project for many years and this has had a positive influence on the motivation of both the composers and the Music School.

Derived Projects

In 1998, Ivar Frounberg (now professor of music at The Music Academy In Oslo) presented a workshop with a group of children at the Music School. He composed a piece consisting of "modules" which the children experienced one at a time. The children were active in the compositional process and Frouberg proved a very effective communicator in this situation. The success of this particular workshop resulted in Frouberg being asked to return the following year, but this time in order to instruct the students in composition. He accepted and in 1999 presented a workshop in which students between the ages of 11 and 18 appeared with their own compositions. The workshop was fundamentally a mixture of improvisations and dialogue with the students who in many cases performed their compositions.

The next year Frouberg led a composition workshop involving 8 students between the ages of 11 and 21. This workshop continued from August 1992 to June 2000 and the works were performed at a special concert the following year. The experiment stopped when Frouberg accepted his current position in Oslo.

Documentation and Research

My own task of coordinator for the project developed into that of the person who documented and discussed what went on at the workshops. I found that the teaching was highly effective and the students concentrated well despite the varying ages and skill levels of the students involved. Unfortunately, most of them did not have the capacity to write their own pieces due to a lack of knowledge in the areas of Theory and Ear Training. The Music School also lacked a computer facility, which obviously could have been of great help. As docent at The Carl Nielsen Academy, I have a modest amount of time to write a publication about the project. I completed it in November of 2000 but it is only published in Danish.

After "Musikhøst" in 1998 the director of the Music School proposed that he would be solely responsible for the project for the next two years as he no longer needed support from myself or the Carl Nielsen Academy. He decided to make contemporary music a highly important subject in his Music School and wanted to present a festival for contemporary music in cooperation with "Musikhost" at the Nielsen Academy. He arranged concerts at the Academy each day of the festival where students performed works for piano, choir, and other mixed ensembles in addition to a final concert in which they performed their own compositions.

Ending of the Project

In November of 2000 the project was finished in the following way: first there was a presentation of works from the composition class. Elias Davidsson of Iceland was invited to present his music during this workshop. This was followed by a concert where the students performed orchestral works by Davidsson and Danish composer Bent Lorentzen.

The biggest event took place at The Carl Nielsen Academy, where all the pieces composed over the past eight years were performed and recorded. They were performed by Music School students with some help by a few Carl Nielsen Academy students. The composers and the pieces are:

- Jesper Hendze: "Go" 1994 for percussion ensemble
- Karsten Fundal: "For Six Instruments" 1996 for classical ensemble
- Lars Graugaard: "Where is Tanzania?" 1996 for choir, children's choir, and ensemble
- Sven Erik Wemer: "Akvarelhave" 1995 for classical ensemble
- Sven Erik Wemer- "Tangoetude" 1995 for classical ensemble
- Anders Brodsgaard: "Brainstorm I and II" 1994 for guitar orchestra
- Irene Becker: "Saxofonkvartet" 1997
- Irene Becker: "Quitus Lentus" 1995 for percussion ensemble
- Ivar Frouberg: "Landskaber" 1997 for classical ensemble
- Birgitte Alsted: "Stelle" 1994 for electric ensemble
- Ole Buch: "Ricercare" for consort
- Anders Nordentoft: "Messing" 1994 for brass ensemble

An additional work was composed for brass ensemble but it turned out to be too difficult and in addition the Music School no longer had a brass orchestra since the leader had left the school.

It has been a problem throughout this project that the students do not always continue studying to the next year. For this reason, students at The Carl Nielsen Academy had to assist.

The concerts drew a large audience of people who may not have had any experience with contemporary music and were able to enjoy the relatively short and light pieces, which their own children performed.

This was a satisfying end to the eight years of this project and it must be said that contemporary music is better represented in the curriculum of Odense Music School than in any other school in Denmark. The cooperation between the schools has promoted this growing interest in contemporary music at Odense Music School. The director of the

school has now taken over the project but the connection between The Carl Nielsen Academy's "Musikhøst" and the Odense Music School still remains,

2001

It was decided to ask two composition students at the Carl Nielsen Academy to compose a piece for two ensembles at the music school. Rasmus Zwicki composed a work for large guitar ensemble in which the boundaries of sound and technique were pushed. Peter Due composed "Cirkler" which was more traditional but also a sophisticated work. Both compositions were performed at The Carl Nielsen Academy as a part of the "Musikhøst" series, which now can claim to present concerts involving a range of performers from 8-year-old students to highly professional musicians.

Atilla Remenuy (Hungary) was a guest at the Music School. He has written many works for music schools and it was impressive to hear his works realized by children as well as adults. The composer instructed a workshop involving pieces for piano, violin, ensemble and orchestra

Danish composer Pierre Dørge led a workshop featuring students from The Carl Nielsen Academy, MGK (School for advanced music students) and the Odense Music School. In the year 2005 the Music School is going to further this cooperation when they present an opera composed by Slovakian composer Jurij Hadrik. The subject will be H.C. Andersens fairy tale "Tinsoldaten" and it will be presented in honor of the famous Danish poet who was born in Odense 200 years ago.

Conclusion

Since the 1980's, the promotion of contemporary music has been a vital part of the Carl Nielsen Academy.

Nielsen Academy. This annual festival of contemporary music has been a vital part of that process in that it has encouraged the natural aspects of playing and teaching contemporary music. It seems as though young students are better able to express themselves through music of their own time. For example, it is more challenging to make a beautiful realization of Mozart than it would be for composers of our own age such as Crumb, Reich, Gubajdulina and Bartok.

The same process continues at the Music School. The director chose last year to perform Benjamin Britten's "Noah's Ark" instead of a musical as they had done in the past.



MODERN MUSIC EDUCATION AND THE AFRICAN REALITY – Grabbing the Tail of A Rainbow

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Music silenced in the learning space Drums resuscitate life in primal wisdom Mocking modern false brilliance.

The juncture of Reality and Virtuality

Should outreach or community music education be primarily elitist (theoretical scholarship motivated), instead of engineering concrete human results? Project intention guides the construction of theory and practice.

In *formal* education such as has become institutionalized in *normal* modern education it is assumed that the *normal* teacher interacts with intellectually *normal* learners. And yet the classroom also produces fantastic frauds and egomaniacs. The nature and the content of the interaction are framed by formulaic curricular/syllabi. The underprivileged becomes the 'drop-out' in this modern discrimination of natural endowments.

When modern-formulated education is extended to persons outside the *formal* modern institutions, it is assumed that favor is being bestowed on an intellectually disabled human category. Hence the idea as well as the act of outreach to persons underprivileged by the society is often loaded with nuances of arrogance and conceit. The aid giver/teacher would ordinarily act superior towards persons deemed intellectually/socially inferior - the receiver.

The mentally *normal* but disparaged learner/receiver of charity smothers any self-pride and resentments against the imposition of inferior human status. After all, a genuine beggar has a choice between accepting favor/charity or dying beggarly, or, otherwise, undergoing the trauma of witnessing the children/parents/loved ones or self perish pitifully. Yet someone has dispossessed any person that becomes deprived. Outreach education should eschew the arrogance of charity.

The needy should be rescued with human respect. The irony of charity and aid is that it is often the case of the hunter extending tokenistic/ephemeral clemency to the prey, the hunted. The modern *normal* human thus creates unnecessary disasters in order to demonstrate arrogant genius at solving them. It is immoral to set up and manipulate human persons as guinea pigs for elitist research scholarship irrespective of cynical rationalizations about advancing egocentric or esoteric scholarship that does not impact positively on the human research subjects or populace.

Persons theoretically deemed mentally inferior because they are repressed by educational, economic, political, technological or social disadvantages could be mentally and humanly more endowed than the charity giver. Equally, in the modern, *normal* classroom music education, the learner could be more musically capable than the teacher could. The musicality of such a learner could be frustrated or subverted by a regulation/textbook music educator. The pragmatic music educator needed in the African context must, as a rule, acknowledge as well as manage the normatively acute music intellect of the average African learner. Regimentation intimidates creativity; music making enfranchises creativity.

The modern milieu has constructed education as a formally structured classroom routine, bounded by curricula and fashionable theories. Conformity with curricular/syllabi prescriptions, preferred textbook, and school regulations is discouraging initiative. The privileged, yet often insecure, professionals as well as policy administrators foster this limited rationalization of music education. The purpose and practice of music in Africa, as a human management agency, thrive in the disappearing community space, which the classroom could re-position. Real music education occurs in the human communion of music making; virtual or partial music education characterizes the prevailing concept of modern classroom learning. Music education in Africa must re-visit the philosophical, theoretical and practical under-pinning of tradition, which the glittering robes of flippant modernism have so far beclouded.

The juncture of music education in Africa must then re-practice the communion principle as the forge for music knowing/learning in the modern school space. To do so would mean recognizing and re-generating the rainbow design of indigenous African music. The rainbow is a metaphor for the many humanistic commitments entrenched in the art and science of indigenous African musical arts.

I was introduced to the street children of the Itumeleng shelter within two weeks of joining the Music Department of the University of Pretoria in June 2000. Itumeleng is one of the shelters that offer temporary habitation to psychologically disoriented and socially dissonanced children categorized as street children. These are normal children that the modern society has frustrated into preferring the dark and treacherous alleys of urban environments to contemporary family insecurity in Africa. Previous experience in empowering the socially disadvantaged with life-long skill in musical arts performance was undertaken in Nigeria 1984 to 1986, when I worked with unemployed school-leavers. The Itumeleng boys were not impressed when I declared my intention to involve them in life skill learning. I performed a brief dance cavort to tease them. They thought it funny, and heartily laughed at me. I challenged them to imitate me. They were still not excited. I cajoled them, and generated a joking relationship. In that spirit they attempted the dance cavort, and we made emotive contact. I became open minded that a community musical arts education project with them could succeed.

The musical arts education approach adopted in working with the boys has no modern, research theory orientation. I relied totally on principles of indigenous knowledge transaction - acquiring knowledge through performing knowledge. The old African education system, with necessary contemporaneous advancement, remains most viable for tackling modern African problems.

We related as an African performance arts team from the start. I expected that as normal children the boys must possess innate African artistic potentials. At the same time I realized that the original African cultural sensitization could be lacking in their environmental and social culturation. The boys were constantly prompted that the goal of the project is to capacitate them for respectable self-enterprise in the musical arts. Initially I was not concerned about their human, family, street or behavioral backgrounds. Such background knowledge could prejudice interactive perception of their intrinsic human nature and intellect. Any literature about the ascribed predilection of street children anywhere was deemed irrelevant. The African performance arts milieu has always been proactive in obviating or redressing a-social tendencies.

Before the intervention, the boys from the Itumeleng shelter were visiting the Humanities Faculty of the University of Pretoria once a week for two hours. They would be circulated through the Departments of Communication Pathology, Art, Criminology, Drama, Psychology, Social Work, Sociology, Languages and Music. They would receive some form of detached instruction in each Department. I adopted the African multidisciplinary educational strategy structured into music making. The African musical arts totality is conceived as a multifaceted institution that transacts psychological, socialization, medical

and other humanistic education simultaneously. The structural, contextual as well as performance interactions of music making in Africa incorporate attitude molding and personality formation imperatives. Peculiar inter-structural conformations as well as creative inter-relationships generated by the philosophy and principles of African ensemble music compel performing self in the context of the group/community. The overarching self-actualizing as well as humanizing outcomes has critical lessons for modern music education as well as societal trends generally.

Musical Rainbow - An African Reality.

Modern, Africa-sensitive music education must adopt the literacy imperative to become viable within a contemporary context. The literacy approach must be inter-structured with the intellectually secure African pedagogic principles of learning music through living music. The reality of African music is life lived in sound - the amalgamation of distinctive humanistic issues transacted in the singular sound of life. The indigenous musical arts system is a process intended, structured and experienced as education about life Knowledge of the sense of music, that is, how the sound phenomenon is configured and expressed, pursues only one color of the African musical arts rainbow. If music is life, then the learner exposed to the sound in isolation of other issues of living has merely been exposed to the virtual, abstracted concept and formulation of music. Knowledge of the meaning of African ensemble music is acquired through practical interaction that teaches, experientially, the structures of community living inform musical structures and ensemble part relationships. The learner thereby gains another color of the musical rainbow, a color that socializes the individual while inculcating the virtues of cooperation and inter-personal consciousness. The learner experiences how musical arts making encodes social structures as well as directs the patterns of life - how music manages life. Integration into a group as well as the psychological stabilization of the individual as a component of a community is being achieved. The gross intention of indigenous African music education thus inculcates the virtues of living in a human community.

Performing music for an audience in the African experience, whether as a player, dancer, dramatic actor, vocalist, costumier or composer/improviser generates self-esteem. Public music making is a self-actuating engagement. It breaks down inherent or acquired inhibitions/fears. Musical arts performances thereby build self-confidence. The learner negotiates self-identity through experiencing this color of the African musical arts rainbow. African music education that gives every learner the opportunity for constant selfexpression in the manifested area of capability, and irrespective of the degree of natural endowment or developed competence, engenders positive human personality. Every learner should then be encouraged to participate in public performances. To exclude a learner from participation for any reasons of poor capability/talent could impinge adversely on self-worth, causing psychological conflict. It could generate a syndrome of inadequacy, rejection or inferiority complex that might result in serious, negative consequences for the individual and the society for life. It is in recognition of this critical color of the musical arts rainbow that the African music milieu always included every member of a group in a performance as a matter of principle, with regard for area and degree of competence. In a choreographed dance performance, for instance, every member of an age/sex group learns the dance. The more aesthetically proficient dancers could then be positioned in the more visible front, middle and rear positions of a formation. The less capable dancers are sandwiched in between. Everybody who is a member of a group must thus experience public recognition and approval through active selfpresentation. Good voice quality is extolled. But a poor voice is not excluded, and sings as a member of a chorus even if softly, or could be assigned other performance responsibility. Potent healing energy latent in African instrumental vibes, phonic constructs and somatic interactions become activated in practical musical arts events. The energy imperceptibly boosts the psychic as well as psychophysical health of participants. This health color of the

African music rainbow is subtle. It is a primary intention that necessitated the scheduling of constant as well as varied musical activities in African traditional communities. Active participation by all was expected. Musical arts education that is informed by the imperatives of the rainbow principles thus indirectly enhances good health.

...

The rainbow design of African music as a multi-dimensional reformative force informs the Soccajasco project. I immediately introduced the street children to a style and content of practical musical arts activity intended for public presentations and, eventually, life-long career as professional artistes. A danced theater stylization of the game of soccer had this promise. Dance episodes were choreographed to capture the various spectacular features of the game of soccer.

The interactive fortes of traditional African music education as well as practical memory learning were effective. The boys learned the dance by imitation, sequence by sequence. They sang or I played the rhythm of the dance sequences as need be, to guide them. The ubiquitous drum represented the rhythm of dance instrument that phonically encodes choreographed group dances. As soon as a dance phrase was mastered, the dramatic interaction was blocked. This danced theater of soccer was blocked for six dancing players a side. The boys became known as the Soccajasco Kids.

The first session with the boys was on June 29, 2000. Initially, they could not sustain concentration for more than thirty minutes despite demonstrating enthusiasm. We started by meeting once a week. By the fourth session we could rehearse for an hour. In the sixth week we met twice a week and could sustain concentration for some ninety minutes. The boys have sharp memories, and were soon correcting my oversights as well as contributing to the artistic-aesthetic elaboration of the written score. There was rapport and joking relationship between us. They accepted the nicknames I gave them, such as "Short Man Devil", "Crazy Man", "Timber" etc. For them I was simply "professor." There were a few problematic incidents when my effectiveness as the motivator was tested. Every resolution enhanced rehearsal discipline and mutual respect.

On October 14, 2000, we gave the first public performance, after twenty-seven rehearsal sessions. We already had three episodes of the Soccajasco dance totaling five minutes. The musical theater style involved them in dancing, acting and singing at the same time. I played the drum. The captain of the group of twelve Soccajasco Kids sings robustly, but out of pitch. He sings with so much enjoyment that it would have been tragic to restrain him. After all, harmony and intonation are often arbitrary, elitist musical construction. The boys were enjoying their act.

The public performance was for a mixed audience of Rotary club members, guests and other street children. It produced surprises. The boys' coordination of the complicated choreography of the danced soccer game (without a physical ball) astounded the audience. But the performance was below rehearsal standard. It was significant that the ordinarily intrepid street boys were shy to perform before a critical audience. A couple of public performances took care of the stage fright. But it was a significant indication of their human sensitivity.

Another significant outcome of the first public performance was that it boosted the boys' sense of self-esteem. They had been recognized as worthy persons: the audience had cheered enthusiastically. Thereafter, sense of personal discipline, group and social responsibility improved. They began asking for more rehearsals. The shelter officials also reported remarkable improvement in the behaviour of the boys belonging to the group as compared to the other children.

These developments demonstrate that street children could be proud and intelligent persons whose human sensitivities as well as self worth have been travestied by modern societal disruptions of homes and community support system, also poverty and urban turmoil. A number of incidents during our musical arts interaction revealed innate need for love, appreciation and emotional as well as subsistence security.

By November 2000 I started diversifying their musical arts education as well as career options. The Soccajasco Kids were formed into a popular music group as well. The lyrics were subtly educational, discussing reflective topical issues, thereby indirectly burnishing the boys' social-moral attitudes. Their general musicality was developing appreciably. The music is in the Oko-oko style that was formulated in the Ama Dialog Foundation in Nigeria. The Foundation researches, orientates and advances African indigenous arts. The boys were first trained in modern African classical drumming technique, also developed in the Ama Dialog in 1994. They were enthusiastic about drumming. By December 2000 they had gained such expertise that we started rehearsing the popular music numbers scored for voices, and African music instruments. For strategic reasons the lyrics are sung in English. The written vocal and instrumental parts were learnt by rote. We were now rehearsing for, sometimes, three hours a session. On March 10, 2001 the Soccajasco Kids gave the first public performance lasting ninety minutes of the popular music style in an open shopping mall.

The Soccajasco Kids thereafter performed with the English Chamber Orchestra, the Overture of the First Classical Music Festival of South Africa at the State Theater, Pretoria, playing the African instruments section at the two gala night concerts on August 11 and 12, 2001. Since October 2001 the boys have started learning the techniques of leading modern African classical drumming workshop, and take exercises in reading written music. The movement-based, music literacy method we designed in 1986 for primary music education in Africa was adopted. The boys played four bars of drum music that included eight notes, within forty minutes of being introduced to playing from written score.

The assumption in the above African method of musical arts education is that street children are inherently musical. They are intelligent, normal young persons. Otherwise, they would not thrive in the modern urban streets. They had little classroom education before opting for life on the streets, and no active, serious involvement in practical music making. I did not set them up set up as research subjects, rather as a community music group. Such groups existed in traditional African societies, coming together for formal learning of a specialized music or choreographed dance type.

Counseling is not a formal lecture session. It is pragmatically rationalized as per rehearsal incidents: efforts are recognized and defaults discussed in a manner that constantly focus the potential rewards of being part of the project. The boys started perceiving themselves as potential human success models. They began resenting being referenced or discussed as street children, rather fore-grounding their new social and professional identity as Soccajasco Kids. Public performance experiences, including interacting with any caliber of audience at social gatherings such as the gala night cocktail and other post-performance functions have been strategic. The boys comport themselves with the dignity appertaining to the new self-image of normal humans who have also been featured in a television programme. 1 Collaborating colleagues have teamed up in the search for funding as well as arrangements that would launch the Soccajasco Kids into professional performance career. The boys continue with normal school education.

The community oriented musical arts education intervention aimed, ab initio, at transforming abused African children into normal, competent and confident performance artists, relying primarily on the age-tested African indigenous education philosophy. methodology and psychology. Extraneous theoretical constructs and paradigms that are not Africa informed produce multiple conflicts in music education in Africa. With appropriate adaptations and modifications as per contemporary learning contexts, the indigenous research sensitivity adopted for the Soccajasco Kids project is an example of what is needed to give human-cultural orientation to music education practice in Africa.

¹ Four of the Soccajasco Kids performed with the Palissander Samspel, chamber choir in the SAMSPEL ISME 2002 in Bergen Norway, August 11-17, and thereafter toured with the choir to perform in Oslo and Copenhagen. They played the African music instruments section of the choir's Peace programme.

Viable African knowledge system should be sourced to bridge the divide between the virtual, foreign models and the pragmatic traditional method that performs the musical arts as life education. The African indigenous knowledge base boasts valid philosophies, principles, content and transactional modes for contemporary education of the modern African, given necessary adaptations. It is equally argued that the folktale method of learning is more effective for early modern education in Africa, irrespective of the subject area. The folktale method compels multidisciplinary transaction of knowledge that centers music as an invariably present memory-prompter irrespective of the specific subject focus.

Music knowing in Africa occurs in an environment of practical egalitarian interaction imbued with mutuality. The procedure socializes the learner and the mentor as partners in learning. The knowledge outcome is holistic, not music specific. The confidence, and thereby, the enthusiasm of the learner is assured when the music educator - the role model - is equally a competent performer/creative person. The training of the music educator in Africa must then emphasize imparting competence in practical, creative and social action musicality. Virtual (practice-handicapped) educators that feel insecure in the presence of performance-capable learners undermine realistic musical arts education.

Tail of the Rainbow-Virtual Imaging of Music.

How, what and who to teach in the modern music education milieu in Africa have become critical concerns. Music is becoming a domain of activity that increasingly excludes instead of includes active human participation, even in Africa where music was conceived to involve all, educate all, socialize all, organize all and heal all. Something has gone seriously wrong, and continues to go wrong with imparting proactive people-oriented musical arts education. Globalization factors subvert the minds of societies where the musical arts constituted a rainbow of contexted heuristic colors. The result is the senseless jettisoning of the abiding, original human colors of music. Grabbing the elusive tail of the musical arts rainbow, by celebrating theoretical fancies, engenders the virtuality of music education while subverting reality - the human-contexted purpose of music. The rescue mission should address revisiting the original humanistic intentions, content and practices of music in Africa. The abandoned virtues and values should be determined, and re-activated to reform the fanciful, elitist imaging of music inside and outside the classroom The sophistication of modern music education enthrones intellectual snobbery by promoting illusions of perfectionism in learning contexts. Otherwise, no young learner must be excluded from the benefits of group-performed musical arts. Contriving the logic of the specially gifted overrides the basic human right to experiencing the values of the musical arts. Talent or giftedness should not be the principle informing the content and outcome of musical arts education at the primary and secondary levels.

Life long musical arts activity for all is the meaning and advantage of the African musical rainbow. Music education in Africa must use what it has in its indigenous knowledge system to mold its modern knowledge blocks. In the African indigenous knowledge transaction milieu, practice is the parent and proof of theory. To do otherwise is the antic of a deranged personality: Longing for the virtual tail of the rainbow while ignoring the color of his real body.

Reconstructing the Rainbow.

Evidence of what is happening since the inception of modern music education in Africa is the de-construction of the meaning and sense of African musical arts. For instance, the conventions of modern music writing do capture most facts of African music. Yet strange and absurd notational fancies that contradict African musical thoughts, original theories and performance manifestations are being invented and blatantly promoted in education. Modern music education in Africa remains largely a betrayal of the cultural, human and

environmental identity of the Africans, being loaded with environmentally, culturally, humanly remote music textbooks and practices.

The furtive attempts to revamp the myopic curricula/syllabi in order inject local relevance remain exercises in self-deception. The actors have only vague understanding of the deep sense and meaning of African music. The cultural identity of young learners thus continues to be forever abused. That the richness of the African indigenous musical arts knowledge are flippantly addressed, is because the experts, indigenous and foreign, appear mentally blind to the prodigious rainbow nature of African music philosophies, theories and practices, - latent or explicit. The production of realistic music teachers, policy makers, music education administrators and learning texts remain undermined by syndromes of self-rejection and culture-relegation. There is thus, an unredeemed perpetuation of Africans as well as African nations that shamelessly prefer to prance unashamedly in borrowed or, otherwise, frivolous native musical arts identities.

There has so far been no concerted motivation and strategy from within, to redress the mental and cultural apostasy. The formation of the Pan African Society for Musical Arts Education (PASMAE), an initiative of the ISME, promises to contain, and possibly redress the African dilemma by pursuing uniquely African rescue missions. The first conference of the PASMAE is focussing on canvassing practical solutions to endemic problems. It has taken the bold step of focussing conference activities on practical initiatives that would encourage holistic and relevant musical arts education deriving from Africa's indigenous knowledge system. PASMAE has recognized that what Africa needs urgently is not paper reading conferences in blind imitation of Western scholarship conventions. Rather, problem-solving gatherings are imperative. Conference activities will tackle in practical, hands-on action sessions, identified issues of curricular orientation, deficient teaching/learning resources and methods, culturally relevant theoretical models and realistic learning materials at all levels. The Society is motivating the formation of cells of music educators in every African country - the Musical Arts Education Action Teams (MAT) - to identify and document such problems of common concern that the task-oriented conference program will address.

Concluding Song

Who needs music education in Africa is the modern child or person denied the benefits of the regenerating energy and humanistic force of experiencing music as a practical communion.

What rescues music education in Africa is recognizing the futility of parading borrowed brilliance when the profound brilliance of heritage has not been harvested and harnessed. The reality of the musical rainbow lies in harnessing the diversified color-energies of the African musical arts for the edification of life. The virtuality of the rainbow's tail is the delusion of the African king parading naked in see-through foreign robes.



DEVELOPING A SENSE OF IRREGULAR AND REGULAR METER AND RHYTHM

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The theme of the conference presents basic questions: In what ways and what directions should we unite our efforts in order to secure our musical future? What kind of musical future do we expect and wish for? These are the questions we need to answer for ourselves before we decide what aspects of music we should concentrate our mutual efforts on to create a positive musical future. Without answering these questions our efforts will be chaotic and to a large extent useless. We believe that our musical future will be **multicultural and versatile**. It will be closely **connected to real live**. Having this as a starting point, an effective education will be one that concentrates on developing a *multicultural awareness regardless of differences in religions, nationalism, ethnicity, cultural background or country borders*.

An Initial Idea for Creating a Common and Universal System for Developing a Sense of Meter and Rhythm

It is known that there are no borders for music. The composers of the past have been interested in other cultures and used the intonation and rhythms of those cultures in their compositions. There is increasing interest also among contemporary musicians today in expending their awareness of different traditions. As a result many folk traditions influence composers and one can find numerous symphonic and popular pieces of these type. The world fusion music style that combines many of the folk traditions has become more and more popular during the last years.

The main goal of this paper is determined by the necessity to create a common and a universal system for developing a sense of meter and rhythm which will give the students a basis for a different way of musical thinking and perception of music. By common we mean a system of models for observing, experiencing and performing different meters and rhythm patterns in the context of different musical traditions which will be used in many nationalities and cultures. By universal we mean a system that covers all the ways in which meter and rhythm manifest themselves in the world to the best of our knowledge. Our hope is to challenge music specialists from all over the world to collaborate with us in creating such a system.

It is not enough to show the students single examples of foreign cultures. It is necessary to create **a system** which will open up their perspective on global understanding of music all over the world. The large variety of meters and rhythmic patterns we find in different musical cultures, styles and genres requires developing a number of models which will facilitate the universal experience of music. The system I am working to develop will include the main concepts of meter and rhythm all over the world and they will be presented to the children at a young age. As the student

develops eventually the global concept of time and rhythm will become apparently bigger than the narrow way of looking at it if one was only familiar with the way their particular culture has looked at it for years. The system of models taught throughout the cycle of education is the means which will allow the students to achieve their own understanding and acceptance of music regardless of its metric organization and nationality. This creates new musical directions and innovations in music education. In the process of learning about these "foreign" concepts of meter and rhythm the student will develop a broader point of view and a different way of thinking about time and rhythm. This versatile way of thinking will be transported in school and eventually in all aspects of life.

Why we chose meter and rhythm?

- We have chosen meter and rhythm as elements of music because they are most
 essential and closest to real life. They are a universal phenomenon that appears in all
 arts and all our life. The changing of seasons, day and night, heart beat, breathing...
 are phenomenones that are easy to understand and are all based on rhythm. The
 ever-recurring cyclic rhythms organize the universe. This versatility of rhythm allows
 for an equal basis of experiencing it regardless of language, religion, nationality or
 folklore roots.
- Rhythm gives time a sense of organization and creates various emotional experiences as well as provoking different motion reactions. *This essence of the meter and rhythm presents the perfect basis for a universal educational system* of presenting music to the people of all ages and especially to those who have a chance to change the future *our children*.
- Performing and perceiving music in different meters and rhythms contributes to a richer way of thinking. A good example in support of this statement is the following Table 1 comparing the analytical process one has to go through when dealing with the irregular vs. regular meters predominant on the Balkans:

2 beats regular meter	3 beats regular meter
2 dyals irregular meter	3 dyals irregular meter
2 beats regular meter	2 dyals irregular meter
3 beats regular meter	3 dyals irregular meter
2 beats regular meter	3 dyals irregular meter
3 beats regular meter	2 dyals irregular meter

Table 1: Comparison of Regular and Irregular Meters

From table #1 it becomes obvious that in forming a sense of meter when dealing with regular meters the students compare *pulsation of two -2 and three -3* (first line in the table). The analytical activity required ends with discovering that in the first case the music pulse is in two, while in the second case the music pulse is in three. If we add the irregular meters based on the same number of pulsation -2 and 3 we instantly get five more comparisons. If we look at *the 2 dyals irregular meter and the 3 dyals irregular meter* (second line) we come across a whole new way of thinking about time, pulsing and symmetry. The student will realize that not only do they pulse in 2 or 3 but the quality of these dyals are different –some are longer than others or the pulse is "uneven". Then we can add a comparison between *the two beat regular meter and the two dyals irregular meter* which gives us an immediate example of the difference between the two systems of organization - regular and irregular (third line). The students will compare meters with the same number of pulsation - 2, but one is symmetrical while the other one is not. A similar

comparison can be made between the 3 beats regular meter and 3 dyals irregular meter-both pulsate in three, but in the second case it is not even within the measure(fourth line). If we compare a two beat regular meter with a three dyals irregular meter (fifth line) and 3 beats regular meter with 2 dyals irregular meter (sixth line) we can discover the differences between number and kind of pulsation, which opens even more possibilities.

This example alone presents numerous ways of looking at the differences in the way the world perceives time and rhythm. The irregular meters are just as natural to experience as the well-known regular meters. The ability to experience music based on irregular meters should be developed the way it has been developed when it comes to music based on regular meters, regardless on whether or not we are dealing with peoples who have these irregular meters in their culture or not. It is well known that abilities are formed through different activities. The sense of meter and rhythm is developed faster in children through motion. If we give the child the opportunity to move, clap and dance in these irregular meters, in a few years they will seem just as natural and easy as the meter of their native music. The same concept applies to other metric organizations and rhythms such as "the clave rhythm patterns" in Latin American music or "the multiple layers of rhythmic patterns" in African music, or "the rhythmic cycle tala" in Indian music etc.

Some Features of the Irregular Meters Specific for the Folk Music of the Balkans, which Make them Different from Regular Meters

In *the folk music of the Balkans* the predominant meters are irregular meters. It is only natural to ask how are irregular meters different from regular ones. The most important characteristics of the irregular meters are:

- The beats in each measure are internally organized by long and short dyals. Short dyal consists of two equal beats and long dyal consists of three equal beats. The pulsation of two is a result of repetition of one short and one long dyals. The pulsation of three is a result of repetition of two shorts and one long dyals etc.
- There are no strong and weak beats as in the case of western musical tradition. There is an emphasis instead on the long dyal which helps the performers to organize their musical thinking.
- In contrast to the existing irregular meters in contemporary music, the folk music has a specific individual character and relations to the rhythm based on the dances served by these rhythms.

Stages for Creating a Common Universal System

Creating such a universal system for developing a sense of meter and rhythm *is a long process* which includes approximately *the following stages*:

Stage one: putting together a forum of specialists from different cultures who are currently working on the problem of developing a sense of meter and rhythm based on the music of their own culture and researching the available systems;

Stage two: broadening the content of the system;

Stage three: developing the models which will facilitate the understanding of rhythm in various cultures and developing the methodology of presenting it to children;

Stage four: testing the system in various schools throughout the world; Stage five: analyzing the results from the testing, fixing any problems, finalizing the system; Stage six: writing textbooks for students and making the system available to the broad school systems all over the world.

The Essence of the System for Developing a Sense of Irregular and Regular Meter and Rhythm Called "Melopeia"

The beginning of the first stage - studying the existing systems in developing a sense of meter and rhythm - is briefly presented here from the point of view of the Balkan folk music which is based on irregular meters. The material presented in the following pages is part of the system for developing musical abilities in children called "Melopeia". The "Melopeia" system for developing sense of meter and rhythm consists of three parts:

- 1. Classification of the meter groups and rhythm into three model levels;
- 2. Systematized tasks for students;
- 3. Schemes for step-by-step approach for teachers.

1. Classification of the Meter Groups and Rhythm into Three Model Levels

This presentation will focus on the classification of metric groups into three model levels first, because that concept is the basis of the "Melopeia" approach to meter and rhythm. Why do we use models of the metric group, music beat and rhythm? In order to feel the meter in the music we listen to it is essential to hear and analyze the content of the metric group, whose repetition gives us the pulse. In other words, the metric group is the means by which the organization of meter is understood. The same way the music beat is the means by which the rhythmic patterns are analyzed and understood.

Characteristics of the Model levels

- Meter and rhythm are represented on the first model level by different motions, on the second model level they are visually presented with graphic figures and syllables and on the third level meter and rhythm are finally presented with the commonly used notational system.
- The models in the first and second levels represent *completely and accurately* the essence of the musical elements meter and rhythm.
- The second model level is *transitional* and shortest in time. By containing elements of standard musical notation such as time signature and notes, it *discretely prepares the students* for the third and final level.
- The motions presented at the first model level are *retained and defined* in the second and third levels. By the time the student reaches the third level, they have internalized the kinesthetic references introduced in model level one, and use them almost subconsciously.
- Regardless of what level the students have reached, they frequently revisit the previous levels. This way the students can freely manipulate the knowledge achieved at earlier levels, and can make the various connections between meter and rhythm.
- On each model level the students are given different tasks and asked certain questions to confirm the new knowledge they have gained.

The Contents of the Model Levels

People from villages recognize the dances of the different music without obviously knowing the theory that lies behind it. They perform the dances with specific steps and pass in this way that knowledge through the generations. It is known that children in the past used to form a second line ("horo") parallel to the adults and tried to imitate the motions till they learned them well enough to be admitted to the original line. Gradually they learn to connect particular music to particular dance. It is interesting to know that music with the same pulsation may have two or more dances corresponding. This comes to show that

rhythm has specific combinations which add to the specifics of the metric organization. All of these observations bring the idea that the best way to start to learn recognising meter and rhythm is through motion. Therefore the first models we deal with are based on motion.

On the first model level meter and rhythm are represented by performing simple steps of the genres (march, folk dances, etc.), and by different kind of clapping, slapping and tapping. The strong beats in regular meters are clapped with the palms of the hands and the weak beats with fists. In the irregular meters the models are slightly different. The short dyal of the measure is clapped with palms, while the long dyal is slapped on the desk, palms down. The next step is asking questions and analyzing the theory behind the organization of metric groups, which prepares the students for the next model level. The basic questions about metric groups are as follows:" What kind of claps did you perform - strong and weak or short and long?"; "How many claps did you perform? "; "In which place is the long slap or the strong clap? " With the first question you provide knowledge about the type of meter which the students are hearing - regular or irregular. With the second question you focus their attention to the number of beats or dyals regardless of the regularity or irregularity of the meter. With the third question you build knowledge about the place of the strong beat or long dyal. Later on we will condense all of these three questions into one question - " What kind of group do you perform?" The required answer includes all of the above information. By now the children have gained an auditory-kinestheatic experience of the studied genres, which is the basis of understanding the meter in music later. The second model level represents the metric groups through squares and rectangles and the rhythm through pictures of different size of drums and syllables. The beats in the regular meters and short dyal in the irregular meters are represented by squares. The strong beat is marked off with a short line above the note inside the square. The long dyal in the irregular meters is represented with rectangle. These shapes represent the full information about beats and dyals. They stimulate the visual perception in children.

It is especially important *in the second level to introduce elements of the third level* such as standard notation system – time signature in front of the figures and note values inside them. In the beginning they mean nothing to the students. It is important, however, to get used to seeing them without worrying about their meaning. Later we make the connection and the transition from second to third level becomes smooth and natural.

On the third model level the meter and rhythm are represented by standard notation – time signature and notes with different values. The questions in this level refer to the time signature and its connection to rhythm.

2. Systematized Tasks for Student

The skills and knowledge in the tree model levels are developed through a system of tasks. It includes two groups of tasks – performance tasks and recognition tasks (Figure 1). During the performance tasks the students are asked to sing, clap, dance, notate, arrange figures, etc. The recognition tasks begin with the verbs: determine, say, find out, call etc. They require a verbal answer.

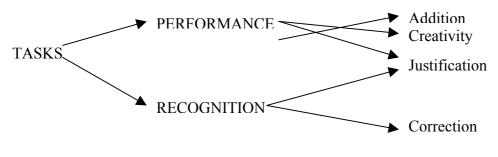


Figure 1: Tasks

These two main groups of tasks give us a large variety when combined with four additions – a correction addition, a justification addition, a re-coding addition and a creativity addition. The tasks with a correction addition include some incorrect information, which the students are expected to find and correct. For example: we have the titles of three familiar songs; the teacher claps metric groups and asks the students which of the above mentioned three songs correspond to the metric group just clapped (the metric group, however, doesn't correspond to any of the three songs and the students, after checking each song individually, are expected to confirm that). The incorrect information in this group of tasks may vary.

The justification addition is acquired by posing the question: "Why"? The teacher asks that question after receiving an answer or a solution to a task the students have solved. The students now have to answer the question "why", to justify their answer by using all the knowledge they have acquired by this time. By the answer to this question the teacher determines whether or not the students understand the essence of the task or the correct answer was a mere coincidence.

In the *re-coding addition* we witness switching from one model level to the other. If the task is given in the first model level the students are asked to perform it in second or third. For example: the teacher claps with hands a metric group (first model level) and the students are expected to arrange figures that correspond to the metric group clapped (second model level).

The *creativity addition* the students are asked to improvise movements to music, melody to text or finish a melody that has been started etc.

Once the teacher is comfortable with the system of tasks described here they can use them in their work and invent their own tasks, which will fit better the content of the lesson they are teaching.

3. Schemes for Step by Step Approach for Teachers

My long time observations of teacher's work in the public school show that often times the teacher gives the students tasks, which requires knowledge they have not yet acquired, The teacher doesn't follow the *logical consequence while forming the initial knowledge and skills* necessary for understanding the essence of the particular music element. They cannot determine that preliminary tasks and in that consequence to give to the students in order to obtain a logical and natural understanding of the musical element as known in the music literature. This fact pointed my work to developing a *number of schemes*, which will help the teacher in their choice of tasks in connection to the consequence mentioned above.

The schemes consist of modules. Each module contains certain skills and knowledge. The order of the modules within the system is determined by the analytical process, which is taking place in performing or recognizing the given musical element. The last module is the musical element presented by the standard notation system: time signature for meter, note values and rests for rhythm etc. In the middle of the system is the means of analyzing given musical element. For meter it is the metric group, which created the pulsation. The metric group is the means by which the meter is analyzed. For rhythm it is the beat, which measures the value of the notes by which the rhythmic patterns are understood. Each scheme has additional modules specific for the musical element in view. For example: the scheme created for developing a sense of meter (Figure 2) consists of the following modules:

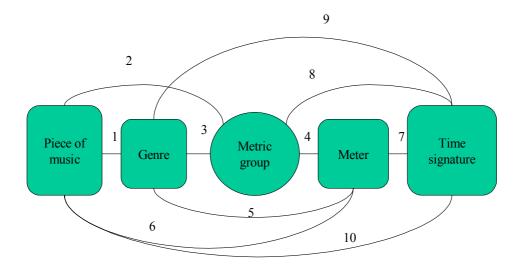


Figure 2: Scheme of Meter

Each of these modules has a specific content depending on the age of the students. For example, the piece of music (song or instrumental piece) may be used by its title or by performing it. In the module called "GENRE" the teacher can use the genres familiar to the students. The 'METRIC GROUP' is represented by the three model levels – through movements, figures or notes. The "METER" is represented using the terminology familiar to the students depending on their age and musical goals. Between each two modules in the scheme the teacher is using the various tasks mentioned above. The first skill to develop is making the connection between a piece of music and genre (connection #1). The next tasks target connection #2 (piece of music and metric group); #3 (genre and metric group); #4 (metric group and meter); #5 (genre and meter), etc.

If the students are able to solve the problems from the last connection - between piece of music and time signature - with ease, then the whole process of the previous nine connections has gone correctly. This means that the students can perform music with various metric organizations and can determine the meter of music they listen to. In order to achieve this skills and knowledge from the previous connections need to be engraved deeply in the students' minds and the ability to listen and think to work simultaneously, in other words - automatically.

These schemes are very helpful in the decision making process the teacher goes through when working on developing a sense for each musical element. In addition they provide an accurate account of the development of each individual student. If the student is struggling with the solution of a particular task, the teacher can easily trace down the scheme where the problem comes from and concentrate their effort on the lacking connection. If we were to use medicine, after giving an accurate diagnosis, it will produce an effective cure.

The schemes presented here may be used successfully in the public school system as well as in specialized and professional music schools with students of varying age and ability.

Through the "Melopeia" method the student learns to understand and experience the meter and rhythm in music in a way most accessible to them based on their ability to perceive and understand.

The method just presented is very closely related to the essence of the music of the Balkans. *The system it is derived from is an open one.* It can be **enriched and broadened** with similar ideas and models created to explain the specificity of different metric organizations and rhythmic patterns.

The collaboration of a number of specialists in this field will bring to the development of the universal system we talked about in the beginning of this paper. The benefit of such a system is that the student will be able to get a good sense of direction in the variety of qualities in different music and will be able to experience the initial idea the composers embedded in their music. Using a common and universal system for developing musical thinking in children is a step toward better mutual understanding and closeness of people from different nationalities and religions.



Crossing Cultural Boundaries – Beware of the Barbed Wire Issues in planning and implementing a World Music Programme in the Classroom

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Abstract

The "World Music in Education" initiative has been in the public eye for a number of years. As a concept it is popular for two reasons. Firstly, it opens the curriculum to a rich and varied range of musical styles. Secondly, it reflects current values of tolerance and understanding across nations and peoples - values all too essential in the bicultural and multicultural societies of the modern world. Though the principles are indeed sound, practical issues need to be addressed if cultural boundaries are to be crossed. Outcomes, both musical and non-musical need to be clarified; teaching methods need to be carefully considered. It must be recognised that, in this field, inadequate classroom practice could lead to entrenched prejudices and serious intercultural misunderstandings. This paper will address some of these important issues, and in doing so will provide general principles of use to those involved in this rewarding but challenging area of music education.

Introduction

Travelling 20,000 kilometres from New Zealand to Bergen to deliver a paper can be something of an ordeal. Quite apart from squaring the account with the travel agent and enduring the interminable flights over endless oceans, I am faced with addressing a group of people from all over the world – a group of people representing a mix of rich and varied cultural and musical experiences and backgrounds, preferences and beliefs, general opinions and non negotiable bottom lines. Presenting a topic on World Music to such a diverse group will indeed be a formidable task because, inevitably our personal "non negotiables" will be challenged. Nothing can raise one's ire more effectively than a threat to one's musical preferences. Conductors playing fast and loose with orchestral repertoire; church musicians whose catholic tastes extend to drum kits and "mics"; universities who set up courses in *grunge* or *trance*. All these brave souls must expect a degree of resistance from their consumers.

It is not surprising, that the call for a broadening of the classroom musical repertoire in the mid 1990s presented considerable challenges for the education world because such a call required teachers to change the ways in which they experienced music, valued music and taught music. No busy classroom teacher with lesson plans written and resources prepared will readily make such a philosophical and practical shift without a very good reason. Though all of us in this room would willingly extend ourselves in order to include music we feel is important for our pupils, issues which reach beyond our cultural safety-zones must be addressed when considering a World Music programme. This paper will

examine the World Music movement in terms of the environment from which the initiatives emerged, the aims of such initiatives, and practical considerations - including matters of content -in the implementation of such programmes. For much of the paper, the writer has non-western cultures in mind. However, World Music is, of course inclusive of all musical styles, historic periods and cultures.

The recent history of World Music in the Classroom

A call for the broadening of musical styles in educational programmes appeared at the ISME 1994 conference in Tampa with Heath Lees' address entitled *Something Rich and Strange – Musical Fundamentals and the Tradition of Change*, and David Elliotts' paper *Rethinking Music: First Steps to a New Philosophy of Music Education.* This theme, which continued in the 1997 International Journal of Music Education with papers by Richard Letts and Patricia Sheehan-Campbell discussing the notion of Music as an international language, is by no means new. Many teachers over the years have developed exciting programmes involving a wide range of western and non-western musical styles. Music Education Journals abound with research reports on teaching a wide range of the world's music in the classroom. Folksongs from other countries appear in song anthologies, albeit with the music massaged to suit the western ear. In my country the Maori song, the *waiata* has been well established in the classroom repertoire for over 100 years, but again, though the words are in the Maori language, the music is very definitely Western European.

World Music as an official policy was established in the new arts curriculum documents, which emerged from England, the United States, Australia and New Zealand in the 1990s. The *American National Standards for Arts Education* (1994) recognises the "cultural diversity of America (as) a vast resource for arts education and should be used to help students understand themselves and others. (The Arts) provide a variety of lenses for examining the cultures and artistic contributions of our nations and the others around the world. (1994:13). Under Level 4 of Past and Present Cultures, from *The Arts-A Curriculum Profile for Australian Schools* (1994) Australian children are asked to "compare examples of music from several different times, places or cultures, identifying salient differences in musical characteristics. (p.77). New Zealand is more parochial in its vision by stating in *its New Zealand Curriculum Framework* (1993) that:

The School curriculum will recognise and value the unique position of Maori in New Zealand society. All students will have the opportunity to acquire some knowledge of Maori language and culture.

and...

The school curriculum will encourage students to understand and respect the different cultures which make up New Zealand Society. It will ensure that the experiences, cultural tradition, histories and languages of all New Zealanders are recognised and valued. It will acknowledge the place of Pacific Island communities in New Zealand society and New Zealand's relationships with the peoples of Asia and the South Pacific (p.7)

The resulting *New Zealand Arts Curriculum* document (2000) did widen the cultural scope but, as will be seen later, the question of breadth of study becomes important when faced with the practicalities of the classroom. If anything of value is to be achieved, the most prudent policy is to carefully balance depth with breadth of knowledge.

The intended aims and outcomes of World Music in the classroom

What is the purpose of World Music in Education? What did such a move hope to achieve?

The aims may be seen as many and varied, and not always culturally correct. The bright, new, exciting sounds of other cultural groups offer a wonderful storehouse of ideas for the

creative musician. Incorporating exotic folk music into compositions has been common practice for many years as seen in Haydn's "Turkish Music" in the Military Symphony, Chopin's Mazurkas, Stravinsky's ostinati and folk tune in the Rite of Spring, Orff's ostinati and pentatonic melodies in the Schulwerke, the influences of the gamelan on Debussy or the meditative chants of Stockhausen's *Stimmung*. Though non western music can provide a rich storehouse of ideas for the western composer, tranferring arts across cultural boundaries must be done with sensitivity. Using music with deep sacred and spiritual significance in one culture, as the basis of a pop song in another culture can cause considerable offence. A golden rule in multicultural programmes is to seek advice from the relevant cultural authority.

It is clear from the statements contained in the various curriculum documents quoted above, that the World Music initiative was not simply to provide composers with an anthology of new and useful material. The theme running though all the documents was one of nurturing an understanding of, and respect for the musical cultures of others. Implied also is the nurturing of cultural understanding, and tolerance.

It is frequently claimed that, in contemporary Education systems, there is all too often a mismatch between the culture of the teacher and that of the pupils. Teachers with middle class western European knowledge and values teach pupils from diverse social and cultural backgrounds. This disparity seemed not to matter at the time when the colonial mind fix required the teaching of Western European knowledge, skills and understandings. A Maori Education system was established in New Zealand in the late 1880s at the request of the Maori with the sole purpose of teaching this indigenous race the ways of the European. As Belich (1996) points out, the Maori saw considerable advantage in learning the skills which seemed to make the *Pakeha* (ie an outsider – which in this cases inevitably meant a European) so strong. To be at ease within western culture was the key to success. (It is interesting to note, by the way, that only recently has the song the *Bluebells of Scotland* been removed from the list of required songs for the children of Hong Kong!)

However, just as the New Zealand Maori discovered by the mid 20th century that they were fast losing their own cultural heritage, so too, other cultural groups worldwide saw the damage being done to their cultures by the western juggernaught. In one generation, the families at home lived and nurtured their own culture while the children learnt the western culture at school. By the next generation, the education system had been so successful that western culture had found its way into family life and the "old ways" were gradually lost. It was noted that, by 1970, only 15% of the New Zealand Maori could speak their native language, barely 150 years after colonisation by the English.

Thus, we are called on to develop music programmes, aimed at helping to develop cultural understandings. In particular, promotion of world music is seen as a way to:

- broaden pupil's musical experiences,
- revive and sustain musical cultures under threat from a dominant European culture,
- nurture understanding and tolerance towards those whose musical culture is different from our own.

Worthy though these aims might be, there are those who see World Music programmes as a means of serving non-musical ends. As Boyce-Tillman (1996) observes, "...The thrust towards multiculturalism in the music curriculum has not always been generated from the desire for purely music outcomes." (p46)

It is not uncommon for music educators to resort to non-musical reasons to justify the inclusion of music in the school timetable. The reasons are invariably economic/vocational. e.g. It has been claimed that music helps in the mastery of reading and mathematical skills;

music helps to develop physical and social skills; through music one develops cultural understandings and racial tolerance. Research has not always been able to support these claims. A good deal has been written in the field of sociology and music that would suggest a strong link between musical structures and cultural structures. It is claimed that, by coming to terms with the music of a culture, one is able to understand the people behind the music, the way they live and work. Martin (1995 p.126), in discussing the relationship between musical structure and social structure, believes that though many examples of close relationships can be identified such as the Sonata form and the rise of democracy (Ballantine 1984 p.5) or the solo song charaterising highly centralised societies and unified choirs with highly cohesive societies, (Lomax 1968 p. ix) there were too many inconsistencies. He concludes that artists create from their own world - or from the world as they experience it. Not all composers living at the same time as Beethoven wrote like Beethoven. Though a knowledge of the function of music within a society will develop some understanding of that society, the links between musical structure and societal structure are tenuous in the extreme. Care is required when crediting music with the capacity to produce outcomes other than those related directly to music itself.

Implementation of a World Music Programme

How then do we implement a World Music programme in the classroom in such a manner that the focus is on music? How can the teacher provide experiences for the children that will help them to understand unfamiliar music to the degree to which enjoyment and commitment might be engendered? Keith Swanwick (1994) identifies three layers of knowledge:

- knowing *that,* which he terms propositional knowledge informational, factual knowledge
- knowing how, which is concerned with the acquisition of skills and
- knowledge by acquaintance that is the knowledge which can only be gained through first hand experience. It may require knowing that, and knowing how, but it also involves direct interactive experience.

Swanwick identifies knowledge *by acquaintance* as the central core involved in knowing music (p.17) He quotes Reid (1986) to support his statement:

My dispositional knowledge of music is not merely general knowledge of fact, knowledge-that. It is concrete knowledge-of, of individuals, and added to in fresh experiences, occurrent experiences. There is no way of acquiring dispositional knowledge of music except by repeated occurrent experiences of it. (p.46)

Knowledge by acquaintance suggests performance and listening activities. However, we inevitably need some help to be able to understand music that is unfamiliar to us. A standard method of musical learning involves analysis - the breaking down of a work into its individual elements of rhythm, timbre, texture, form, tonality etc. The rationale for this approach is that listeners become more perceptive – able to hear all the elements "at work". The reality is however, that the elements when heard individually may sound completely different when heard in relation to each other. A greater danger of the concept model occurs when the teacher takes on the role as the imparter of information. Describing about the music is so often the substitute for music listening. Formal analysis of music is often much enjoyed by teachers, as it allows them to do what they do best – viz. talk.! (All too often we prefer teaching works for which we can provide plenty of information!) Information giving must be carefully balanced with first hand listening experiences if aural understanding is to take place.

What sort of verbal information is required to understand new music? In many cases, a class needs some focus for the first experience of an unfamiliar work. Boyce-Tillman [1996] identifies the musical dimensions of *Materials, Expression Form* and *Value* as areas

to focus on for the studying of music from other cultures (p56). By presenting a hierarchy of concepts, from the materials of sounds, through to the expressive qualities of the sounds, to the shapes and patterns of the sounds and finally to the level of artistic taste and judgments, this model keeps the music intact. It identifies the musical components that can help to give meaning and overall understanding.

The question of cultural context is often raised. Can music be understood when separated from its home environment? Must we be aware of the function for which a piece of music is written, or do we accept the argument that music is music and should be able to be understood and appreciated for what it is?

We are able to enjoy music from a variety of cultures with the minimal knowledge of the environment in which the musical style grew. It is possible to appreciate performances of the great sacred choral works of the past with little knowledge and sympathy for the purpose for Christian worship. An understanding of a Mozart symphony is quite possible without knowledge of the life and times of the composer. Swanwick (1994) believes that "music cannot be permanently locked into a cultural background. If it were so, then it becomes impossible to see how anyone could ever respond to music of other cultures of other times in any meaningful way (p.170). He continues:

Because of its power as a form of discourse, music is to some extent able to travel across time and between cultures. To this extent it has a degree of symbolic autonomy and can be reinterpreted wherever it lands and by whoever find it. ... To claim that music only articulates particular social realities and that its ultimate meaning and value necessarily reside permanently in these social referents, would lead us to such cultural relativism that it would be impossible to conceive how anyone could ever extend the range of music to which they might respond and in which they might meaningfully participate." [171]

We all listen and respond to music in different ways no matter how familiar we all might be with the musical gestures and forms of a particular style of music. The sense we make of any piece of music and the corresponding response is determined, in part at least, by our own unique past experiences; no amount of background knowledge will inform us to the extent that we will all receive the same musical message as our neighbours. Certainly the more familiar one is with a particular musical style, the more likely it is that one's response will match those who share the same familiarity.

However, it is fair to suggest that these occurrent experiences might be more meaningful, if only as a motivating factor to persist with strange and possibly "offensive" sounds, if some explanation regarding cultural or functional significance is provided. The instrumental music of the Maori, the sounds of the *kuauau* (flute), *pakaura* (tapped rods) and *whio* (whistle) are soft, subtle and exquisitely beautiful. These sounds are also puzzling as musical forms if it is not understood that the sounds are derived from the sounds of nature, of the wind in the trees and of the native birds of New Zealand. Similarly, a non Christian may require some understanding of the concept "Surely he is the Son of God" to enhance his or her response to that wonderful musical phrase from "the *St Matthew Passion* of Bach.

The Praxial philosophy, espoused by writers such as David Elliott (1995) and Regelski (1998) might help us here, for this has broadened western view regarding the purpose of music and the criteria for musical understanding and value. Praxis is concerned with action. As Regelski (1998) points out, 'praxis is a "doing" that is guided by the ethical criterion to get 'right results' (p. 45)... judged in terms of actual benefits for oneself or for others (p 28). Praxial Philosophy allows music to be valued according to its appropriateness - the right music for the specific situation. Thus, in order to understand its

"appropriateness" it is important for us to be aware of the functions a piece of music is to serve – whether it be for work, worship amusement or aesthetic pleasure. Such an understanding might well give meaning to a hitherto incomprehensible pattern of sounds.

The teacher's task in the area of World Music is becoming demanding. Teachers are being asked to introduce their pupils to a range of music in unfamiliar and possibly incomprehensible styles, through first hand experience. We must now ask the question, "how comprehensive must our World Music programme be?" Which cultural boundaries need we cross? Elliott's dynamic curriculum model (1989) prescribes a "combination of the widest range of world music and a world view of musical concepts" (p18). Attractive though this approach to multi culturalism might be, it would surely be advisable if some limits were set for the overworked teacher. It should be expected that children be familiar with the music of their own culture and the variety of cultures that make up their society. It will be noted above, that in the area of multiculturalism, the New Zealand curriculum framework specifically identifies the various non western groups that contribute to the multicultural society of New Zealand; viz., the Maori, the Pacific Islands communities and the peoples of Asia and the South Pacific. This does not exclude musical understanding of any other cultural group but it does give priority the various groups which make up the New Zealand community. To spread the net wider might well jeopardize effective teaching, resulting in superficial knowledge that all too often lead to entrenched prejudices.

The bottom line of any teaching is for the pupils to understand what is being taught, and from this understanding, to develop enthusiasm for and a commitment to the curriculum topics covered. It is even more important then that the enthusiasm is not misplaced. We must ensure that the children's experiences are genuine, true to the subject. We must ensure that the teacher is giving sufficient information and accurate information for the pupils to come to terms with their musical experiences. Hence the need for teachers to restrict their content to a manageable size. Superficial teaching can so easily lead to comments of "that's funny music", that sounds like a "squeaking door." The irritation that these responses may cause can be appreciated by the opera buff who overhears the comment "she sounds as if she's had her throat cut," of a diva who, at the time is extolling the virtues of love.

Getting to know new music takes careful preparation and it takes time. First and foremost, we must keep our World Music programmes to the essentials – to the music that is close to home. This is the music of our friends, our neighbours and our fellow citizens. To understand and enjoy the music of our near neighbours provides both a rich variety of musical experiences and the potential for a greater degree of social and cultural understanding. We must remember that our schools provide the foundation for life long learning. Our pupils need to learn to cross cultural boundaries with safety and, as a result, discover new horizons. Such is the business of education!

Summary

Arts curriculum documents from a number of countries require the teaching of World Music programmes in schools. The reasons for this requirement are many and varied – and not always musical. Undoubtedly such a programme may help to:

- develop our awareness of a greater range of music. Broadening our repertoire of musical styles provides us with a wider range of choice from which we may gain musical satisfaction and enjoyment,
- revive a musical culture which has suffered under the Western influence,
- develop a wider cultural knowledge through music.

Teachers must ensure that pupils experience the *music* from another culture, and not simply factual knowledge. Music listening and performing provides knowledge by

acquaintance which is the only way that a pupil may come to understand the music itself. Musical meaning comes from musical sounds, not simply words that describe the sounds and how they are formed.

However, listening to the music, whether as audience or participant may not be enough. Explanations might be required; attentions may need to be focused. It is suggested in this paper that the model developed by Boyce-Tillman and Swanwick in which *material*, *expression*, *form*, and *values* act as a central focus, provides a useful starting point. Relevant information regarding the function the music might have within its cultural or historical contexts is also considered to be valuable in assisting pupils to come to terms with unfamiliar sound patterns.

Finally there remains the question of what to include and what to leave out of a World Music programme. It is suggested in this paper, that pupils should be familiar with the music of the cultures that make up their own society. There might well be more than enough material here for a World Music programme. Although there are many interesting and exciting musical styles to choose from the rich palette of World Music a balance must be reached between comprehensiveness and superficiality. This balance will be determined by the practical considerations of the classroom. Our ultimate aim must be to ensure that our pupil's musical experiences are broadened and deepened in the most meaningful way, through their studies of World Music.

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PERFECT PITCH

Better management for Community Choral and Instrumental Ensembles.

Margaret Pride, Australia

The administration of community choirs and instrumental ensembles can be a frustrating and overwhelming experience. Tasks include the selection of repertoire, purchasing or hiring of music, the handling of the regular rehearsal program and its venue, organisation and chairing of frequent meetings, writing and updating of constitutions, maintenance of recruiting programs, development and maintenance of web sites, the recording of financial matters including budgets for each concert, and the enormous task of promoting and presenting concerts. This is a tall order for any regular voluntary committee. Usually groups depend on the enthusiasm and total dedication of essentially one or two committee members who devote inordinate amounts of their personal time to support an activity they are passionate about. Increasingly this personal time is less available to organisations, and the willingness to work relentlessly for a group cause on a long term basis is also less readily found.

By borrowing from business structures and management principles, however, an easier and more effective solution is available. In Perth, Western Australia, an amateur oratorio choir, the Collegium Symphonic Chorus, has over the last few years, begun applying the formal and structured project management processes to the presentation of their concerts. The result has been an efficiently and quietly run ensemble that presents events without the usual last minute hassles, previously loaded onto the music director who was already fighting time restraints close to concerts.

One of the key factors in this new business-like structure is the establishment of an executive hierarchy. [Fig.1] Here the group members appoint a board of directors, [mostly non-members of the ensemble] which is then responsible for the appointment of a musical director. In many amateur groups this pattern is already established, but it seems from this choir's experience the key factor in the success of its managerial structure, as opposed to the usual committee format, is the appointment of the next level of senior managers by the music director. These managers liase directly with their conductor and can then choose other members to assist with their area of responsibility.

Roles and responsibilities of each level of the structure are clearly defined. The ensemble members responsibilities are essentially musical, but their appointment of the board voted in each year at the Annual General Meeting is a crucial role. As is usual with these appointments, members of the group [in business, it would be the shareholders] have the opportunity to make nominations, provide a profile of the nominees and present these at the Annual General Meeting for voting. Details of serving terms for the board members and frequency of board membership review are written into the constitution.

In designing the style of board required, the Collegium Symphonic Chorus felt that membership should include specialists in fields that could provide expertise not necessarily

found within the choir itself. Directors of the board therefore include a chairperson, a legal representative, a musical specialist, a business executive, a marketing expert, a governance adviser and others if desired. [Major donors, for instance could enjoy this level of involvement with the group]. The board's chief role is that of support for and overall supervision of the ensemble and its musical director. Their main executive function is to appoint the music director [in consultation with ensemble members] who also sits on the board but in an ex-officio capacity. A minutes secretary keeps records of the meetings but doesn't participate in board discussions or have voting rights.

The music director's musical responsibilities are fairly obvious and include auditioning the ensemble, where relevant, selecting repertoire and soloists, preparing the ensemble for performance and conducting the concert. Administratively, the music director functions similarly to a chief executive officer of a company: they select and essentially advise the general managers. In this way their musical vision for the ensemble can be effectively pursued.

The core working party of the ensemble is the management team which is essentially divided into two areas of management: general and concert management. [Fig. 2] Membership of the team consists of a chairperson, treasurer and bookkeeper [this can be two positions if the work load needs to be distributed further], minutes secretary [also the minutes secretary for the board], librarian, registrar, section leaders, concert manager, marketing manager, sponsorship coordinator, fundraising coordinator, uniform coordinator, recruiting officer, executive member, who links with the board, and the musical director. [Fig. 3] All major decisions are made by this group and regular monthly meetings provide an opportunity for frequent reporting from managers and other executive positions as well as discussion concerning any suggestions etc. from the ensemble as a whole. Constitution matters are also dealt with at this level.

There are further well-defined areas of responsibility for each team member. The concert manager supervises all aspects of major concerts for the year; these include their planning and development as well as the control of management effort for these events. Complexity of concert management suggests a further two or three managers to support the concert manager: a publicity manager who coordinates publicity design, printing and distribution as well as concert ticketing; a performance manager who coordinates concert requirements (chairs, stands, risers, instrumental needs with transport where necessary, tuning of organs/pianos etc.), as well as reception requirements where relevant; and a venue manager who coordinates venue bookings, front of house management and stage management. When manpower is short, the venue and performance managers become the one person, though this area of responsibility is rather large and the job very time-consuming, particularly during concert week. One particular feature different from many organisations is that the secretary deals only with the minutes, and other tasks frequently assigned to this position are dealt with by a broader spectrum of people, such as the registrar, the section leaders, the sponsorship coordinator and the like.

Any member of the management team is free to elicit support from other choir members. The fundraising coordinator, for instance, has a small team of people who choose to be responsible for a specific fundraising activity, and the venue manager has a group of supporters for their role, including stage manager, ensemble marshal, program sellers, ticket officer, ushers etc. The publicity manager, especially, has another member in their team; this is the ticketing officer who handles all pre-concert mail and phone bookings.

Advantages of this type of structure are many. First and foremost is the much greater distribution of tasks among ensemble members. With portfolios being smaller, members feel they can accept a role without over-committing themselves. In many cases, members

will even offer to help in one small area of a portfolio, happy in the knowledge that they are contributing to the success of the group. [One person may offer to write programme notes and another to assemble the programme, for instance, thus supporting the concert manager in their role.] Greater participation in management usually also means a stronger esprit de corps, which is not only reflected in the social health of the group but in better performance standards.

This type of structure also allows greater flexibility. Should a person no longer be able to continue in their administrative role, they are much more easily replaced than in the traditional committee structure where resignations can even affect the quorum and therefore the legal capacity of the committee to continue functioning.

Unlike many traditional committees, members are asked to assist only in areas in which they already have expertise or are passionately interested. This reduces the problem of tasks not being followed through due to either well-meaning incompetency or lack of will. Management team members rarely become overwhelmed with their volume of work or frustrated at the difficulties they encounter. Larger working parties also prevent the committee being seen as an exclusive clique, or committee members being resentful of the large burden they carry.

Most importantly, the hierarchical nature of the structure prevents the frequent conflict of two centres of power: the music director versus the committee. There is only one power centre and one line of command, so to speak. This does not, however, leave the director in a position of unchallenged authority. Should the general membership become unhappy with their music director they have recourse to change via the board, who appoints the director in the first place. Should the music director not be able to continue to work with an individual in the management team, either due to personality conflicts or the volunteer's lack of commitment, adjustments can readily and quietly be made.

As already mentioned, structure of the management team is essentially divided into two: general management and concert management. The concert manager is responsible for the supervision of three team members in concert management matters: the publicity manager, the musical director and the performance manager. Here, although the music director appoints the concert manager, the latter has the role of ensuring the musical director stays task-oriented in an administrative sense and meets the various activity deadlines. For instance, the concert manager has the licence to hound the music director to find a replacement soloist by a given date, should the emergency arise, to ensure publicity matters meet their set deadline and advertising can be distributed on time.

The four classic project management phases are used by the team to provide a structured approach to its concert management: initiation, planning, execution with control, and closure. The initiation phase of the concert management is relatively straightforward in that dates, repertoire and concert venues are usually chosen a year or so in advance. Singers have already been assembled into a choir and allocated into their relevant sections. The only initiation phase that occurs every concert is the selection of team members to assist each of the managers. Very often members are happy to return to a specific role, particularly once they have developed some experience in their given area and have developed a few ideas for improvements. For each concert, however, there appear a few gaps that need to be filled, either due to temporary absence from the group or an inability to continue carrying an extra responsibility above the time-commitment of the hobby itself. An example of this subdivision of activity would be the selection of a venue manager, a ticketing office, a front of house manager and a stage manager to assist the performance manager.

Each concert's planning phase is one of the most crucial of all the management activities and in most community organisations is the area most poorly attended to. Whereas most groups achieve their concert management by an ad hoc basis, the employment of a project management system establishes a concert plan that includes the creation of a task breakdown structure amongst members, the development of a project schedule and weekly task lists, the setting up of a detailed concert budget, the establishment of a publicity plan and the design of an over-all concert management proposal.

The task breakdown structure needs to be very detailed and established into key tasks and their sub-tasks along with their summary detail. The task breakdown structure is further supported by task checklists with a schedule of deadlines that cover close to 400 tasks per concert! Having then created a format for administrative duties, the concert manager's role is to monitor the team, constantly checking with each manager that tasks are staying on schedule and the budget is being adhered to, as well as offering advice and support where difficulties arise. In project management terms, this is referred to as execution and control

Volunteers undertaking various activities are supported by a summary sheet that acts as a prompt for doing the task, a documented assessment of progress and a remedy for corrective action where needed.

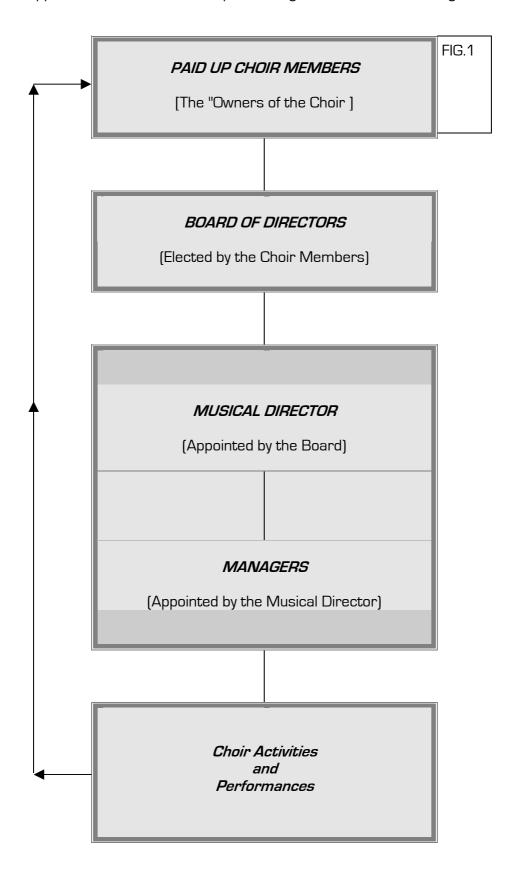
Concert closeout is another area that is usually not fully followed through by many community and professional arts organisations. Having given the concert, a group is initially debilitated in the week after the event; once it begins to recover, it projects its motivation forwards to the excitement of the next programme. However, effective closeout, if pursued, provides an opportunity for easier and more efficient presentation of the next concert and enables the concert plan to be reviewed and modified whilst difficulties are still fresh in the mind.

Usually closeout occurs in two phases, the first being the informal closeout. This is likely to be an impromptu meeting in the coffee shop or bar late at night, immediately after the concert when the performers' endorphins [neurotransmitters with pain-relieving properties!] are still at a high level. At this time communication is lively and wide-open and includes members of the group not usually involved in the management process. It is here that important feed-back such as "Those choir risers were awful!" occurs.

Within a month of the concert, a more formal closeout is undertaken. Here every level of detail is assessed, with occasional tasks missed from the plan being added in, budget difficulties reviewed, performance choices assessed [Will we use those soloists again? Was the concert manager appropriate? etc.], volunteer support commented on [Who was supportive and effective in their task? Who else could we ask for assistance?] and the overall concert plan analysed. [Was the task breakdown effective? Were the deadlines appropriate?]

With nearly 1,000 hours of non-musical activities per concert undertaken by volunteers not normally involved in management, the tasks and processes for which they are responsible must be thorough but simple to ensure not only the successful outcome of each task, but also the overall enjoyment of belonging to the ensemble. Responsibilities must enhance the pursuit of their musical hobby and remain in the area of relaxation and enjoyment in order to fulfil the role of diversion from daily activities that is the 'raison d'être' of community music ensembles. If one was to join Perth's Collegium Symphonic Chorus after a performance or around a keyboard during an evening break at a weekend rehearsal retreat, it would be clearly evident that enjoyment has remained the top priority for this group of people despite the level of administrative rigour imposed on their activity.

Essentially, by borrowing from business structures and management principles, a more efficient and effective system has been created while producing a happier ensemble, a more supported director and better performing results. Who could argue with that?



CONCERT MANAGEMENT

Planning, Development and Control of Concert Management Effort

Board of Directors

Musical Managemen Director t Team

GENERAL MANAGEME NT

Choir
Administration,
Finances,
Membership,
Development and
Marketing.

Planning,
Developmen
t &
Control of
Concert

CONCERT MANAGEMEN

> Musical Director

Managemen t Effort Publicity Concert Manager Manager Performanc Board of Directors e Manager Musical Manag Director ement Team **GENERAL MANAGEMEN** Chairperso n Marketing Manager Librarian Sponsorshi Coordinator Fundraising Coordinator Section Leaders Registrar Recruitmen t Officer Executive Member

Treasurer
Bookkeeper

Minute Secretary

Uniform Coordinator

Figure 3



Sites of Learning: Communities of Musical Practice in the Fiji Islands

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Four premises underpin Wenger's (1998) social theory of learning: we are social beings, and this fact is a central aspect of learning; knowledge is a matter of competence with respect to valued enterprises; knowing is a matter of active engagement in the world; and our ability to experience the world and our engagement with it as meaningful is ultimately the purpose of learning. Community of practice is the embodiment of this social theory of learning. This paper describes how Fijian boys and girls, youth and adults in these communities engage in musical practices, repertoires and skills, and how these shared, valued enterprises constitute musical communities of practice. Emphasis is on the singing practices of communities on the western coast of Viti Levu, the largest of the more than 300 Fiji Islands and Vatulele, a small island off the Korolevu coast.

Introduction

My ongoing research interest in the role of community in the development of musical expertise has its origins in my experience as a child in a family of music makers [Russell, 1991; Russell, 1992; Russell, 1997; Russell, 1999; Russell, 2001). Neither my grandparents, my parents, nor their siblings had formal music lessons yet they all had musical competence. That is, they could play instruments and sing. They learned by observing and participating with significant others in their social circles. By the age of six I had absorbed the logic of tonal harmony and voice-leading through early and frequent immersion in the singing of my mother and aunt. The sounds of voices singing in harmony, and of the fiddle and piano drumming out traditional tunes for dancing and for the sheer pleasure of making music together, nurtured my ongoing, lifelong participation as a member of a global community of musical practice. These early experiences established my identity as a musical person. Tonal harmony became my musical language, and my immersion in the musical idioms of my family laid the foundation for my later studies in music. In retrospect, I realize that my family was a "community of musical practice."

During two visits to Fiji I could not help but notice the lack of self-consciousness, the enthusiasm, and the frequency with which children, youth, men and women sang. I was impressed particularly with the ability of ordinary citizens to harmonize *ad lib*. How did such large numbers of people achieve singing competence? How did they learn new repertoire? In a small church in Namake, a village far from any large-sized town, I heard my first Fijian choir – a group of about 30 men and women — and experienced Fijian congregational singing for the first time. The exceptional singing of the choir - its timbre, its balance, its precision (there was no conductor), and its intonation – and the congregation singing all around me in harmony, inspired my research into Fijian singing practices. During my visits to Methodist churches I sang hymns that were familiar to me. I participated in and observed musical events, taped singing, searched the shops for recorded examples of singing, wrote field notes, and asked questions. I experienced musical events in Namake,

Tagaqe, Suva and Vatualalai and Vatulele, and became increasingly interested in the role of the community in nurturing a positive attitude toward singing as well as promoting the development of singing expertise.

The population of the Fiji Islands consists of two major groups, separated by ethnicity, language and religion. Approximately half of the population are of Indian subcontinent origin, originally brought to Fiji by the British in the 19th century to work in plantations as indentured labourers. There is a scattering of other ethnic groups, but these are small in number. The other (approximately) half of the population are indigenous Fijians, descendents of the original inhabitants of the Fiji Islands. This group is thought to have emigrated some 3,500 years ago from Melanesia and Micronesia (Clunie, 1986; Wright, 1987). Their descendants form a more or less coherent cultural group in terms of language, social organization, religion, value systems and social practices. This paper focuses on the practices of the latter group.

Conceptual framework

The concept of community of practice as a site of learning is central to Wenger's [1998] social theory of learning. This theory rests on the following four premises: [1] that we are social beings, and this fact is a central aspect of learning; [2] that knowledge is a matter of competence with respect to valued enterprises – such as singing in tune (this is Wenger's term); [3] that knowing is a matter of active participation in valued enterprises; [4] that the ultimate purpose of learning is to be able to engage with the world in a meaningful way. [ibid, p. 4]

Meaning, practice, community and identity are key concepts in Wenger's theory. Meaning refers to our experience of life and the world, and practice refers to our shared historical and social resources. Community refers to the social configurations in which our enterprises are defined as worth pursuing, and our participation is recognizable as competence. Identity has to do with the ways in which learning creates personal histories for us in our communities [1998, p.5]. "Practice" – characterized by mutual engagement, joint enterprise, and shared repertoire – is the source of coherence of community.

According to Wenger, communities of practice exist as constellations, or clusters, having in common mutual engagement, joint enterprise and a shared repertoire of knowledge and skills. An individual or group may be a member of more than one community of practice within a constellation of communities of practice. For example, the practices, repertoire and skills shared by boys in a boys' choir may be similar to the shared practices, repertoire and skills of members of a girls' choir. Both choirs are part of a larger constellation of communities of musical practice that includes any organized group that comes together to perform music. Adult choirs, and community and professional orchestras are examples of such organizations. In short, the boys and girls are members of a global community of practice that includes any group of musicians who find musical performance a meaningful way to experience the world, who share historical and social resources in an enterprise that is defined as having value and whose participation is recognized as competence, and through which their personal histories in their communities are created.

In this paper, Fijian singing is situated conceptually in communities of musical practice – or sites of learning – where Fijian children absorb the repertoire, singing skills, musical languages and attitudes towards singing of significant others in their social circles. A musical event is an act of planned or spontaneous singing, a joint enterprise, where participants mutually engage in the singing of shared musical repertoire. Musical events

are constitutive of communities of musical practice. Singing competence is defined as the ability to carry a tune, and to sing in harmony.

Methodology

Adopting an ethnographic posture (Wolcott, 1992) I used the tools of ethnography - participant observation, purposeful conversation and document analysis — to collect and interpret the data. During two visits to the Fiji Islands (19 days in 1989, 7 days in 1998), I sang with Fijians in organized settings — church services, choir practices and school assembly. I sang with Fijians on informal occasions including an afternoon spent with a Fijian couple, singing on a hillside outside their home. I traveled on local buses with Fijians, ate and slept in a Fijian home, visited Fijian schools and the university, attended a rehearsal of the Royal Fijian Police Band, and taught a music lesson in a Fijian elementary school. When writing my field notes describing my experiences, issues emerged: why was singing was so widespread, and how did these communities support the development of singing confidence and competence? I raised these and other questions, which I sought to answer by means of conversations with Fijians in positions of musical leadership. Through purchase, borrowing and taping, I acquired a collection of hymn books, song books, videoand audiotapes and compact disks. My analysis of these items and of my field notes revealed that there was a range of vocal genres and these could be related to age, gender and social context (Russell, 1997), Literature on Fijian life (Rayuyu, 1983; Veramu, 1992; Wright, 1987) provided background on Fijian history, social practice, beliefs and values. Literature on Fijian music, (Good, 1978) musical practices. and the role of music in Fijian life provided background on the place of music in Fijian society. I learned from conversations with educators that music is not taught formally, as a subject in schools, and that there are no courses or examinations in music in teacher education programs.

I combed through my field notes, audiotapes and videotapes and photographs and identified musical events. These constitute and are constitutive of communities of musical practice according to Wenger's definition of the term. These events are presented below as exemplars of musical practice. Each vignette features mutual engagement, joint enterprise and shared repertoire, the "practice" that is the source of Wenger's coherence of community. Accompanying each vignette is an observation about how the experience socializes Fijians into a community of singing practice. The vignettes are followed by a discussion, conclusions linking the data to Wenger's social theory of learning, and implications of the study for music education.

Constellations of Communities of Musical Practice

An elementary school community of practice

At Tagaqe District School (TDS) the children and teachers in grades 1-8 begin each day with an assembly that includes announcements, prayers and ensemble singing. On this, the morning of my first visit, the words to a new hymn are written on the board. The children sing the hymn in unison, referring as necessary to the written text. Their teachers and headmaster join in the singing, carrying the tune. From time to time I hear an adult voice – perhaps an older student, perhaps a teacher, attempting to harmonize. In this community of practice younger children learn new melodies by listening to and singing with the older children, some of whom they are related to – older siblings or other relatives – and their teachers. Through repetition of known repertoire and learning new songs together, the school community builds a practice. Singing in school on a regular basis promotes students' identity as members of a "school" community of practice.

When singing, volume (dynamics) has a social, as well as musical meaning. When I returned to TDS on the afternoon of my first visit some 100 children from grades 4-6 were packed tightly into the assembly room, seated on the floor, waiting for me to teach them a song. Samuela, the headmaster, sat on a chair at the side of the room, along with other teachers. I suggested that the children sing a song that they knew first, and I promised to teach them a new song afterwards. Without hesitation, an older child chose a song and started it off. The children began to sing one of "their" songs. Apparently their singing was not sufficiently enthusiastic for after a few moments, Samuela barked a command and immediately the volume level increased significantly. In the TDS community of practice, volume (enthusiasm?) has value. Neither singing nor enthusiasm are, apparently, negotiable.

A secondary school community of practice

Students from the Marist School for Boys in Suva sing voluntarily with Brother Théophane in an after-school choir. These teenagers memorize sophisticated choral works from the western repertoire, such as the works of Handel and Vivaldi, and perform them in an annual choral festival where hundreds of Fijian singers gather. In this secondary school, the community of musical practice provides young people with an opportunity to participate in a global community of musical practice.

A "micro" family community of practice

It is a sultry day in Suva, the capital of Viti Levu where I am waiting for a bus. Two little boys – around 5 or 6 years old – and their young parents are waiting with me in the hot sun. As we wait, their mother begins to sing softly. The tune sounds to me like a hymn but it could be a traditional song. Soon, their father joins in, harmonizing *ad lib*. These parents model musical practice for their children through repertoire, a musical language, and a positive attitude towards singing.

An extended-family community of practice

As I make my way to choir rehearsal through the darkening village of Vatualalai, I pass a dwelling where about 15-20 people are gathered for their regular Thursday evening "family" worship. They are seated on the floor of the large receiving room. Through the open windows drift the sounds of voices, singing hymns in harmony. In Fijian villages, where many people are related, an extended family constitutes a community of musical practice. Children of these households absorb the musical language of tonal harmony in contexts of informal worship practiced by significant adults in their communities - parents, relatives and perhaps also, neighbours and friends.

A church community of musical practice

At Methodist church services on Sunday mornings at Namake, Tagaqe, Vatualalai and Suva, and an evening church service of the Assembly of God in Suva, I note that the congregations sing the hymns in harmony. A church community of musical practice provides a place for every voice through the singing of hymns which are designed to accommodate untrained voices of all ranges. These are sites for learning to sing soprano, alto, tenor or bass, according to where the voice feels most comfortable.

A village community of practice

On tiny Vatulele Island a dozen or so elementary school boys and girls appear at the shore as Captain Ulai prepares to take them by boat to their village school a few miles down the coast. With Sami, the village chief, directing the embarkation, all the children are soon safely on board. Perched on the small fishing boat like colourful birds, the children sing one song after another during the 15-minute trip. They have a large repertoire of songs. They all sing, and they all know the words. According to Captain Ulai, Sami directed the

parents to have their children meet us at the boat and to sing for us as we motored down the coast. Singing has social value; it is a means of expressing hospitality. In this village community of musical practice, the children are called upon to draw upon their repertoire and singing skills to discharge social obligations on behalf of the community.

An ad hoc community of musical practice

In the tiny concrete Methodist Church in Vatualalai, about a dozen boys are squeezed into a single pew, waiting for the service to begin. A handful of early parishioners wait also. The boys, around 8-10 years of age, chat quietly. Gradually their voices get louder, and they begin to giggle and nudge one another. From across the aisle, a woman parishioner who has come to church early, reprimands the boys in a loud voice and they become quiet. After a few seconds, they begin to sing. Their voices are strong and sure. They know the words to several verses. In church, singing is a powerful and acceptable way to express group identity.

Discussion

The church. Singing and religion form a close alliance in Fiji, where 85% of the population is affiliated with the Methodist church , an institution known for its congregational singing. Brother Théophane talked of Methodist choirs that rehearse two or three times per week, sometimes well past midnight. His observation that "Singing is the religion", hints at the power of singing to satisfy the group's need for community coherence. Most Fijians live in villages, some in remote mountain areas, some on small islands with small populations, where entertainment and social life depend upon the initiative of village members, factors that undoubtedly contribute to the commitment to singing. Churches, which are scattered throughout the islands, provide a context where spiritual and social needs are met. Church communities of practice are sites where young people learn sacred repertoire, musical idioms and singing behaviours.

Authority. In Fijian communities, authority is vested in certain individuals. Kalawa, lay preacher and assistant choir leader at Vatualalai escorted me to and from two choir practices during the week, introduced me to choir members, accompanied me on the bus to TDS and introduced me to the headmaster. On these occasions there were opportunities for conversation, and he explained to me something of the nature and scope of the authority vested in village chiefs. He told me that if an individual does not attend the family worship he or she can be obliged to attend. As he explained it, "If the chief tells a person to come, he has to come". Individuals who fail to meet the expectations of family and community risk the censure of those who are closest to them. Authority is also vested in other adults, who are not the children's parents. Samuela's command to sing louder and the reprimand of the woman in church elicited an immediate, appropriate response from the children. Sami's directive to the children to sing during the boat trip was carried out. Singing is not a matter of choice for young people. Nor it is a matter of choice for older people. Kalawa made me aware of this in a conversation we had during my second visit when I asked him about the choir membership. He said, "If the chief says you have to sing, you have to sing."

The group vs the individual. In two visits to Fiji, I heard no solo singing, and among the dozens of cassettes of local music available for purchase I saw none featuring solo singers in 1989 and only two in 1998. This suggests that group singing is valued over solo singing, a necessary condition for the maintenance of constellations of communities of practice.

Repertoire. Through repetition, and with the leadership of older people in various communities of practice, new hymns and songs are learned and added to the repertoire. There is some overlap in repertoire: hymns are sung by men and women, boys and girls, but school songs are sung by children. Anthems are sung by choirs and are learned under the tutelage of a leader who may have some formal training. Solfa syllables are printed under the words in hymn books and anthems are laboriously copied out by hand, photocopied and circulated. The choir members with whom I sang were able to sing complex anthems, including changes of key and metre, using these syllables. I did not discover how they have learned to read by this method, but, as there is no formal training in music in Fijian schools, I theorize that the knowledge is passed along non-formally in the context of musical events carried out in various communities of practice. There is some overlap of place: Hymns are sung in church, at family worship, in school, and at spontaneous moments. School songs are sung both in and outside of the classroom, and choral works are sung in high school and at festivals.

Belief in ability. Blacking (1995) maintains that the ability to sing is a basic human characteristic. Apparently, Fijians concur. A gentleman in the choir at Tagaqe asserted "We were born to sing." My experience leads me to agree with both Blacking and my Fijian acquaintance, however, communities of practice are essential to ensure that we will develop the skills we are born with. Children who participate in communities of musical practice are more likely to carry such a belief through adolescence and into adulthood.

Sites of learning. Children who are part of a community of practice have confidence in their singing and learn new material quickly. I taught the students at TDS to sing Li'l Liza Jane, and then asked them to carry out a number of tasks: step the beat, use their silent voices, and clap the rhythm of the lyrics. They responded enthusiastically and learned the song and the tasks quickly. Many of the schoolchildren lived in the village of Vatualalai, where I attended church and rehearsed with the choir. When small groups of children saw me around the school or walking through village they struck up a chorus of Li'l Liza Jane. It seemed like a greeting.

When innovation meets tradition. My attempt to have the students at TDS improvise movements while singing Li'l Liza Jane was less successful than my attempt to teach them the song, which they learned quickly. They also were quick to master various tasks such as singing some phrases with their silent voices and clapping the rhythm of the words. The movement task, I thought, was fairly simple: sing the song, step to the beat in any direction they wished, stop when they got to the repeated phrase and clap the rhythm of Li'l Liza Jane. The improvisational challenge was to walk in any direction they wished. They seemed puzzled at my instructions and persistently tried to walk in straight lines, in tight group formation.

Because there were no subsequent opportunities to pursue improvisatory activities with the students, it is impossible to know how they might have responded over time, with practice. In a community of practice where traditional practices are replicated, and where individual expression is not encouraged, as the absence of solo singers, and the replication of traditional *meke* texts and movement suggests, children may be less predisposed to improvise, to do something different from the others. The potential for learning new ways of doing and thinking might be constrained by Fijian tradition and respect for authority. On the other hand Fijians might welcome new ways of singing and moving. After this session several classroom teachers approached me and expressed their desire to know more about teaching music, for although they could all sing, they had no training in music pedagogy.

Conclusions

The four premises underlying Wenger's social theory of learning are evident in each of the Fijian communities of musical practice as described above. We are social beings and this fact is an aspect of learning. Fijian children sing regularly and frequently, and with skill in important social contexts where family, friends, and other significant adults such as relatives, teachers, and village leaders gather for meaningful purposes. In these overlapping social contexts children learn repertoire, behaviours and skills. Knowledge is a matter of competence in enterprises which are valued. Singing competence in Fiji means knowing the words and melodies, singing with appropriate enthusiasm and volume, and, as children enter into adolescence and adulthood, singing in harmony, Knowing is a matter of participating in the pursuit of valued enterprises. Singing is not an option for Fijian children; they are expected to sing, and to sing with gusto. They need to sing in order to belong to their communities. Engagement with the world as meaningful is the ultimate purpose of learning. Brother Théophane's observation that church choirs sometimes rehearse past midnight, the declaration of the choir member at Tagage that Fijians are "born to sing", and my observations of the commitment with which Fijians of all ages sing, lend support to the conclusion that singing is a meaningful way for Fijians to experience the world.

Implications for music education

Unlike the Fijian communities that are the focus here, many of our western school communities are made up of culturally, linguistically and economically diverse student bodies. Individual expression is valued more highly than it is in Fiji, and there is more distraction. With the increasing sophistication of commercially-produced musical products many people in industrialized nations have come to assume a more passive role in terms of participation in musical activities. Many people prefer to watch others sing than to sing themselves; many believe that they do not have the necessary skills to participate. Although group singing, school choirs and bands, and teenage rock groups, flourish here and there [Campbell, 2002], ensemble singing is no longer a regular or required practice in many schools. Few schools have daily assembly where students start the day by singing together. If children do not attend a church, summer camp or other social institution where singing is practiced, and if classroom teachers deline to sing with their students believing that this need will be taken care of by the music specialist, them children may grow up believing that they cannot sing. The fewer the number of communities of singing practice that children have access to the less likely they are to see themselves as singers.

Focus Area I asks: What models for international and intercultural co-operation offer useful ways forward for music educators? Successful communities of musical practice beyond the formal classroom offer alternative visions of music learning (Campbell, 1998; Campbell, 2002; Rice, 1996; Veblen, 1996). Descriptions and analysis of communities of musical practice can reveal the importance and value of ongoing, lifelong participation in musical communities. From this and other research we can choose which practices may be adapted to our own situations. We can devise ways to create or tap into communities of musical practice in our own communities.

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If life is a patchwork quilt, the arts are the thread that sews it together: Interdisciplinary cooperation between Music education and other subjects

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Abstract:

Every culture in every nation uses music, dance, drama and visual arts as forms of self-expression, celebration and communication as the arts are used to bring meaning to life. But do the arts have this priority and prominence in our schools? This paper examines this and other questions, giving anecdotal and research arguments for interdisciplinary cooperation with music and the other subjects across the curriculum. It also examines reasons why generalist teachers don't teach the arts, arguments for and against integration of music across the curriculum, primary music education around the world and classroom considerations for this interdisciplinary integration in the primary classroom.

Introduction

Consciously and sub-consciously we are all continually immersed in a culture which embraces all art forms. Through the arts we gain information, sell products, enjoy leisure time, learn about different cultures and different times, express our innermost feelings and thoughts and share in the dreams and experiences of others. Millions, if not billions, of dollars are spent on the arts every year around the world, as the arts are used as vehicles for consumerism, teaching, pleasure, performance, self expression, information sharing, earning a living, consciousness raising, and many more significant end products. If life is a patchwork quilt, the arts are the thread that sews it all together and helps us make meaning out of life.

But where are the arts in our schools? Do they have the all-encompassing pervasiveness and prominence that is their place in society? Is the patchwork quilt thread breaking at a school level? As Combs [1991] says 'At the same time that educators are searching for tools to revitalise student performances and teach kids how to think creatively, legislators and school administrators across the country are annihilating one of the most vital sources for teaching those skills: the creative arts.' Our policies affirm that the arts are important, but often there is little time for music, for dancing, for drama or for visual arts in the primary school. Those who can afford lessons, teachers, facilities and instruments have often more to show in regards to arts education, but what of those without the resources for a strong arts education program? How can we ensure that ALL children, regardless of their background and experience, can enjoy the arts as part of their schooling and education? And where do we find the time and resources to do this?

Is it possible to bring the arts into every subject in the curriculum? How can generalist teachers integrate the arts subjects with English, Science, Maths, Technology, Social Studies, given their perceived lack of confidence and competence in one or all of the arts areas (Russell-Bowie, 1997)? Maybe it is safer to fall back on the 'tried and true' methods of talking, writing, reading and listening to teach our children literacy skills and forget about the arts.

But what about the child who learns best through music or though movement, or who would fail a spelling test after reading through a list of words and trying to memorise them, but who would do much better if the words were coloured and of different textures so they could feel them and learn to spell kinesthetically? What about those children whose learning strengths are not in the logistical, mathematical or linguistic areas, which often seem to be favoured in our classrooms, but who learn best through interaction with others, or by drawing, singing, moving or doing hands-on activities? [Gardner, 1983]

By integrating the Creative Arts into the classroom, every child can find that they are given opportunities to express themselves and learn effectively within their particular learning style or preferred intelligence. Learning experiences can be varied and fun and will cater for all children - the English as a Second Language (ESL) child, the gifted pupil or one who has difficulty reading, the shy child and the student with special needs - all may find success and enjoyment in the challenge of learning through one or more of these activities.

Why generalist teachers don't teach the arts

The author has researched this question both in Australia and around the world the same reasons have been given as to why generalist primary school teachers do not teach the arts as often or as competently as is needed by our children. At least eight reports over the last thirty years into the state of arts education in Australia have been commissioned and published which have all included similar findings and recommendations. (Russell-Bowie, 1993). These suggested that the poor state of arts education in Australia was due to a variety of reasons which included the following: (Senate Enquiry, 1995)

- Teachers' own poor arts experiences in school
- Low priority to the arts in teacher training
- Lack of support by school administrators
- Declining centralised curriculum support
- Declining use of primary specialists
- Devolution of decision-making to schools
- Teachers' own lack of confidence within the arts

These reasons, and corresponding recommendations, have been put forward in every report since the 1960's and very little has changed over the past forty years, despite the plethora of Arts Education reports, surveys, inquiries and recommendations. In general few public primary schools can show school-wide examples of consistently planned, sequenced and developmental programs in art, music, dance and drama being implemented.

Many countries face the same problems. In America, most schools have an 'arts program' but how comprehensive and effective it is, is usually related to the inspiration and expertise of the classroom teacher and the principal. [Gardner, 1993, Bresler, 1991] Britain faces a similar situation (Sharp, 1990) as do many other countries (Russell-Bowie, 2000)

Added to this, from anecdotal information it is clear that, if any subjects are to be left off the timetable, due to extra pressures on the teacher's time, eg. sports day, library time, testing, and so forth, the Creative Arts are the first to be dropped. Other reasons teachers have given for not teaching the Creative Arts are that teaching art is too messy, music is too noisy, drama needs to much room, and 'dance....well, who teaches dance, anyway'! Teachers also perceived that specialist resources, facilities and specialist skills are required to teach the arts. So it is evident that, even if teachers were convinced that integrating the Creative Arts into classroom learning activities could bring about a significant improvement in children's development of skills, they would perceive it to be very difficult to implement such activities.

Reasons against integrating the Arts

Many specialist arts educators would argue strongly against the arts being integrated with other subjects (Russell, 1984). Some of their very valid arguments include the suggestions that the arts may lose the discrete and unique nature of each of the arts areas, that children may not have the developmental sequence of skills and knowledge they require to master the arts and that generalist teachers may not have adequate skills and knowledge in each of the arts areas to teach them efficiently. Each of these reasons can be seen to be very true in many cases, however in some situations, either the arts are integrated or they won't happen in the primary classroom.

Experienced teachers can still plan developmentally sequenced arts lessons based on the curriculum or other framework and still keep the unique nature of each of the arts disciplines while at the same time integrating them with other subject areas in ways that are valid and educationally sound. Research and anecdotal information has indicated that many generalist teachers do not have adequate skills or confidence to implement the arts [Lepherd (no date), Kim (2001), Mills (1989), Sanders and Browne (1998), Jenneret (1997), Sharp (1990). Therefore, if there are no specialist teachers available, there needs to be long term support for these generalist teachers with inservicing and resources provided to develop their skills and confidence. In the mean time, integrating the arts with other subjects may be less threatening to these teachers than teaching individual arts lessons, so they should be encouraged to start integrating the arts with their theme or other discipline area and as they do so, they will build up their skills and confidence within arts education.

Primary Creative Arts Education around the World

Taking a wider overview, throughout many western countries the arts are suffering from cuts in funding and priority due to economic rationalism. Although this is not necessarily a valid reason to integrate the arts it does put the problems we are facing in a broader perspective. During a study tour of eight countries in 1998, the author found many similarities across countries as education departments around the world were moving from using specialist teachers for music and art, each with their own discrete syllabus, to developing a 'Creative Arts' curriculum, which includes music, dance, drama and visual arts. The following provides an overview of changes and developments observed during this study tour.

South Africa and Namibia

Education Departments in both South Africa and Namibia have just recently developed Creative Arts Education syllabus which presents the arts as discrete, yet related subjects which can be integrated with each other and across the curriculum. The incredible diversity of schools and availability of resources across these countries will make implementing these curriculum effectively a significant challenge.

Britain

English education is still based on the National Curriculum and last year introduced the daily 'Hour of Literacy'. In order for teachers to find time each day to implement this compulsory literacy hour, and for other economic reasons, *Music in the National Curriculum* with its testable stages has been discontinued, the arts are no longer compulsory, and many music centres and arts education support positions have been abolished. This situation is similar in Scotland, Wales and Northern Ireland with priorities and resources for arts education also declining rapidly.

Ireland

The Irish Creative Arts Syllabus was still in its draft form and was shortly to be implemented in schools. It includes a National System for profiling pupil achievement in music, as one of the three subject areas, along with English and Mathematics, for introducing this type of student assessment (which is perhaps indicative of the priority given to music education in Ireland) and which has been modelled on the *Australian National Profiles* and the *National Curriculum Assessment in England and Wales*.

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Arts education in American schools varies from state to state and from county to county. There is still a fairly strong emphasis on performance-based music, drama, dance and visual arts education run by specialist teachers but economic rationalism is taking its toll on arts education across the country, with cuts in funding for specialist teachers and resources.

The quality and quantity of arts education in elementary schools is extremely varied, even from school to school, and, because of cuts in funding and priority for the arts, the trend now is starting to move towards the generalist teacher providing most of the arts education for their pupils, instead of specialist teachers.

Canada

Every Canadian province has a different Creative Arts Education syllabus and every school district has different resources allocated and different policies relating to the implementation of this syllabus. In Ontario, major cuts in education funding have resulted in very few specialist arts teachers being employed last year and literature and discussion with colleagues from other provinces indicated that this was a similar situation across the country. The new Arts Education syllabus in British Columbia was in the first stages of being implemented in 1998, with a change in emphasis due to it now being implemented mainly by generalist teachers rather than specialists. The Canadian situation is very similar to the Australian scene, with more and more generalist teachers being expected to teach all the arts subjects, with little training or resources allocated to this area.

New Zealand

New Zealand is also in the final stages of producing a Creative Arts Education Syllabus and considerable consultation seems to be being undertaken to access information from teachers about the content and structure of the new curriculum. There is a strong emphasis on an equitable balance of teaching the arts within the Maori and Pacific Islander cultures with those based in western cultures.

Australia (NSW and Queensland)

The draft NSW K-6 Creative Arts Education syllabus (initially due out in 1993) was launched in December 1998. It, too, presents each art strand as a discrete entity with many links between the arts and other curriculum subjects. The Queensland Creative Arts syllabus is also being finalised before being implemented in schools. As with NSW, instead of having a separate visual arts syllabus and a music syllabus, the four Creative Arts subjects are in the one document and are viewed overall to be one Key Learning Area instead of four separate subjects.

Why integrate the Arts?

Teachers are often working under an intensification of the crowded curriculum - with over fifteen subjects to teach plus different perspectives and other issues to teach, the arts are often left off the timetable. Added to this, teachers have to provide time for Scripture/religion, library, Community Languages, sport, school celebrations and special events - all this in a 25 hour teaching week! With the emphasis on the 'Basic Skills' of

numeracy and literacy it is no wonder that even competent arts educators struggle to find the time for discrete lessons in art, music, dance and drama.

How do teachers overcome these seemingly insurmountable problems to create effective learning environments related to their children's preferred intelligences and at the same time, provide their children with learning experiences to cover the broad spectrum of literacy definitions, which include reading, writing, talking and listening, as well arts literacy?

One approach that has been effective when used by generalist classroom teachers has been to integrate simple Creative Arts activities into traditional literacy teaching methods as well as across into other curriculum areas. Teachers have been amazed at the results that previously 'failing' children have achieved, when they have been involved in simple Creative Arts activities such as drawing, painting, modelling, moving, singing, playing instrument activities related to the poems and stories they are studying within the literacy program. They have also amazed themselves at their ability to lead the children in these Creative Arts learning experiences despite their perceived lack of ability in these areas!

Many teachers who experience some of these creative arts activities and related integration ideas for the first time see the value of teaching them this way. Integration of the Creative Arts, although not, perhaps the first choice of many specialist teachers within each of the individual arts areas, has been seen to be an effective and practical method of teaching all the Creative Arts subjects in a meaningful, fun and practical way in the generalist classroom as well as helping develop literacy, social, emotional, physical and cognitive skills in the children. [Russell-Bowie, 1997]

Time constraints, which have always been a problem with primary school teachers in relation to the Creative Arts, are eased, as the arts are used to complement and extend the literacy and other programs, yet still develop discrete arts skills and knowledge. Through integration, children can be experiencing musical concepts as well as interpreting a story through drawings, music and movement, at the same time as they are developing important cognitive, emotional, physical, creative and social skills. Through these activities children are involved in valid literacy activities such as learning about the sequence of events of the story, and thinking, talking and writing about, experiencing, hearing and interpreting the differences in the characters and events of the story. And so they are learning much more than could be learned from just talking about and reading the story.

Tangential outcomes of integration

When a group of teachers (University of Western Sydney, BEd post-initial students) was asked to implement integrated Creative Arts activities in order to complement their literacy program over a short time, then note the changes in specific children's behaviour and development of literacy skills, the following results were documented:

- Increased motivation to learn and be involved in literacy activities
- Increased confidence in being involved in literacy activities
- ESL children becoming more confident in understanding and speaking English words
- Improvement in reading aloud with expression
- Improvement in comprehension
- Decrease in 1:1 attention required to keep child on task
- Child no longer faking illness to get out of literacy activities
- Teacher became motivated and enthused about teaching literacy activities!
- Children having fun in literacy lessons where previously they did not seem to enjoy them
- Children becoming actively involved in activities instead of letting others take over
- Child's attention span increasing

• Children not asking as many questions, which indicated to the teacher that they understood more

Other research has indicated that through being involved in integrated arts activities, children develop the following attributes: (Pascoe, 1997, Fiske, 2000)

- Self-esteem
- Cognitive development
- Language acquisition
- Trust and cooperation
- Empathy with others
- Critical thinking ability
- Problem solving skills
- Social Skills
- Self-Discipline
- Creativity
- Work Skills

As well as the above outcomes from integrated arts learning experiences, the arts also cater for children with different intelligences (spatial, logistical, visual, intrapersonal, interpersonal, bodily/kinaesthetic and musical), those with different learning styles (visual, auditory, kinaesthetic; right brain / left brain; etc) and those who come from different backgrounds (non-English speaking backgrounds, gifted and talented children, special needs children, etc) who may not realise their full potential in the traditional styles of teaching without the arts.

Integrating the arts across the curriculum also make other subjects 'come alive' and gives them relevancy and interest by treating them with a holistic approach. Instead of just reading a book, children are able to explore the characters and events through music, dance, drama and visual arts and become immersed in a total learning experience which helps them to learn no matter what their background or preferred learning style / intelligence.

Many indigenous cultures experience the integration of the arts as a natural experience from birth. The arts are a celebration of life, and permeate their work, their play, special occasions and everyday events - they are a way of life learned from their mother's breast. Is it western society that has broken down the arts into little boxes and has made the arts for the elite whose only aim in being involved in the arts is to strive for perfection in performance, instead of rejoicing in the freedom, the validation of identity and the creativity of the arts which can involve everyone? Is integration of the arts a way to bring back this holistic approach to life and learning?

Integrating the Arts in the Classroom

Teachers should be careful when integrating the arts with other curriculum areas that this integration has an integrity and validity that does not demean the arts. Integration is NOT 'doing' the colour red by singing *The Little Red Caboose*, then acting it out, followed by making up a dance using red scarves and colouring in a stencil of a red Santa Claus. This superficial correlation of activities does no justice to the wealth and depth of artistic experiences. Instead, teachers could validly have children experience, eg. the concept of dynamics, by having children play music and/or listen and respond to music showing dynamic levels, identify and explore contrasting dynamic levels in the elements of dance, explore the element of dynamics through movement and portray the concept of dynamics with different media, maybe in response to appropriate music. Throughout all integrated activities, teachers must ensure that the arts learning experiences are valid, have integrity

and are developing skills within the framework of the given arts curriculum as well as having tangential outcomes which benefit other learning areas.

Conclusion

Implementing a series of integrated arts activities may not take as long as teaching three or four unrelated, separate lessons, one from each of the Creative Arts strands - which many teachers would rarely undertake, due to lack of resources, time and confidence. They also have the added advantage that children's social, emotional, physical and creative skills are being developed and all children are being given the opportunity to engage their preferred intelligence to develop their literacy skills. Added to this, the teacher needs few musical, artistic or dramatic skills to implement these activities effectively in their classroom.

Integration also allows children to see meaning within the Creative Arts and relevance to the activities in which they are involved. It covers all learning styles and intelligences so includes all children and assists in building their self esteem and achievement levels. When pupils are studying a selected book in English, the Creative Arts can bring the book alive and can increase their learning and literacy skills in a fun way so that every pupil, regardless of their learning style can be involved and enjoy learning.

An experienced teacher will be able to program for the development of their pupils' skills within each of the Creative Arts areas, while still integrating the experiences within their literacy program. The alternative, in many cases, is for very little music, visual arts, dance or drama to be taught in the primary school, with the amount decreasing significantly as children move on to a higher grade, and many children may miss out on developing literacy skills through their preferred learning styles or intelligence.

In the practical day-by-day situation in many of today's primary schools, economic rationalism rules and the arts are often not considered to be important in a child's school education, even though they can contributed so much to a child's literacy and holistic development. However, through experiencing the concept of integrating the Creative Arts across the curriculum, developing a range of practical, easy to use resources and implementing these ideas within their classroom, teachers are well on their way to surmounting the perceived problems of lack of time, resources and confidence. And they, in their turn, will be developing in their children sound skills, knowledge and attitudes, to create whole children ready to face the demands of this new century, renewing and strengthening the artistic thread which joins together the patchwork quilt of life.

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PLAYING TOGETHER IN THE GLOBAL VILLAGE?

- History, promises, and realities of cultural diversity in higher music education.

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ABSTRACT

Extensive migration, affordable travel, and the rise of world music over the past fifteen years have given rise to dreams of the world as a harmonious global village. But to what extent is this true in the actual practice of music education at professional levels? Have various musical traditions really reached a position of equality and mutual inspiration within higher music education? Have we already reached utopia, or are we in an era of political correctness, where merely lip service is paid to cultural diversity?

From September 1999 to December 2001, a qualitative survey into the state of cultural diversity in higher music education was conducted. More than 1000 institutes for higher education were approached. Brochures of 150 institutions were collected and analysed. (Stage 1) Questionnaires were sent out. (Stage 2) An initial selection of institutions at higher music education level of 250 was narrowed down to 80 for a qualitative survey through a second questionnaire (Stage 3), and after initial screening brought down to 20 for in-depth surveys. Material has been collated to give statistical indications as to where and how cultural diversity is realised in some 100 institutions, an overview of developments, and in-depth case studies of about ten institutions that have well-developed plans on cultural diversity.

The information that has been gathered gives strong indications of a growing and diverse practice. Activities realised to date cover a broad range of approaches and cultural areas. Almost half the institutions (49%) researched in stage 1 have developed world music activities in some form. These vary from world music degree courses to occasional project weeks. Most of the institutions (67%) offer classical music courses. This stands to reason: most conservatories have started out as institutions for classical music, but have expanded their activities to pop, jazz and world music. A large number of institutions that offer jazz and pop, also offer world music: about 67%. This shows that those institutions that are open to innovation and new ideas, have a more welcoming approach towards other musical cultures. The same – although in a lesser degree – can be said about the institutions that offer music education: 60% also includes world music activities.

An increase in general openness and interest over the past decade is unmistakable, and often self-perpetuating because of the innovation and cultural change that is brought to the institution by the new and dynamic influence of cultural diversity. Issues that are being addressed now beyond the various forms of music themselves are methodology, creativity, the broadening professional profile of musicians, context, connection to the community, sustainability and development.

Survey

At the beginning of 2001, a questionnaire was sent out to institutions for higher music education, mainly in Europe but also in other parts of the world. The questionnaires were sent to members of the CDIME (Cultural Diversity in Music Education) network, and members of AEC (European Association of Conservatoires and Musikhochschulen) and ISME (International Society for Music Education). The response was low: only 59 institutions returned the questionnaire. In the following analysis, only the institutions involved with cultural diversity or planning to be so, are taken into account. These constitute 55 (93%) of the respondents. This does not mean that a percentage this large is involved with cultural diversity: clearly only those interested in the subject were willing to respond.

50 (91%) of the institutions that responded to the second questionnaire already have realised activities in the field of cultural diversity, 5 (9%) who have not are planning them. In the appendix, the results of the questionnaire are represented in a spreadsheet: first realised, then planned activities. The questionnaire to the AEC members contained some additional questions, these are included in the third page.

Activities realised

Courses may be offered fully integrated in the existing curriculum, or apart from the regular programme. Activities realised so far cover a broad range of approaches and cultural areas. Degree courses in which world music has been integrated seem to be the most common format chosen, followed by optional modules, extra-curricular activities, and music in schools. Only few institutions offer specialised degree courses in world music, but a number indicate interest in developing such courses in the near future. The high percentage for realised 'world music courses leading to a nationally recognised degree' can be explained by a large number of courses in national folk music traditions, or post-graduate specialisations. In addition, many institutions express the wish or intention of starting integrated approaches, professional development courses for world music, optional modules, and embedding world music in music-in-school activities.

An underdeveloped area is credit-bearing summer/winter courses. This may be caused by the fact that few institutions offer this kind of courses structurally. Approximately the same results can be found in the planned activity, but there seems to be a remarkable interest in developing courses in professional development. While most of the activities until now have been realised by the institutions independently and within the regular budget, the majority of the planned activities are planned in collaboration with other institutions and organisations. This causes an increase in expected external financing as well.

Cultural areas

The cultural areas addressed in both realised and planned activities range from Arab countries and Africa below the Sahara, to Latin America, the Caribbean and Asian countries. A clear preference cannot be pointed out, although institutions tend to choose music from cultures with social relevance in the home country: either 'neighbour cultures', or foreign cultures that are significantly represented in the population. A colonial past may play a role in combination with this, or separately. Often, an institution offers musical styles from countries just around them or from indigenous peoples, e.g. Maori culture in New Zealand, or from cultural groups represented in society, such as Indian and Pakistani music in England. Asian music is very popular, ranging from Indian music to Indonesian.

Teaching methods

While activities show considerable volume and a great variety of approaches, there is little evidence that the methods of teaching have changed significantly under the influence of

cultural diversity. The general picture is that integrated courses western pedagogical models continue to be used, while in practical courses in a single musical tradition, the traditional method of teaching is approached as much as possible. This includes styles of teaching without notation. There are no clear reports of fruitful combinations and overlap of approaches.

Points of entry

Another interesting outcome of the survey – particularly the interviews in stage 3 – is how aspects of what is now often referred to as world music entered into the institute. This is generally not by force from above, but almost invariably by inspiration coming from one department or even one person within the organisation. Driving forces are ideas that world music can:

- enrich students' musical understanding,
- inspire new approaches to methods of teaching,
- prepare young musicians better for professional musical activity in the coming decades,
- > feed the general curiosity that lies at the core of all great musical development and innovation.

The institutions consider the world music courses to influence principally the general musicianship of the students. The two areas expected to be least affected are notation skills and principal instrument performance. The explanation for this can be found in the fact that most of the courses offered or to be offered are general world music or ethnomusicology courses, without concentrating on a single instrument.

If we look at the practice, we see that world music most commonly enters through the training for music teachers in schools or the community. In their work field, multiculturalism is most evident. Other common points of entry are pop, rock and jazz, which are continually influenced by music from other cultures, percussion, where we generally find a great curiosity for the great rhythmic traditions of Africa, Latin America and Asia, and finally contemporary composition, where concepts from other cultures are often used.

The benevolent 'Trojan horse effect' of world music activities is remarkable. Once the expertise enters the institute, other individuals and departments tend to get interested. This does not have to lead in any way to full-fledged world music departments. In fact, it may develop in a wide variety of approaches.

Policies and student population

Of the European institutions that were asked specific questions about policies, 13 out of 19 institutions indicated having a specific policy to include cultural diversity in the recruitment of staff and students. But from stage 3,it transpired that many institutions have more implicit then explicit policies in this field. Since all of the respondents were European institutions, the majority of students who took part in the world music courses were European. A remarkable number came from Asia. This can largely be attributed to the presence of many Asian students of classical western music, particularly at the University of Vienna.

Conclusions

It is apparent that activities realised so far cover a broad range of approaches and cultural areas. Degree courses in which world music has been integrated seem to be the most

common format chosen, followed by extra-curricular activities, music in schools and optional modules. Only few institutions offer specialised degree courses in world music, but a number indicate interest in developing such courses in the near future. In addition, many institutions have the wish or intention of starting integrated approaches, professional development courses for world music, and embedding world music in extra-curricular and music-in-school activities. The survey has yielded little evidence of credit-bearing summer or winter courses in world music, but a growing interest in professional development.

The cultural areas included in both realised and planned activities range from Arab countries and Africa below the Sahara, to Latin America, the Caribbean and Asian countries. A clear preference cannot be pointed out, although institutions tend to choose music from cultures with social relevance in the home country: 'neighbour', foreign or indigenous cultures, which are significantly represented in the population of the country. The activities do not necessarily lead to new approaches or teaching methods across the board.

				sed																						
institution	culto	div	area	of c	ultur	al div	ersi!	ty					cultu	ıral a	reas	;							coll.		budg	et
	realised activities	plans activities	wm courses to degree	integrated in degree c.	seperate optional mod.	credit-b summer/winter	prof dev	other	non-degree	extra-curricular	mus in schools	other	arab countries	sub-saharan africa	latin america	caribbean	europe (folk music)	india	indonesia	other asian	asia (total)	other	independently	in collaboration	regular	external
Aarhus, Cons.	Х		Х				Х		1					Х	Х	Х					0		Х		Х	
Alta, Finnmark Coll. Amsterdam, Cons.	X			X					0		.,		X	X	X	.,				X	1		Х	.,	X	
Angoulene, Cons.	X			Х	Х			Х	0		Х	х	Х	Х	Х	X	Х		Х	Х	0			X	X	X
Auckland, Coll.	X								0			X							Х		1	Х		X	Ŷ	
Berlin, Hochsch.	Х				Х				0		Х	Х	Х	Х							0		Х	Х	Х	
Birmingham, Cons.	Х		х	Х	Х				0	Х	х	Х		Х	Х	Х	Х	х	Х		2	Х	х		х	
Brasilia, Univ.	X				Х		Х		1	Х					X	.,					0			Х	—	
Brook Un., Canada Cardiff, Univ.	X			X					0		Х			X	Х	X		х	X	Х	2	¥	х		X	
Connecticut, Univ.	X			X	Х				0				х	X	Х	X		X	X	х	3		^	Х	X	-
Czech, Ac.		Х							0												0					
Dartington, Coll.	Х			Х	Х		Х	Х	2	Х				Х	Х				Х		1			Х	х	
Enschede, Cons.	Х								0	Х					Х	Х	Х	Х			1			Х	Х	
Freetown, Coll. Freiburg, Hochsch.	X			Х					0	х	х	Х		Х					х		0		X		х	
Glasgow, Ac.	X		х	Х					0	Χ.	Χ.	Х		Х	Х		Х	х	X	Х	3	Y	X		х	
Groningen, Cons.	X		_^	X	Х		Х	Х	2		х			X	X		^	^	^	^	0		X		X	
Helsinki, Cons.	0	0							0												0					
Hiroshima, Univ.		Х							0												0					
Jerusalem, Ac.	X		X	Х					0				Х				Х				0		Х		Х	
Kathmandu, Univ. Katowice, Ac.	0 0	0	Х	Х	Х	Х	Х		0	Х			Х	Х	Х	Х	Х	Х	Х	Х	3		Х	Х	х	>
Kokkola, Cons.	X	U	Х						0								Х				0			Х	х	
Kyiv, Ac.	X		X	х			х		1												0	х		X	X	
La Plata, Univ.	х			Х					0						х						0			Х		
Lausanne, Cons.		Х							0												0					
Leeds, Coll.	X	0		Х	Х			Х	1	Х						Х		Х			1		Х	Х	Х	>
Leipzig, Hochsch. Limerick, Univ.	0 x	U	х	Х	Х	х	х	Х	0	х	х		х	х	х		х	х	Х	х	0		Х	х	х	
London, Guidhall	X		^	X	^	^	X		1	X	X	Х	X	X	X	х	X	^	X		1		X	X	X	
London, Royal Ac.	х			х					0					х	Х	х				х	1		х		х	
Malmo, Ac.	Х		Х	Х	Х		Х		1	Х	Х			Х	Х	Х	Х			Х	1		Х	Х	Х)
Maryland, Univ.	X			Х			Х		1					Х	Х	Х	Х		Х	Х	2		Х		Х	
Milan, Cons. Musashino, Ac.	0 0	0		Х					0					Х						Х	0		Х		\vdash	
Odense, Cons.	X	U	х						0								Х				0		х		х	
Oslo, State Ac.	х			х	х		х		1					х	х	х	Х				0		х		х	
Oslo, Univ.	Х		Х		Х				0									Х	Х	Х	3			Х	Х	>
Palmerston, Univ.	X								0	Х	Х										0	Х	х		$\vdash \vdash$	
Paris, Univ. Quebec, Cons.	Х	х	-	Х					0												0		\vdash	Х	Х	>
Reading, Univ.	х			Х					0	х	х	х	Х	Х	Х	Х		х	Х	Х	3			Х	х	
Rotterdams, Cons.	X		х						0				Х		Х	X		х	Х		2		х	.,	х	
Salzburg, Hochsch.	х							Х	1						Х					Х	1		Х		х	•
Sibelius, Ac.	Х			Х	Х		Х		1	Х	х		Х	Х	Х		Х		Х		1		Х	Х	х	>
Siena, Inst. Mus. Silkeborg, CRMB	X			х	Х				0		Х		х	х	X	Х		х			0		X		X	
Sydney, Cons.	X		х	X	Х				0				X	X	X	X		X	Х		1	Х	X		X	
Trinidad, Univ.	X		X						0							х		Х	^		1		X		X	
Trondheim, Cons.	Х				Х	Х			1					Х	Х	Х	Х				0			Х	х	
Turramurra, Univ	Х		Х	Х					0	Х	Х		Х	Х		Х			Х	Х	2			Х	Х	
Utrecht, Hogesch. Vienna, Univ.	X			Х	х	х			0	х			Х	Х	Х	Х	X	Х	X	Х	3		Х	х	X	
Winchester, Coll.	X		х	Х	X	X			0	X	х			х	х	Х	X		X		1		х	X	X	
Wolverhampton, Un.	X		_ ^	X					0	^	^			X	X	X		х	X	х	3		X	Х	X	
Yamanashi, Univ.	Х			Х	Х		Х		1						Х				Х	Х	2		х		х	_
Zagreb, Ac.		Х							0												0				oxdot	
Zurich, Hochsch.	Х		Х	Х					0		Х				Х		Х	Х			1			Х	Х	
Total	50	5	17	33	19	4	13	6	23	16	16	7	14	28	31	24	18	16	24	18	58	11	32	25	44	12
norcentages (0/)	O.F.	0 -	20	FC	20	6.0	22	10		27	27	10	24	47	EO	11	04	27	11	24		40	E A	40	75	20.2
percentages (%)	85	8,5	29	56	32	6,8	22	10		27	27	12	24	47	53	41	31	27	41	31		19	54	42	75	20,3

	Orga	anisati												
institution		ethnic	ity stu	ıdent		_		bene	efits	for s	tude	nts		
	cultdiv recruitment?	europe	arab and turkey	sub-saharan africa	lat-america & caribbean	asia	other	principal instr perf.	general musicianship	social skills, comm.	theoretical knowledge	aural skills	notation	music history
Aarhus, Cons.		25						Х	Х	Х	Х	Χ		Х
Alta, Finnmark Coll.		000			40	45								
Amsterdam, Cons. Angoulene, Cons.	Х	800	5		10	15		X X	Х		Х	Х		Х
Auckland, Coll.								^						
Berlin, Hochsch.	х								Х	Х		Х		
Birmingham, Cons.	х	450			15	15		х	Х	Х	Х	Х		Х
Brasilia, Univ.														
Brook Un., Canada Cardiff, Univ.														
Connecticut, Univ.														
Czech, Ac.		5							х		х		х	х
Dartington, Coll.														
Enschede, Cons.	Х								Х	Х				
Freetown, Coll.														
Freiburg, Hochsch. Glasgow, Ac.														
Groningen, Cons.									Х					
Helsinki, Cons.									Х		Х	х		х
Hiroshima, Univ.														
Jerusalem, Ac.	х	510	30						Х	Х				
Kathmandu, Univ.								.,						.,
Katowice, Ac. Kokkola, Cons.								X	X		Х	Х	Х	Х
Kyiv, Ac.	х	31	15		1	46	3	X	^	Х	Х		Х	х
La Plata, Univ.														
Lausanne, Cons.		626		2	9	15	16		Х	Х		Х		Х
Leeds, Coll.	х	0.40			_	70			Х	Х	Х	Х		
Leipzig, Hochsch. Limerick, Univ.	Х	848	4		3	76	6		Х	Х		Х		Х
London, Guidhall	 X								Х	Х		Х		
London, Royal Ac.	х	400	5	10	20	100	70	х	х	х		Х		
Malmo, Ac.	х	500		10	15	10	5	Х	Х	Х		Х		
Maryland, Univ.														
Milan, Cons. Musashino, Ac.														
Odense, Cons.														
Oslo, State Ac.	х	400	5		3	10			Х	Х		Х		
Oslo, Univ.														
Palmerston, Univ.														
Paris, Univ. Quebec, Cons.											. v			
Reading, Univ.									Х		Х			Х
Rotterdams, Cons.														
Salzburg, Hochsch.	х								Х	Х			Х	
Sibelius, Ac.	х								Х	Х		Х		
Siena, Inst. Mus.	х	200			1	2			Х	Х				Х
Silkeborg, CRMB Sydney, Cons.														
Trinidad, Univ.														
Trondheim, Cons.		150						Х	Х	Х		Х		
Turramurra, Univ														
Utrecht, Hogesch.														
Vienna, Univ.	Х	2500	30		50	250			Х	Х		Х		
Winchester, Coll. Wolverhampton, Un.														
Yamanashi, Univ.														
Zagreb, Ac.		414							Х	Х	Х			
Zurich, Hochsch.	Х	455	10	5	10	70			Х		Х			Х
Total	17	8314	104	27	137	609	100	10	26	19	11	16	4	12
percentages (%)														

	plan											L.												
institution	area	of c	ultu	ral c	liver	sity					cultu	ral are	eas								colla	ıb.	budg	jet
	courses degree	integrated in degree c.	seperate optional mod.	credit-b summer/winter	prof dev	ər	non-degree	extra-curr	mus in schools	er .	b countries & turkey	sub-saharan africa	atin america	caribbean	europe (folk music)	В	ndonesia	other asian	asia (total)	Je.	independently	collaboration	regular	external
	wm	inte	sep	cre	pro	other	nor	exti	ä	other	arab o	qns	latir	car	enr	india	inde	oth	asie	other	ď	8	reg	exte
Aarhus, Cons.		х	Х	_		Ŭ	0			Ŭ	X			Ū	Х	χ			1		X	Х	X)
Alta, Finnmark Coll.		Х			Х		1		Х		Х	Х	Х						0	Х	. x		Х	
Amsterdam, Cons.		Х	Х		Х		1	Х	Х		Х	Х	Х	Х	Х	Х	Х	Х	3			Х	Х)
Angoulene, Cons.					Х		1		Х					Х	Х				0			Х	Х	
Auckland, Coll.		Х			Х		1		Х										0_	Х	-	Х)
Berlin, Hochsch. Birmingham, Cons.			X		X X		1	X	Х		Х	X	X	х				Х	1 2		X	X	X	>
Brasilia, Univ.	Х	X	Х		X		1					X	X	X	Х	Х	Х		0		^	X	X	
Brook Un., Canada					X		1	Х	х		х		^			Х			1	Х		X	х	
Cardiff, Univ.		х		х			1		Х			Х	Х	х		Х			1		х)
Connecticut, Univ.		х			Х		1				Х	Х	Х	Х		Х	Х	х	3	Х		Х	Х	>
Czech, Ac.					Х		1								Х				0		х			>
Dartington, Coll.	х	Х	Х	Х			1				Х		Х	х		Х	Х		2		х	Х	Х	
Enschede, Cons.							0	Х			Х	Х	Х	X	Х	Х	Х	Х	3	X		X)
Freetown, Coll. Freiburg, Hochsch.		X					0				х			Х				х	0_1	Х		X	X	
Glasgow, Ac.	X	X					0				×							X	0		х	X	X)
Groningen, Cons.	_^	X	Х		Х		1	Х	Х		Х	х	х	Х					0	Х	+ +		X	
Helsinki, Cons.							0												0					
Hiroshima, Univ.		х					0									х	х	х	3			Х	х	
Jerusalem, Ac.	Х	Х					0				Х				Х	Х		Х	2				Х)
Kathmandu, Univ.					Х		1	Х	Х	Х									0			Х		
Katowice, Ac.							0												0_					
Kokkola, Cons.			Х				0									Х			1_		Х			
Kyiv, Ac. La Plata, Univ.	Х	Х	Х		Х		1												0			Х		
Lausanne, Cons.							0					х			Х				0			Х)
Leeds, Coll.	х						0	Х					Х	х	^	х			1		х	X	х	,
Leipzig, Hochsch.							0												0					
Limerick, Univ.							0	Х			Х	Х	Х	Х	Х	Х	Х	х	3		х	Х	Х	3
London, Guidhall		Х	Х	х	Х	Х	3	Х	Х	Х	Х	Х	Х	Х	Х	Х	Х	Х	3	Х	: x	Х	Х	2
London, Royal Ac.		Х					0								Х				0			Х	Х	
Malmo, Ac. Maryland, Univ.	Х	X	X		X		1	Х	X			X	X	X	Х			Х	1		Х	X	Х	
Milan, Cons. Musashino, Ac.		х	X		Х		1 0 0		X			Х	Х	Х	х		Х		1 0 0			Х)
Odense, Cons.							0												0					
Oslo, State Ac.		Х	Х		х		1				Х	х	Х	х	Х	Х	х		2			Х	х	
Oslo, Univ.					Х		1	Х	Х									Х	1			Х		
Palmerston, Univ.							0												0					
Paris, Univ.	Х	Х					0				Х					Х	Х	Х	3			Х		
Quebec, Cons.		х					0				Х								0			Х	Х	
Reading, Univ.		Х					0	Х	Х		Х		Х	Х		Х	Х	Х	3	Х		Х	Х	
Rotterdams, Cons.				Х			1			Х	Х	Х	X	Х	X	Х	Х		_	Х		Х	X	
Salzburg, Hochsch. Sibelius, Ac.	х	х	Х		X X		1	х	Х		х	х	X	х	X X	Х	х	Х	2		Х	х	X	2
Siena, Inst. Mus.	X	X	Х		X		0	X	X		X	X	X	X	X		X		0	Х	. x	X	X	3
Silkeborg, CRMB	^	X					0	^	^		Х		X	X	X	Х	х	х	3	^	_	X	X	
Sydney, Cons.							0				<u> </u>						Х		1	X		X	X	
Trinidad, Univ.	х						0					Х	Х						0			Х		
Trondheim, Cons.			Х	Х	Х		2					Х		х					0			Х	Х	
Turramurra, Univ	Х	Х					0												0				Х	
Utrecht, Hogesch.						Х	1		-										0_	Х		X	X	
Vienna, Univ. Winchester, Coll.	х	X	X		X X		1		X				X	v	Х	X			1 3		Ų	Х	X	3
Wolverhampton, Un.	X	Х	X		X		1	х	X		X		X	X		X	X	X	3		X		X	
Yamanashi, Univ.		х	X		X		1	^	^		- ^	_ ^	^	^		^	^	X	1		_ ^	Х	X	
Zagreb, Ac.		X	X		^		o												0			X		
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Total	14	33	20	5	25	2	32	16	20	3		26	26	24	20	23	19	19	61	14	22	41	38	31
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"Psalmus Humanus"
Tradition and innovation in Hungarian music education

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"Culture cannot be inherited. The culture of the forefathers vanishes into thin air unless it is acquired by each successive generation for themselves", said Zoltán Kodály (In: Udvari, 2000:91). In this paper I'd like to report on a project carried out in Hungary, the efforts of which were aimed at "acquiring" this seemingly "vanishing" musical culture which ought to be available for the entire population. Now in the 21st century, under the radically changed social, political and economic conditions after the death of Kodály, amidst the value crisis of the public dialogue, the project was looking for new methods adjusted to the novel challenges in public education while preserving the foundations laid down by Kodály, so that the much-desired ultimate motto of Kodály "music belongs to everyone" may become a reality. The project was focusing on public education. The target population for the new ideas was not the professional music student, but the whole of society including groups of individuals with special needs. I was fascinated by the excellent results of the project and am convinced that it deserves international attention.

Hungary is a musical empire - as it is acknowledged all over the world. A regiment of great musicians have issued from this small Central European country, and we have acquainted the world with one of the most effective music pedagogical methods commonly referred to as the "Kodálv-method". Internationally it was first introduced at the ISME conference held in Budapest in 1964. Ever since, hundreds of interested individuals have made their pilgrimages to Hungary to study the "Hungarian method", first of all to the Zoltán Kodály Institute of Music Pedagogy in Kecskemét preserving and disseminating Kodály's legacy most authentically. Several Hungarian teachers work abroad to help the local adaptation of the concept as it is based on taking the musical vernacular of the child for the starting point of music education. A quarter of all students of the Liszt Ferenc University of Music are foreigners (in the year 2000, 136 students from 26 countries), there is a constant influx of students. Talented young Hungarians keep winning prizes at international competitions. One might therefore easily jump to the conclusion that in the field of music, Hungary is the land of Canaan flowing with milk and honey. Foreigners, then, also tend to attribute our achievements mainly to the Kodály method, for it is being applied with great efficiency in several European countries as well as in USA, Canada, Japan, Australia. However, a considerable share of these outstanding results have been achieved by instrumental music education belonging to the "elite" of our society, or else is attributable to the personal charisma of a few music teachers and choir conductors. In Hungarian public education, however, musical education of children making use of really valuable music is on the decline. Embittered articles appear in great number in dailies and special periodicals featuring highly suggestive titles: "Why only destroy?", "Let's hold a crisis consultation" etc.

Let us review the changes in the number of the so-called music primary schools with daily music or singing lessons. Kodály envisioned that eventually every school would become a

school with daily music lessons. For some time, the number of schools providing daily music lessons did increase to over 200 before this positive tendency came to a halt followed by gradual decline. In the past few years, the numbers have drastically fallen: out of the 3750 primary schools in 1996 there were 185 music primary schools, two years later a mere 120. Out of 960,601 schoolchildren aged 6-16 years, a mere 32,696 - or 3.4 % - took part in special music and singing education in 1999/2000, according to the official statistics. To put it in another way, although it has come to be a model all over the world, nearly 97 % of our own schoolchildren are deprived of the blessings of the "Hungarian method" based on everyday singing.

In an average school, there is only one compulsory music lesson per week, and choral singing is optional. Where can this generation actively get acquainted with good music? In the music school, which is also only optional. Although serious difficulties have to be overcome – primarily the lack of enough well-trained teachers –, there is an enormous progress in this area. Between 1980 and 1997 the number of students learning an instrument doubled. Problems have been multiplying in teacher training for decades. While in tertiary education the enrolment rate has tripled over the past 10 years, in music education it stagnates. In TTC's there is little opportunity for selection, so the musical abilities of the few candidates are not considered. Let it be noted here that however scathing a criticism is levelled at our music and singing education, it is never the basic concept of Kodály that is being criticized but its implementation: "It is not the method or the system that is to blame but the soulless, indifferent execution that often even elicits dislike." (Szögi, 1994:12). Obviously, the teacher's qualifications, his or her enthusiasm and devotion to the task are decisive in music teaching.

Let us stop listing the problems. Many of us still believe that public music education stands on firm foundations and is capable of revival.

Many are trying to find possibilities for revival. Cello teacher Katalin Udvari Kolcsár's persistent efforts are pioneering here. As a pupil of the first music primary class in Hungary founded in Kecskemét, she could participate in music classes led by Kodály. Gratitude for the spiritual-intellectual treasures she had received from her teachers, and the recent unjustly negative criticism of Kodály and Hungarian music education urged her to collect material for the documentation of the first years of the legendary institution. She also collected personal experiences of the one-time pupils and teachers as well as of her present colleagues and students concerning music education and how strongly its impact could be felt even decades later. The author greeted the Kodály school of Kecskemét celebrating its 50th anniversary in 2000 with her book "Psalmus Humanus" (Udvari, 2000). Kodály himself declared that "the real results of music education can only be felt decades later" (Heltai, 1982:136). This is what lends special importance to this volume of 300 pages. The personal recollections prove conclusively Kodály's prophecies stating that musical experiences through active and frequent participation in music making and music education received under the right professional and material conditions have a life-long impact that cannot be replaced by anything.

It was Márta Szentkirályi-Nemesszeghy, the founding director of the School who first worked out the details of the "music primary school" as a type of public school. She first organized a demonstration lesson in a music kindergarten which was attended by Kodály. He noted: "That's good, but it shouldn't stop with the 6-year-olds. It should go on like that at school." (Szögi, 1983:4). The remark inspired the young teacher to realize her plan. The official licence was obtained with Kodály's help, and the school made a most modest start in 1950. Upon the completion of the new building in 1964, Kodály remarked: "... this school is not a special music school ... but one that organically incorporates music into human culture. Everything is taught here, a few things better than elsewhere. But the pupils are

awakened to the fact that those who start with music will show an improvement in all their subsequent activities." [Szögi, 1983:95-96]. Three years later he voiced his conviction that "all our schools will be converted in this way as soon as the experience becomes prevalent that if music is treated as the equal of the other subjects children learn everything more easily and better." [Kodály, 1967]

In the Kecskemét school there was a music lesson every day of the 6-day week and children in the upper classes learnt folksongs and harmony as well. There were two music classes a week for collective music making: choral and instrumental. The morning lessons included a folk dance lesson which cheered up the students apart from its function of passing on a tradition. From the second class onwards, pupils could choose an instrument adding another two music lessons to the week. The children were keen to do it, never complaining of being overburdened. Within a few years, not only was their general performance level higher than that of the normal classes' but they also became mentally more balanced. Former pupils recollect: "Singing was a relaxation among the other subjects, folk dancing satisfied our need for physical exercise." "We learnt to live by a schedule, to economize on our time." "It taught us rational, quick and logical thinking." "The school developed a sort of optimism, positive thought in us, self-respect and a sense of coherence via successful performances." [In: Udvari, 2000]. Former pupils of various music primary schools in the country unanimously think of their everyday music-making as a lifelong resource and as a source of happiness.

Kodály was convinced of the positive influence of music upon the entire personality. When being asked after the 1964 ISME conference about which presentation he considered the most interesting, he named the lecture held by Klára Kokas. Musician-psychologist Kokas was the first to investigate the effects of Kodály's musical education. She wrote: "The incredible outcome of the daily singing lessons was intoxicating: what I sowed one day. struck roots and flourished the next. My curiosity was aroused, I plunged into examining the effects of music education. Kodály encouraged me again and again." (Kokas, 1992:9). In 1962-64, she examined 100 children in Szombathely music kindergartens with anthropometric methods. She conducted the first measurements and comparative investigations of music primary groups and control groups in 1968 with *Dr Ottó Eiben* to define the physiological changes mainly caused by singing and rhythmic movement. Driven by their own curiosity, the researchers applied other ability tests and conducted psychological examinations as well, and the "largely superior achievements of the music groups" astonished them. Klára Kokas's dissertation - entitled "Ability improvement with music education and concerned with the positive transfer effect of music on learning other subjects" - was published in 1972.

The most extensive effect study so far was initiated by director Nemesszeghy asking to launch a four-year program for the examination of a first class in the Kecskemét Kodály music primary school (with a control group of socially well-situated children in a normal primary school) and start a special music class in an outskirts school for socially disadvantaged children, with the parallel class of the school being the control group. The investigation which is unparalleled in the international research literature was carried out in 1968-72. The leader of the research team was *Dr. Ilona Barkóczi*, Head of Department for General Psychology at the Eötvös Loránd University of Sciences in Budapest. The research results were published by the Kodály Institute under the title "The psychological effects of Kodály's music pedagogical method" written by Ilona Barkóczi and Csaba Pléh. "Music makes a difference" is its English version (Kecskemét, 1982) and it is also available in French. Let me highlight a few of its findings. The beneficial effect of music education was evident in creativity. The class of socially disadvantaged children receiving daily music lessons caught up with (and sometimes surpassed!) the performance of the class of socially better-off children of the same age. Though they found that the level of general

intelligence did not change as a result of musical training, it was striking that with children of low social status the disproportion between verbal and non-verbal intelligence decreased. Taking a closer look at the structure of intelligence and creativity, they found that music education was capable of overcoming cultural handicaps. The researchers established that thanks to the influence of daily music-making, more integrated personalities evolved which were characterized by a more enhanced interconnection between the intellectual and emotive-motivational functions. Another conspicuous finding was that musical training had a powerful impact on forming coherent communities.

Kodály's theses were thus scientifically verified, yet no matter how many professionals have shown and are still working on demonstrating the diverse positive effects of music making, educational policy does not seem to have given due weight to these findings. Since the research results are known to a very narrow circle, they had no impact on public thinking either. Singing and music are thought of by most people as unnecessary and useless.

Katalin Udvari was inspired to write a book [Psalmus Humanus] based on her first-hand experiences at the Kodály School in Kecskemét. She has verified the legitimacy of special music primary schools. Stepping further, she tried to find new methods based on Kodály's concept, relying on research results and irrefutable objective evidence. While working on the book, she met outstanding specialists of music who directed her attention to novel, little known, individual attempts of music teaching and fun-based practices of music-making. After two and a half years of searching, she managed to contact fifteen institutions and experts many of whom work almost completely unknown and isolated. She introduced these workshops in a series of demonstrations to a committee consisting of Hungary's most erudite, internationally acknowledged specialists of music education. The program, like the book, was entitled "Psalmus Humanus". Udvari was joined by a former fellow student, music therapist and music teacher *Katalin Varga Urbán*, who participated in organizing and conducting the demonstrations.

It is a matter of conscience to ask whether the acceptance of the validity of Kodály's concept allows us to seek for new ways of implementation, whether it is compulsory to insist on what was developed in Kodálv's lifetime with his collaboration. The Master's statements are non-conclusive: he only proposed guidelines ensuring the teachers' freedom in realization. Márta Nemesszeghy also recalled that "Kodály raised ideas, set tasks, voiced his opinion, but instead of an exact definition, he gave everyone a free hand and encouraged experimentation." (Szögi, 1994:71). It is therefore not only our right but also our duty to search for, develop, and improve optimal methods and adapt them to given age groups, social stratums, social situations, health conditions, and to given circumstances. It is worth mentioning that the International Institute for Creative Music Education based in Tatabánya under the leadership of *János Gonda* has been doing work of immeasurable significance in this field offering teachers, mainly in the form of summer courses, to select from a variety of methods and thus refresh their own knowledge. The difference between the two programs is that the Institute for Creative Music Education chiefly (but not exclusively) disseminates foreign methods (Orff, Suzuki, Dalcroze, etc.), whereas Katalin Udvari has collected the methods based on, and verifying, Kodály's principles mainly in Hungary.

The 15 demonstrations were held on 8 days between October 2000 and January 2001:

(1) The method of *Barbara Kovács* draws on the most recent neuro-physiological research results. She relies on the fact that in the kindergarten, learning skills develop automatically during singing-music-movement and thus learning disorders can be prevented. The efficiency of the method is verified by effect studies. Her new schoolbook is also forthcoming.

- [2a] The Barkóczi-examination stresses that when visual representation (painting, drawing, etc.) is also used in teaching, skills develop by leaps and bound. This is what complex artistic training worked out for various age groups is based on. The results were demonstrated by the team of the Bolyai Grammar School, Salgótarján.
- (2b) The elementary recreation program was supported by UNESCO and brought outstanding results in socially handicapped groups. In Pécs, the method of *Mária Apagyi* and *Ferenc Lantos* is built on the connection and interaction of instrumental music and visual expression, displaying a common system of elements and structural principles. They aim to create an organic unity of improvisation, composition and interpretation.
- (3) At the Tóth László Primary School in Kecskemét the commettee was able to compare the results of the usual number of music lessons (on hour per week) and the raised number of hours (3-4 hours per week).
- (4) Since the political changes of the last years and decades, church music is now free to re-assume the important role it used to play. Kodály set the English cathedral schools as an example where children sing every day and take part in the liturgy. The pupils of the Schola Cantorum Budapestiensis from the age of 6 perform together with professional musicians in the ancient Hungarian rite musical services. The excellent singing teachers and choir conductors of the school, *Tamás Bubnó* and *dr. János Mezei* also compiled a schoolbook for the teaching of plainchant and polyphonic church music.
- (5) The Committee visited a rehearsal of the choir of a Budapest music primary school led by an Australian conductor. This proved to be an excellent idea to broaden and enrich the experience of the foreign students of the Kodály Institute as well as to inject the results of the Institute into school life. Such experiences may help local music teachers acquire new knowledge, inspire them to learn languages, and give them a chance for international communication.
- [6] Tünde Kárpáti teacher of solfeggio and theory has been working on a software that is based on the Kodály concept and the standard requirements of music education in Hungary. With playful and motivating softwares allowing for an individualized pace of progress, teaching and practising music theory and solfeggio becomes more enjoyable and effective. Computer is an excellent tool for the development of musical skills as it was proved by Zsuzsa Hajdu Józsa's demonstrating lesson. Zoltán Baráth called attention to further possibilities: e. g. notation, orchestration, improvisation.
- [7] Physicist *Dr. János Pap*, professor of the Music Academy, outlined another new technology-based approach centering on musical acoustics which can be used from primary to academy levels. For example, 6-10-year-old children explore topics such as the basic nature of sound, sound sources, instruments etc. in complex lessons of music, technics, natural science etc.
- [8] Kodály showed much appreciation for popular music featuring artistic values. Music pedagogy cannot ignore its responsibility in shaping the taste of children in this field as well, since the overwhelming majority of the youth is surrounded by this kind of music. The world famous jazz musician János Gonda compiled an anthology of popular music with sound illustrations (1992). The point is not to have a special method for teaching pop music but to help children differentiate between valuable and valueless productions.
- (9) Zoltán Kodály made a point of stressing that the physical condition of music students and musicians must be paid attention to. Dr. Géza Kovács has worked out a special

methodology for the specific physical strains that musicians playing various instruments are exposed to. Since his death, his associate, music teacher and researcher *dr. Zsuzsa Pásztor* has set forth what he had started. Music lessons extended with physical exercise help children to relax, to get energized, and to enjoy both music and movement. The two authors have written and published a lot of material about the physiological effects of movement, its psychological implications, and its methodological requirements.

- [10] Composer László Sáry has developed creative musical exercises that bring us closer to contemporary music, "help develop memory and improvisational skills, concentrate attention, and practice collective music making" [Sáry, 1999]. The exercises for simple instruments and voice can be performed by musically untrained and highly trained people alike. The method is also suitable for therapeutic use.
- (11) In the music lessons of *Mátyás Csirmaz*, the teaching of music writing and reading is based on material manipulative activities, pupils create simple instruments. As the Barkóczi-examinations confirm, socially and culturally handicapped children find much pleasure in the handicrafts in their leisure time, so the results of this method are more spectacular in these groups. The method is suitable for mass education because it involves minimal financial investment. Its application is helped by several good schoolbooks.
- [12] Kodály proposed that music boarding schools be founded for Gypsy children. In Marcali, in the all-day school called "Hétszínvirág" 83 % of the schoolchildren are of Roma origin. The complex artistic training in the child-centered school (directed by *Lajos Orosz*) includes a Boyash song group as well as graphic and Gypsy ethnographic studies. Here, an economically and culturally underdeveloped social group is helped to make up for their disadvantages through preserving and practicing their own cultural heritage.

Methods for physically and mentally handicapped children formed a special area in the whole project:

- (13a) Piano instruction and folk dance teaching to blind children was demonstrated by *Rita Büki. Ildikó Saláth* cellist and *Tamás Németh* blind pianist played music together.
- (13b) In the world famous Pető Institute, music and rhythmic movement are important tools for the complex development of physically disabled children. The so-called "conductors" work with small groups of children and use differentiated therapeutic and educational plans for each group according to their specific condition.
- (14) German specialist Heinrich Ullrich developed the ULWILA method based on coloured scores for the mentally handicapped so that they could form and play in orchestras. This method was adapted by therapist-teacher Anna Vetőto the Hungarian musical curriculum based on the Kodály-concept. She also authored a teacher's manual to her adaptation of this method. This may also serve as a good introduction to teaching musical literacy to healthy children.
- [15] Individual and/or collective music improvisation and communicative games help prevent and treat physical, mental, and social disorders. Their impact on healthy personality development is also conspicuous (in adequately modified forms). The highly experienced demonstrator of this program was Katalin Varga Urbán, high school lecturer, president of the Hungarian Society for Music Therapy.

Audio recordings have been made of the demonstrations and the experts' opinions, and some 800 photos have been taken. All experts agreed that all methods were based on Kodály's concept realizing it in a differentiated way. To summarize expert opinion, at the

completion of the project a psychological questionnaire was completed by the participating experts. The program (to be summarized by Katalin Udvari in a book in Hungarian and on an attached CD-ROM in English with the title: "Psalmus Humanus. Tradition and innovation in Kodály music pedagogy") also received moral and financial support from the Ministry of the National Cultural Heritage and the Ministry of Education. The patron of the program was the director of the Liszt Ferenc University of Music, Sándor Falvai. The committee included, among others, general director of the Kodály Institute in Kecskemét Péter Erdei, deputy director of the Institute and vice president of the International Kodály Society Mihály Ittzés, and professor of psychology dr. Ilona Barkóczi mentioned above. Retired Head of Department of the Music Academy Erzsébet Szőnyi voiced her positive impressions on behalf of the Hungarian Kodály Society.

Finally, one of the new programs born after the demonstrations:

Kodály's famous remark that musical training should begin nine months before the infant's (and the mother's!) birth was verified by several brain researchers in the '90s. It was found that musical activities of an expecting mother directly influence the baby's musicality. A psychologist, an obstetrician and a music teacher co-authored an exemplary program (directed by Katalin Udvari) for university hospital which involves a children's choir singing to would-be parents inviting them to sing together.

We hope that the enormous treasure of our national heritage can be saved and may in the meantime contribute useful ideas to music education in other countries as well. After all, the problems of education and training are similar everywhere and music effects people in the same way all over the world because of certain neurological-psychological-physiological regularities. It could be a positive outcome of globalization to think collectively and share our discoveries with each other.

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Excusing Students from the Regular Classroom for Instrumental Lessons within the Elementary Public Schools of Reykjavik, Iceland

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ABSTRACT

The Problem

In Iceland, instrumental music lessons typically take place in private or community music schools after regular school hours. Recent scheduling of all grades in the public schools during morning and early afternoon has created a major problem for this scheme. It means that instrumental teaching in community music schools can not commence until in the early afternoon, and consequently, it frequently it extends into the early evening. This creates problems for students, parents and instrumental teachers alike, it even puts children at risk in the city traffic. It is generally agreed that a closer co-ordination of children's instrumental music education with the public school system must be found.

The Purpose

The purpose of the project is to examine the effects on students' language and mathematics sills to be excused from regular classroom work for the study of instrumental music within the elementary school for 30 minutes twice a week. The instrumental teachers visit selected elementary schools in Reykjavik during the school year 2001-2002 where instrumental lessons take place during regular school hours. Each instrumental student will be paired with a peer of comparable academic standing, and their achievement compared at the end of the school year.

Furthermore, elementary and instrumental teachers as well as students and parents will be interviewed to find out about inherent problems in the implementation of the plan, and their possible solution.



ETHNOCENTRISM OUR MINDS BORDER, ONE OF THE BIG OBSTRUCTIONS TO SAMSPEL, TURKEY SAMPLE

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Introduction

In our age when ethnocentrism began to melt in Europe, people are aware that music cultures are not "primitive" in other four continents, and these reflect different cultural and musical concepts, music theorists sought for concepts, which will help us to learn all kinds of music culture without prejudice (Yürür; p.156).

It seems to take a long time to get rid of the components, principally ethnocentrism, that restrict communication and interaction which are natural consequences of socialization and the product of a long historical period in culture. Because of its historical past and its special features due to its geographical position, these restrictive components are more intensive in Turkey.

This situation creates negative results for music education in Turkey. Moreover, because of this situation and restrictive components in other countries, world music is deprived from rich Turkish music culture.

In this study we will take up restrictive components, principally ethnocentrism, in music and music education in the view of traditional Turkish music and Turkish music culture.

Ethnocentrism

All the nations have a tendency to exalt itself, to consider itself important and to be centralized, which is called ethnocentrism each nation believes that it has the purest ration, the greatest traditions and culture and the most honorable history.... For example we Turks believe that no other nation can reach us in hospitality and war. We say, "A Turk is worth the world", "How happy to say that I am a Turk". We are annoyed to hear that an Eskimo or an Ethiopian can be better than us at hospitality (Güvenc 1979; p. 4). But these different tendencies affect the possibility of necessary rich interaction for a good music education negatively. Yet, ethnic differences are totally learned features. This means, this tendency cannot be considered on the basis of ration.

19th century is a period when nationalism, which is the main resource of ethnocentrism, began to develop. However, as it will be explained in the following parts, this period was experienced late both generally and in music field in Turkey.

Moreover, from time to time there was an anti behavior against traditional Turkish art music [TTAM] because of xenocentrism which was intensively effective in some parts of the society. [Dönmezer 1999; p.120]

On the other hand, we should not ignore Western ethnocentrism, maybe in other words "orientalism". For example, in a 17th century resource named " *Paralelles des Anciens et des Modernes*" it is stated that Turkish music lacks the harmony and it is

declared that Turkish music can not be compared to European music. (Aksoy 1994; p.16-17)

The Real Origin (Source) of Ethnocentrism in Music: Socialization-Musical Socialization

An individual forms his character mostly in the period of nationalization especially effective, even determiner, in the childhood. School, which is a specialized establishment on nationalization, had a function of appropriating the dominant ideology in society in every field including music policy.

In a survey applied to Turkish students, tendency to nationalism, with high ratio, was confronted. Turkish students have the highest nationalism tendency compared to other nations at university level. We should seek for its source in schools mostly. In Nazi Germany and in Japan in late 1800 there was a nationalist and militarist education, its effect disappeared after the second world war by changing the contents of the books at schools and applying democratic and participating teaching methods (Alkan, Ergil 1980; p.83-88). In Turkey especially in some periods there was an application resemble to Nazi Germany or Japan.

It is known that Northern European Countries including Norway have tried to get rid of these nationalist-ethnocentric tendencies in their schoolbooks since 1919.

UNESCO, in 1946, put the subject of improvement in history education {by getting rid of ethnocentric components} in the agenda of many countries in the world. Since 1980 EU countries have checked over their schoolbooks. In these books, unreal or made up expressions; expressions that humiliate sex, ration, national origins were eliminated or changed by European Union countries, who are determined to found a common future, refused to educate their children as enemies to each other. In recent days Balkanic countries began to work on this issue too [Milliyet 15.9.2001].

Western countries have tendency to multicultural education against ethnocentrism [Westerlund 1999; p.94-101].

According to the researches, as a whole, school is dominant in the period of developing countries' gaining their political conscious (meanwhile ethnocentrism) (Alkan, Ergil; p.151).

According to a survey applied in Turkey (Uz 2000; p.384 -399), it was reported that musical nationalization is most effective in childhood; the individual is only interested in music around her or his childhood and is not interested in other kinds and his very limited music education is effective too. We can say that this is the basic reason why nations are closed and prejudiced to each other's music. It is natural that people nationalize with their surrounding and be cultured with this culture but the function of saving this prejudice, which obstructs communication and interaction, belongs to schools.

Ethnocentrism and other obstructive components in Turkish education and music education

This issue was handled in the view of education and music education as they affect each other.

Ethnocentric Components in Education

In Turkey, education system is managed by Ministry of Education according to laws, fiveyear development plans, and curriculums in central manner. These are main sources of ethnocentrism in education system and music education system.

There were some expressions like "National unity and entireness should be strong..." "Nationalism", "The power you need is in the noble blood in your veins", "The great history of Turkish nation", "To learn the profound history of Turks" in 1936 Elementary School

Curriculum (1936 in Turkey, which was at approximately the beginning of nationalization process).

In Turkey, five-year development plans have been applied since 1963. Until 1984, in 4 applied plans, culture and music had been taken up limitedly, after 1980 when terror incidents, in five-year development plan (1985-89) wide ethnocentric components were taken up. In the section about culture, there were some expressions whose practice may lead to ethnocentrism like; "Presenting and keeping alive our national and moral values", "It will be considered as basic principal in the fifth plan period that Turkish music, which has been neglected so far, will be researched, improved and presented." In later plans, which were formed in an atmosphere where there was democracy relatively, the issue was taken up more moderate.

Main Law of National Education, which started to be applied in 1973 and still in force, is one of the bases of ethnocentric components in music education. One of the main goals of National Education in the law is "Educating each individual of Turkish nation as citizens dependent to Turkish Nationalism; and the ones who appropriated national, moral; spiritual and cultural values of Turkish nation". Turkish nationalism is one of the headings of basic principles of Turkish national education.

One of the basic resources of education and ethnocentrism in Turkey is schoolbooks. Schoolbooks are formed according to the curriculums and they can be used at schools after being accepted by the Ministry of Education.

Apart from music books, the books of Revolution History and Kemalism, History, and Geography include ethnocentric components most intensively. It is observed that ethnocentric components increased in these books after 1980. In this period the word "national" was attached to History and Geography lessons and books. The subjects in National Geography were not restricted with Turkey; the countries coming from Turkish race were also included. Moreover, there were some expressions such as "national unity spirit", "Turkey must always be strong against these threats..." which are not related to the subject. In National History, the same manner of conduct is followed and Turkish nation is in the subjects; and the subjects are considered in a race concept and naturally they are handled in the view of ethnocentrism. Apart from this, the subject of "Islamic History" covers a long unit, whose relation with nationalism is disputatious. In primary school Citizen and Human Rights book, there is a map of Turkish world, which again has no relationship with the subject.

Ethnocentric components in music education

In music education system, education curriculums, schoolbooks, supplementary books, and other related books are mainly the resource of ethnocentrism.

Ethnocentric components in music lessons' curriculums

In general music education, music lesson was put in the curriculums in 1929. With the tendency of keeping up the West's developed civilizations, and with the help of Cultural Revolution, music curriculums accepted the bases of Western music in a xenocentric approach. There were ethnocentric approaches too. It was obvious that these tendencies would plant the seeds of ethnocentrism to Turkish culture. This can be natural for a country, which was founded on the Ottoman Empire's inheritance and was at the beginning of nationalization period. Here, there is a conflict between the two goals of the young republic, "nationalization" and "being over the civilization level". In the goals of 1948 Primary School Curriculum, in the principles section, it was explained, "Western music is the bases of music training". Turkish folk music could be taught according to temperament system.

In 1957 High School Curriculum, similar ethnocentric and xenocentric approaches are continued.

With the reflection of independent-progressive approach started in 1960, some different views were appropriated in the Curriculums of 1968 Primary School, 1971 Secondary Schools first term (middle school) and High School first class. In these curriculums' goals they are applying on appropriate method with the expression "presenting the national, universal art of products of music and making them loved". As the application of "from close to distant" principal, Turkish folk music was put forward. Turkish folk music experienced a heavy ethnocentrism for some time as the educators, directors, and teachers perceived this approach as a response to the previous period whose bases were formed by Western music. In 1971 curriculum, it was stated, "temporary depression music or light music groups should not be allowed to activate at schools." there were some exact expressions as mentioned.

1986 the curriculum of music lessons of Secondary and High School, which was prepared in Military rule and conservative government's dominance, had ethnocentric components most intensively and was a reaction against the previous curriculums. TTAM, which was neglected before, had an important part in the curriculum. In the goals section, four items out of nine included national music concept. Besides, "national music" subject was put into all classes; so, Turkish music had a part in detail with subtitles of instrument, method or kind. Apart from that, marches, which are the music kind of militarist tendency, were mentioned and given importance in every section. 1991 and 1998 high school and equal schools optional music lesson curriculums are in the same approach with 1986 curriculum.

The Primary Education Institutions Music Lessons Curriculum that has been prepared in much detail, became applicable in 1994, and is still in force. The curriculum, with such detailed structure, leaves almost no room to maneuver in or to use any initiative. Where aims, units and subjects are concerned, by adding "in our music" at the beginning of sentences, even the objective and physical subjects were approached in an ethnocentric manner. For example, some of the unit titles are as follows: "Speed in our Music" "Sound in our Music". Importance was given to the music of other Turkish states, society and communities additionally.

Ethnocentrism in Music Schoolbooks and Supplementary Books

In the music schoolbooks of the Nineteen Fifties and prior to that, in parallel to the curriculums, Western music has more weight. Looking at this general appearance it is possible to mention Xenocentrism. Ethnocentric factors are seldom seen. In parallel to other changes later on, Turkish folk music gathers weight in time. It is possible to talk about ethnocentrism with emphasis on the Turkish folk music for the end of 1960's to the middle of 1980's. In the following years also, schoolbooks have been used in parallel to the curriculum. For example in the High School Music Schoolbook (Akkas 2000) the ethnocentric factors are not few. In it, there are songs with lyrics such as "Always brave Turkish nation, Love with passion the nationality..." "I am a Turk... My history and race is noble..."

Aside the schoolbooks, other books used frequently by the teachers that contain gatherings of songs especially marches should not be left out. For example, in the song lyrics within the book titled Our Marches (Deliorman 1990) there are many ethnocentric factors: "Let the flag of the glorious Turk sway everywhere", "We are the Turks...We paint everywhere with our blood", "No other nation is greater than the Turks' ", "We are the people of a race that creates thunderbolts", "There isn't and will never be an equal to a Turk, Our race knows not any fear (excerpt from the still valid Teachers' March)". These examples can be multiplied.

Another source: In the Music and Its Teaching class note of the class teaching program prepared by the Ministry in April 1980 when a Conservative government was ruling, ethnocentric concepts such as "national music repertoire", "Turkish school songs", "national freedom", "national solidarity", "progress of national unity", "national culture", are

frequently stated; that Western music should no longer be taught; statements such as, in its stead Turkish music, heroic songs etc should be taught, are frequently seen.

Besides these, under the High Education Committee/World Bank's Improvement of National Education Project, in the book that was prepared by David Dawson and Sefai Acay in 1997 for the same purpose, which is still being used, there is no steering in any direction, no ethnocentric approach at all; it is a flexible nice example of work that is open to all kinds of music of all cultures, prepared with the understanding of "being helpful" with a democratic point of view.

The Turkish music culture is not a product of ethnocentrism but that of reciprocal influence.

The history of Turkish music culture, the latest period of which is full of such ethnocentrism and xenocentrism, is a history of reciprocal influences. The traditional Turkish music owes its richness to this heritage. Therefore, the ethnocentric approach to the Turkish music and its being considered as within the Islamic culture as in Western sources, thus missing out its characteristics, may be prevented by knowing its past history. If an example is to be given, in a book used as a textbook at the Arizona State University (Ferris 1995; 122) a Turkish folk music tune is given within the context of Islam Listening Examples. However Bartok, in the gatherings that he had made in the region where that tune originated from, has found similarities in Turkish and Hungarian music and has reached the conclusion that "...Turkish Hungarian music ingredients have a mutual west-central Asian origin" (Bartok 1991; p.195-196).

Example 1. Copy of page: Ferris 1995; p.122. (Forehead or CD)

Example 2. Turkish Dance Tune: Ferris 1995, listening example (CD)

Example 3. The same region's folk tune (Video or CD)

For these reasons, it is useful to shortly examine the Turkish music culture history and the music culture that has formed as a result.

The historical formation of the Turkish music culture

The first roots in history of the Turkish music culture may be extended all the back to the First Ages, to Central Asia. The magical-religious music called 'Shaman' of this era was at later periods reciprocally influenced by Iranian and Chinese music cultures. At later periods, it had intense relations and reciprocal influence with the music of China, Iran, India, Korea, Japan and other circles. Following era [962-1308] Turkish music culture was interacted with the Islamic culture circles (Iran, Arab), Indian and Byzantine music cultures and a rich variety were formed in the music.

During the periods of Turkish States in who's centers the present 'Turkey is located because the location is situated at the cross roads of European, Asian and African continents geographically and culturally the music entered into a formation/improvement, change and transformation period. Therefore, the Turkish music culture beginning in Central Asia has encountered relations and influences with Anatolian as of the 11th century, Balkan as of the 14th century and later on Central European and South West Asian music cultures. In Turkey a music culture was formed that followed one after the other the Seljukian, Ottoman and Turkish Republic states periods' accumulations.

During the Seljuk period in Turkey, the Turkish music culture met with the Anatolia's deep-rooted, rich music culture where the oldest and various cultures of the earth had lived, was influenced, became interconnected and got richer. (The motherland of the word

music is Anatolia. The word music derives from the term "mousike tekhne" of the ancient Anatolia-Greek language).

During the Ottoman period (1299-1920/1922) the West European musicians came to Turkey and played concerts (1543). On the other hand, making/creating of "Turkish mode" and "alla Turca" music spread widely in Europe.

Example 4. Mozart "Rondo Alla Turca" (Cassette or CD)

The European composers have composed opuses concerning Turkish Music and Turks. The instruments of mehter music (Janissary band) "drum-cymbal-steel triangle" trio have entered into the Western Europe Symphony Orchestra (18. –19. centuries).

Example 5. Mehter music and drum-cymbal-steel triangle (Video or CD)

In 1826, along with the Janussary Troops that was an important part of the Ottoman army, their military music mehter music was also abolished. With this incident Turkey turned its face officially to the West. Therefore an era of deep transformation period and the dilemma of Turkish music-Western music (under other names traditional music-contemporary music, single tone music-multi tone music) had also came about. The tradition Ottoman music was neglected, so entered into a regression, degeneration, forgetting period. The Muzika-i Humayun, a school and performance institute covering Eastern and Western music was formed one of the oldest symphony orchestras of the world, with its present day name the Presidential Symphony Orchestra was formed (Ucan 2000).

During the Republic of Turkey Period (from 1920/1923 to the present day) the Turkish music culture has entered into a period of becoming nationalist, contemporary, international.

An emphatically cultural revolution period was lived. Some application concerning the field of music progressed as a reaction to the Ottoman era. The teachings of Turkish music at schools were stopped. In 1934, for duration of a year and a half, the broadcasting of TTAM was forbidden for the reason that it was of the Ottoman period and not counted as Turkish music. The ethnocentric approach was brought forward. During those years, the famous composers who returned from their studies abroad and were named as the Turkish Quintet have started composing Turkish music melodies with the understanding of the Western music harmony.

Example 6. Harmonized folksong for choir. (Video or CD)

In the second half of the 1930's, some musicians and trainers who escaped from or left for not liking the atmosphere within the Hitler Germany took up duties in Turkey. Among them Prof. Eduard Zuckmayer has formed in the 1937-1938 school year the Music Department of the Gazi Education Institute, which until 1969 was the one, and only music teachers educating institute, and worked there until his death in 1972.

Although the above mentioned dilemma and tendencies continue, it is observed that communications and influencing has relatively increased due to mass communication instruments, democracy being applied more and more, the steps taken in the subject of becoming a member of the EU, globalization and post-modern approach effects. In summary a very intense formation-development, change and transformation period has been lived that shaped up in two main branches, one being the traditional-single sound music culture and the other contemporary-multi sound Turkish culture.

As a result of these long and rich influences in Turkey, different types of music and musical characteristics that can be considered as rich have emerged. It would be advantageous to introduce these music types especially the traditional music that have original characteristics as they can contribute greatly to the world music.

The traditional music may be outlined under two main headings: folk music, traditional Turkish art music.

Folk music: It constitutes of mode-concept non-tempered structures called "Ayak" It is rhythmically very rich. Limpid measures of different structure, which Bartok, perhaps because he had encountered it for the first time- called the Bulgarian rhythm are used very frequently.

Example 7. Bartok: Bulgarian Rhythm (Mikrokosmos VI) (Piano: A. Uz or CD) **Example 8.** Saygun: Oyun (Duyuşlar) (limpid measures) (Piano: A. Uz or CD)

There is music without measure that is called 'uzun hava' (long air).

Example 9. Folksong (uzun hava), (Video or CD)

Example 10. Saygun: Küçük Çoban (Duyuşlar)(uzun hava), (Piano: A. Uz or CD)

Example 11. Folksong (kırık hava) (video or CD)

From the Balkans to Caucasians each region has their own characteristic and different music and instruments as products of different influences.

Traditional Turkish art Music (TTAM), can be categorized as follows: Religious music (Performed in mosques and tekkes (dervish lodges)

Worldly music (Mehter music, fasıl, public music)

Technical Characters: In TTAM, the emphasis is on the melodic lines. In pitches and flow of pitches it has a certain melodic concept (makam). The number of melodic concepts has exceeded the number of 550 along the history. The number of pitches in an eight-space may increase or decrease as necessary. If it is not an improvisation style, is based on certain rhythms of accompanying instruments' open or closed sound templates. In TTAM limpid measure is used widely (Oransay 1976; p.105-143).

Example 12. TTAM, form (video or CD)

Example 13. TTAM, yürük semai usul (10/8 'limpid measure', instrument piece)

(Video or CD)

Result

The main factor that separates the different nations, cultures, and ethnic groups from each other and causes them to war with each other from time to time is ethnocentrism. Ethnocentrism, by way of limiting influencing communication, effects the development of the societies negatively. At the same time ethnic centralism restricts creativity, which is the basis of art-art training the success of which is dependent on rich environmental communication.

The World music has a rich repertoire that is the product of the reciprocal influencing of music cultures. If it wasn't for that influence could that rich Spanish music be in existence?

Would we be able to hear Haydn's, Mozart's Beethoven's "alla turca" s? If Debussy had not listened to the Gamelan players, could he have reached Impressionism? More examples

may be given. The majority of the music that we often listen to today is the products of reciprocal influence of the cultures!

Nationalism is main source of the ethnocentrism. Nationalism must be accepted as a transitional phase. In our day we live in a pluralist and global world as an ever-increasing tendency. Reciprocal influences between nations, cultures and ethnic groups are increasing. One of the solutions developed in many countries against ethnocentrism is international education, global education, multi-cultural-education and similar curriculums. In addition it is necessary that education is purified of ethnocentric factors; education curriculums that accept all the peoples, society and communities as equals, opposes wars, local and cultural prejudices and contains new universal moral standards should be developed and applied.

For such a necessity, with this education the students are expected to develop deep respectful attitudes towards other cultures; the teachers to give their students a life vision of evaluating the difference in cultures on this earth and develop their ability to understand them. In a research made amongst the candidates of primary school teachers in Australia, USA, Cameroon, the subjects are thinking that such an education is very important [Yli-Re-Ko, Killen, Yade: 1997; p.145-149].

As became apparent with this study, the problem in Turkey also is not limited to history books. Ethnic centralism has stuck to all the elements of education. Especially in the music curriculum, in the schoolbooks and other related material ethnocentrism is intensively there. Again as can be seen in this study, Turkey has a very rich and a variety of music culture. Ethnocentrism both leads to ineffectuality and non-productivity of the music education in Turkey by making shallow the influence possibilities of the students; it also causes the world to be deprived of this music culture that can be considered as rich. However if we repeat with a little change what Bartok has said after the music gathering studies he has made in Turkey, to be concerned with Turkish music will not only be a service to the Turkish music but also to the music of the world (Güngör 1990; p.62)

The ethnocentrism that was the great obstacle before the "Samspel-Together for our musical feature", it is necessary that it should be scraped off from our education, music education in fact from our lives all together.

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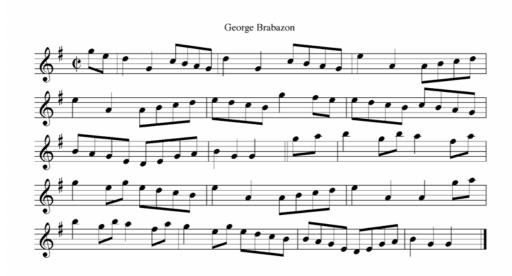
The music of breaking glass – the classicisation of Irish Traditional music and its implications for third level education.

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Ireland entered the twentieth century with no evolved 'Art' music rooted in indigenous tradition, and with neither its education system nor its bourgeois cultural values having much value on the island's surviving folk music. Irish independence only began to culturally blossom properly in the identity crisis presented by submergence in the EC, then within the confidence of the economic security of the 'Celtic Tiger'. These swept aside ex-colonial 'cultural cringe', and profiting from music revival since 1951, made Irish Traditional music not only a 'popular' form, but let it explore, develop, and promote virtuosity in the manner of a 'Classical' music. Traditional music has now entered third level education, it provides employment for composers, players and graduates, and is consumed, learned and taught internationally as a sophisticated, independent music genre. Its defining qualities of artistic challenge, aesthetic satisfaction, popularity and economic viability now profoundly alter internal and external perceptions of it. Yet it is still a long way from gaining equal status within music education systems. Just as women have found paths to career advancement blocked by a 'glass ceiling', despite equality legislation, so too Traditional music's ideologues find widespread acceptance of their expression similarly subtly restrained. Breaking through the invisible barrier has proved a painstaking process, most spectacularly achievable by occasional music-charts popularity. But educatively it seems possible only from within university systems.

Arquing 'educational worth' for a music form cannot be based in widespread popularity alone however. Other humanly created concepts of value seem necessary, among these the notion of elite status or importance. In order to argue the case for the existence of those in Traditional music the impressive and intensive intrinsic music worth of 'Classical', 'Romantic', 'Art' and orchestral musics for practical purposes must be set aside. So too the Victorian textbook attitude that the history of music begins with innocent 'Folk' forms which are graded for value by skin colour and respect for Western ethos, and evolves to the magnificent perfection of the symphony. The ethnomusicological view will be taken - that which observes music as a series of parallel, often inter-related, sometimes independent, culture-specific constructs wherein excellence is not necessarily a universal, but evaluated within local parameters: "Every linquistic, geographical or social grouping down to its smallest unit usually possesses several distinct musical traditions" (Jean Jenkins, Man & Music, Edinburgh: Royal Scottish Museum, 1983:5). The idea may have been obvious for a half century or more, but it is only reluctantly honoured in music education. What we call 'Traditional' music in Ireland is of course essentially a popular form of 'local' and 'self' entertainment from before the age of recording. It is dependent on oral and aural transmission of stylistic signifiers, and has been shaped and changed over several centuries by largely-rural populations in the process of their casual, ritual and seasonal recreations. Critically, among these people have been aesthetes of the music - performers and listeners - and that fact is assumed here as the single most important reason for considering the material, effectively, as a *genre*. This is particularly so with Traditional

musics' adoption of a corpus of physical artifacts - its accession of transmission media beyond mere flesh and blood. A key concept here, particularly in the self perception of Irish Traditional music, is the notion of 'traditional' itself. Players and aficionados have tended to only reluctantly refer to it as 'Folk' music – the implication that being that it is something greater than that. Key to such an attitude is the surviving repertoire of sightless 17th-18th century harper composer Turloch Carolan, an artiste educated orally/aurally on an essentially indigenous 'Classical' instrument. In 17th century Ireland (like other areas, even up until recent time) loss of eyesight – usually from smallpox - undoubtedly did dictate music in general, and harping in particular, as a career. But Carolan's artistic cussedness as well as his work and prowess marked him as distinctive, and the quality of his work has stood the test of time.



INSERT 1 - CAROLAN MUSIC - George Brabazon

Much of it was committed to print within his own lifetime, and his repertoire is still played and marketed today. Harpers utilise his quasi-Baroque, balanced colour pieces, several

bands have orchestrated them, and there have been Early-music and large-scale symphonic arrangements. The work of other harpers has survived too, and also that of sophisticated uilleann pipers who took over the mantle of master musicians after the demise of harp in the 18th century. Some of these major performers' composition was committed to print, but also, with their eventual adaptation to more popular, 'folk' music following the political exclusion from power of their patrons, some of their stylistics and repertoire must have become part of 'folk' music. That is, the indigenous 'Classical' tradition was submerged in the 'Folk' - hence the reluctance of politically-conscious music aficionados to refer to the music as merely 'Folk'. Prior to 1913 the term used in Ireland for this material was simply 'Irish', until in 1913 it was termed 'Traditional', a concept then already in usage in England for some twenty years. In addition, over the last fifty years Traditional music in Ireland has garnered for itself a distinctive set of vocal, physical and instrumental dimensions, social and artistic expressiveness, standards, orally transmitted stylistics, and graphically, mechanically and electronically presented repertoire. It has large professional and amateur practices, and a definitive media presence with review fora. It is inspired and catered for by ideological, teaching and competitive structures, it has variously - ad-hoc, dedicated and general organisational bodies which enjoy State and local government arts funding, and it has such recognition as itself at all State levels that it has even had a corruption scandal. The music now has both aural and formal standards of assessment, a professional and guasi professional academia, including collectors. It is included in second and third level education, with ongoing post graduate research and teaching overseen by specialised persons and institutions. There is too a substantial analytical and documentary literature, and a State-funded archive of all its material productions and representations over some three centuries. The listing of all of this may seem obvious, but indicating as it does a momentous change within a half century, it could be viewed as the re-emergence - in now-favourable economic, political and social circumstances - of an indigenous 'Classicism', Further, as a sizeable inventory it implies consequences too: how the music is to be publicly funded, where it fits into State education, and how it is officially presented - i.e. the music's social status vis-à-vis other music forms within Ireland.

INSERT 2 - TABLE OF ARTS COUNCIL SPENDING ON TRADITIONAL MUSIC IN Ireland

year	Euro Spend	trad spend as $\%$ of	trad spend as $\%$ of all
	on trad	all arts	musics
1973	413	0.4	1
1974	650	0.6	1
1975	3,600	1.4	13
1976	2,222	0.2	7
1977	8,825	0.6	14
1978	2,000	0.1	4
1979	4,060	0.1	5
1980	61,500	1.6	27
1981	105,500	2.3	31
1982	86,800	1.8	23
1983	111,160	1.9	30
1984	146,020	2.3	29
1985	157,550	2.3	30
1986	86,850	1.2	20
1987	170,000	2.1	30
1988	206,720	2.5	33
1989	221,855	2.6	35
1990	270,000	2.4	36
1991	343,000	2.7	37
1992	242,150	2.0	28

1993	264,000	1.9	26
1994	270,750	1.7	23
1995	312,600	1.6	19
1996	300,320	1.3	16
1997	300,880	1.2	15
1998	359,340	1.2	14
1999	374,000	1.1	14
2000	444,400		

Yet the music which enjoys the supreme stature today in Ireland's – just as in the rest of the Western world's - education structures is what is loosely known as 'Classical', increasingly being defined – exclusivistly, and somewhat pompously - as 'Art' music, set apart from 'Popular' musics. In its origins 'Classical' involves characteristics of ancient Greek and Roman art defined by reason, objectivity, restraint, beauty of and strict adherence to form, good taste, clarity, and evocation of 18th century Europe. The term as popularly used today may however mean very little – alluding as it does to a past grandeur - but it still does effectively indicate:

"music which through the course of time has established itself by reason of its lasting or permanent value", and also:

"... music of the 'golden age', beginning with Haydn, continuing through Mozart, and concluding with Beethoven". (Both descriptions are from the 1954 popular-market, 2,239-page A-Z compendium *The World of Music.*). All quite distinct too from what is termed 'Romantic' music (Weber, Schumann, Mendelssohn and such) which is seen as more picturesque, free, imaginative, and a revolt against the Classical. Yet still, to the average public ear, everything that involves an orchestra is considered 'Classical', hence, presumably, the introduction of the term 'Art', and the consequent confused usage of both terms.

The term 'classical' too - whether in its populist usage or its strict musicological sense does properly and necessarily indicate a high degree of dedication, aesthetic discretion, sophistication, exploration of ideas, variety, extent of repertoire and utilisation of virtuosity. While the bulk of these elements are qualities also associated with other genres in the present day - especially 'Folk' and 'Traditional', all of which have alternative and additional aesthetic ingredients - the term 'Classical', uniquely, does also imply 'society' music. In many countries it is often appreciated too as being 'nationally' representative, while still involving a spread from the amateur to wealthy professionalism. Most importantly however, 'classical' music seems universally considered by educational establishments world wide to be 'pure' music. This concept of such 'purity' being exclusive to 'Classical' music - with codification, composition, orchestration, conducting and prescriptive rigour as key components - has historically controlled the Western sense of aesthetic in music education. All other forms have been considered either as germinal to something ultimately better than themselves, or derivative of something superior. In particular 'Folk' musics the popular survival of older forms - have been believed by the Irish educational establishment to be insubstantial or backward-looking. Even though such an attitude was once perfectly sensible in human development terms, logically it was becoming more unsustainable as the 19th century progressed. Still however, the idea of 'folk' as antiprogressive was still being imaged iconically at the turn of the 19th-20th centuries in the adoption by trend-setters of the term 'square' as a criticism of older country dance formations as opposed to the forward-looking linearity of then-modern waltzes. And in 1904 Britain for instance, the hierarchy that was the Worshipful Company of Musicians quild appeared to hold the view that music was a pyramidal progression of perfection from the bad music and folk dance on the bottom, to the finesse of the 'Classical' on the top.

Reinforcing the pyramidal-purity-progression view are the guild's published celebratory papers (1906, *Music in England*) which impute the Darwinian idea of Folk music as part of an evolution. Collector Cecil Sharpe's interventional Folk consciousness at that time was invisible to these people, even though his Folk Song Society had been around for six years by then (it was formed in 1898), and the 'folk' music perspectives of such as Bishop Percy had been familiar for more than a century. (Cecil Sharp (1859-1924), a music educator, applied himself to folk music after observing Morris dance at Oxfordshire in 1899. He subsequently collected English and English-related song at home and in areas of British colonial influence in the Appalachian mountains of the USA. He brought his expertise and dedication together with the formation of the society for the encouragement of English folk Dance in 1911).

Kernel of the elite view is the WCM's discourse on Music in England in 1604 which describes its charter as being granted by the monarch King James 1 because " ... musicians have always been loyal subjects ... supported the Crown and served the Constitution". That it was 'Classical' music that the chartered musicians were playing, is deduced from the spiel which goes on to defend a privileged role being accorded the blessed musicians, in relation to their "being deprived of their legitimate earnings by ignorant rustics and craftsmen ... who received large sums of money in various parts of the country through going about from place to place and mumming on festival days". Such attitudes strongly indicate the investment of superior status in favoured people, defined by wealth and royal patronage. And the wisdom might be fine if it was simply part of an uninterrupted development of music within one land mass, particularly in another age, a period safely before the major re-evaluations and revitalisations of Folk musics that the 20th century has championed. But the dogmatism still persists today as a statute-serving superiority, reflected again and again, memorably for instance in the mid-20th century American, and later-1960s Chilean, views of Folk musics as agents of disloyalty and sedition. The Scottish music scholar Hamish Henderson reflected on this in the borrowed words of playwright Joe Orton: 'there is nothing so dangerous as the voice from below' culturally, socially, intellectually and artistically as well as in class. Indeed in earlier times in Ireland, dating from the 16th century reign of the 'music loving' monarch, Elizabeth 1, first harpers, and then pipers, were outlawed for such strictly political reasons. All of this reinforces the notion of the 'classical' as a 'kept' art, an ally of the upper classes - and though that music may be often brilliant in itself, and the idea may now theoretically be past history, still, the negative ripples persist. Typically the 'classical' is seen, as Derek Scott sums it up in his Music, Culture, and Society: Changes in Perspective: "a single culture with universal values" (Scott 2000:5). Its society is wary of scholarship, style and standards in other genres, ultimately mistrustful of opinions such as Scott's that which observes, for instance, Jazz's "resistance to assimilation into the Western 'art music' tradition because of fundamental aesthetic conflicts." (Scott 2000:10).

The information drawn on here is only a miniscule atom of a compendium of material that illustrates the gradual compounding of a rigorous supremacy for the 'classical' which today fundamentally affects the artistic apprehension of (among other genres) indigenous folk musics, particularly among young people. The revival of Traditional musics challenges such dogmatism, and in Ireland objection to it has been remarkably efficacious in the years since 1951 in gaining for the traditional a solid foothold which eventually bore fruit in substantial regular public funding. Traditional music paradoxically drew its ideology from 'small-nations' intellectual material that was also a product of the same era which generated 'Classical' supremacy. 'Godness' and 'correctness' are subjective concepts, consequent to political status, beliefs and to culture-era constraints. Perceived 'stepping stone' or 'derivative' music forms - so-called 'Folk', and, in turn their consequences in Jazz and Rock - have however been aided by the ascent of the 'ethno' in musicology, and the wizardly compliance of electronics, to demonstrate the contrary, to display their own immense, historically

validated systems of aesthetic and appreciation. They have in fact produced such a volume of material and practice to warrant themselves 'classicised', and be accorded 'genre' status. This weakens 'Classical' as a term exclusive to its usual pedagogic and 'Art' music associations, and suggests that such music be honestly viewed as but one of a range of options for education. Educators in Ireland (such as University of Ulster's Barry Burgess) and elsewhere can convincingly argue that there is nothing required in the rigour of music pedagogy which can not be provided by any of several, so-defined genres of music. And, as University College Dublin's Therese Smith argues, there is a strong argument for the validity of the oral within these as a method of imparting style at all levels of a re-focused music education.



Nordic SAMSPEL

Ideas about music in general education

Two future scenarios for a general music program; Scenario 1: Pedagogical banalisation of the arts Scenario 2: Aesthetification of pedagogy

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In my newly finished doctoral study my aim has been to search for and to discuss philosophies of music - as they are constructed through the language about music in school curricula. I have analysed four Norwegian curricula for the teaching of music in compulsory school from 1960 to 1997 and related them to categories of philosophies of music such as formalism, referentialism, expressionism, practicalism, contextualism and so on. My analyses are also discussed in relation to broader streams of ideas in our post-modern world. In my final discussion, I focus on two possible future scenarios for a general music program; Scenario 1: "The good citizen" - pedagogical banalisation of the arts, and Scenario 2: "The free space" - aesthetification of pedagogy. These two scenarios represent in many ways fundamentally different music philosophies, and focus on the secondary, non-musical functions or on the primary, aesthetic functions of the teaching of music respectively. These scenarios are the focus of this presentation. I assume that these ways of thinking about music in compulsory education will also be relevant in other countries.

In my thesis I have discussed and analysed music as a subject in compulsory school, as it is presented in the Norwegian curriculum. Music appears to have become a "strategy for everything" through an ever widening perspective on the value of music and its functions in school. It is seen as a method or a tool in a number of pedagogical approaches and as part of bringing up children in general.

In the Curricular Plan for the Norwegian General School from 1997 (hereafter called C97) it is stressed that music classes are designed to include all pupils and that togetherness and co-operation is as important as quality and ability. Thus the plan is equally concerned with the importance of the musical process as a means for non-musical achievement as it is with the development of technical musical abilities. First, the C97 plan emphasises the potential of music as a group activity in developing the personalities of children, a sense of self, understanding and tolerance. Secondly, the plan portrays music as a means of understanding, saying that through music one can gain insight into our culture, society, foreign cultures and human feelings. Thirdly the plan puts emphasis on the importance of music in transmitting ones cultural heritage, that is the musical heritage from various countries. The fourth and final point in this plan describes music as a means of self-expression and an outlet for feelings, emotions and thoughts.

The potential for developing character through music and its function in developing understanding, refinement and self-expression have positive aspects for both the individual and society at large. All these views on the value of music imply that the benefits of music for the individual will also benefit society. This leads us to another aspect explicitly expressed in the plan C97, the belief that music as a subject has overall pedagogical and social benefits. Music can be a bridge-builder between generations, create understanding and tolerance for foreign cultures and contribute to the creation of a positive school environment. Musical activities can, through co-operation, well being, and togetherness, create a sense of belonging and identity. Music is presented as a mirror for culture and society, and it is maintained that musical activities contribute to developing social communities. According to the C7 music is seen as an important function in all-round pedagogical efforts and can in many ways be seen as a means to achieve non-musical results.

In my thesis I show that these views represent central aspects in all the Norwegian Curricular Plans from 1960 to 1997. These views lay the groundwork for the understanding of the function of music and how to teach music as it is presented in the curricular plans. A central question is therefore: How do we assess curricular plans in which music is seen as a means towards general pedagogical endeavours? We could indignantly raise our voices and say that this is a reduction of the inherent value of music. However, that would be a crude over-simplification of what I see as a very complex problem. For example, the subject of music can not claim a special position in relation to other subjects thought in school. The overall aim of the school has been to equip children, youth or adult learners with the skills they need to meet the various challenges in life, including those skills that qualify them for productive tasks and employment. Schools seek to develop within their students a general level of competence and the abilities needed for specialised tasks, inspiring the individual to be effective and co-operative for the common good. In short, schools attempt to create useful people who are good and functional citizens and all subjects are seen as a means to achieve this goal.

Already in the Norwegian School Law from 1860 we can read that "the governmental intervention through pedagogy, administration and architecture should make sure that the school functioned as a socially modernising and nationally integrating institution." On the one hand worldly knowledge should give the pupils the knowledge and abilities that every member of society should posses. On the other hand one should strive for a balance between "personal refinement" and "the material development of the country", between the classical subjects on one side and mathematics, natural sciences and modern languages on the other side.

It seems therefore to be a historical tension between pedagogical thinking oriented towards refinement and a more practical use-oriented attitude.

My thesis discusses the view of music in Norwegian curricular plans in light of the relationship between art and music on the one hand and the school as a modern project on the other hand.

The modern welfare state can be seen as a realisation of the dream of truth, justice and prosperity for all. It is the embodiment of the "modern project" as we know it from the second half of the 18th century, the Enlightenment. The school is a central part of this modern project.

Historically, however, art seems to always have been in a tense relationship with rationalism. The contradiction between the rational and the irrational is not a feature found

only in our so-called post-modern world. In fact, the dichotomy between art and science, ambiguity and unambiguity, the poet and the philosopher, or what we call modern and post-modern may have existed as part of European civilisation far back in history. Considering this, we can say that there has "always" been an opposition towards, or a critique against the belief in progress and the rational.

This tension provides the background for the uneasy relationship between the pedagogical belief in common sense and progress, with music as a means to achieve this end, and the "world of art". In this regard it is important to note that art has for the past 2-300 years, and to the present day, is still perceived as an aesthetic experience qualitatively different from other experiences.

It is important to note, however, that also *within* the art world we can see an internal tension between sense and sensibilities, irrationality and rationality. This paradox is typified in the music of the Western world, which in many ways is influenced by rationality. It is rationally built, written according to a system of notes and can therefore be further conceptualised. The temperate system and teaching of harmony, as well as the "stunted" rhythm can also be seen as a proof of the rationality of Western music.

Simultaneously it is possible to bring forward Immanuel Kant and his emphasis on "disinterest" and "aimless aim" as fundamental for the aesthetic experience. Kant professes that the aesthetic experience of an object of art has its own objective. The usefulness of the object of art is secondary to this. Tension seems therefore to be built into our cultures' understanding of art and musical thinking since the Enlightenment.

Therefore I can safely say that we have a tension between the rational emphasis on the various benefits to be derived from teaching music in the schools, a rational approach to music on the one hand, -and the focus on the "aesthetic experience" on the other hand. The aesthetic experience represents a break with the continuous and planned, in short – the traditional pedagogical activity.

Through my analysis of the Norwegian Curricular Plans I intend to show that the Norwegian compulsory school project has been, and still is, a "pedagogisation of art" rather than an "aesthetification of pedagogy". Art may be said to have been forced into the modern growth and positivitism school of thought. Simply put, it is healthy with a little bit of artistic madness in the school – as a counterweight - but only as far as it stays within the safe intellectual boundaries of the school, and if it stays in the margins.

If we assess this in the perspective of art pedagogy or musical pedagogy I think we are facing two possibilities, two future scenarios for the relationship between "the aesthetic" and the "pedagogical":

- 1. (continued) banalisation of the aesthetic
- 2. aesthetification of pedagogy

Two Future Scenarios

I am now taking the liberty, for the sake of argument, to exaggerate a little bit. This means that Scenario 1 appears as a "vision from hell", while Scenario 2 may be presented as a "fairytale". Please do not interpret this literally; the purpose of exaggeration here is to describe two possible future developments in current pedagogical thinking in the teaching of music as a general subject in school curricula. I hope this exercise will show greater contrast between the two scenarios and thus help to clarify them.

The two scenarios represent fundamentally different views on music's "inner being", "intention", "value" and "function". These two views roughly mirror the concepts of heteronymous versus autonomous aesthetics, respectively. These views represent a fundamental disagreement about the role of music in our collective struggle to achieve greater happiness and increased quality of life; in other words, is music a "means" or an "end"? In the context of this paper's topic, it is about a focus on the teaching of music's secondary (Scenario 1) versus its primary functions (Scenario 2).

Even though the two scenarios can be seen as expressions of different views on music, it does not necessarily imply that practical teaching within the two scenarios will be very different. We can, however, anticipate that Scenario 2 will place more emphasis on the continuity and deepening of musical technical skills, while Scenario 1 will focus on relating music to other subjects. The differences in these two approaches will primarily be evident only in the long term. These differences may influence technical musical learning over time, and may not be visible when observing isolated parts of a music class or project work.

It is of course possible to depict more than two possible scenarios. My scenarios are based on the conviction that these are the two realistic options for further development. Scenario 1 is close to the current situation in the Norwegian school system. Scenario 2 depicts a situation that can work as a critical opposition and a viable alternative to Scenario 1.

Scenario 1: "The good citizen" - Pedagogical banalisation of the arts

In my thesis I have shown how the subject of music in Norwegian compulsory school is loaded with ever more constructive functions, how the subject of music becomes a strategy for everything. I have also shown how the subject is tied closely to modern pedagogical ideas and has become a tool in creating good and useful citizens. This development emphasises what I have called the secondary functions of music, and to a great extent has already been implemented in the school system. A critical view is necessary, not because Scenario 2 is preferred over Scenario 1, but because continued collective reflection and discussion is needed, so that we make our choices in these matters consciously.

In the post-war era the Norwegian school and its curricula were part of a wider process of social planning. The modern school has its ideological ground in the Enlightenment where raising the general level of education and refinement among the population was a major aim. The essence of the school is therefore to ensure that children and youth are moulded into good citizens and useful members of society. Although this ideology also encourages development and refinement of the individual, the approach is firmly grounded in strong social considerations.

When the Curricular Plan for the Norwegian Compulsory School from 1997 underlines the importance of developing the creativity of pupils, it is possible to interpret this positively as an acknowledgement of humanity's inherent need for self-expression. Another positive interpretation is that politicians in the field of education value creative, critical thinking as the duty of citizens in a democracy. My research, however, has fully documented a view within current political thinking which sees pupils as the product of a school system and whose creativity is treated primarily as a means to adapt to the needs of a changing market economy. This attitude reveals the *technocratic* tendency in the programme of modernisation. In that programme the subject of music in school is an integrated but subordinate part of a far greater goal, namely the good life in the good society.

This shows clearly, as earlier stated, the need for further reflection on the relationship between art and the modern belief in progress. Reflection is also needed on the role of art in the modernisation programme in which the school plays an important part. It has not been a priority among Norwegian politicians and authors of curricular plans to reflect on these issues.

In the scenario of the "useful citizen", music teaching within the school system will continue to be developed as a mediator for all kinds of constructive functions. In this system, musical activity is valued for two major reasons. First, musical activity helps to create an effective and useful citizen. Secondly, music has value for its contributions to the well being of the pupil and a positive school environment. While this belief in the utility of music grows stronger, the awareness of music as art and that music also exists outside the modern pedagogical project and social planning is disintegrating. Music and its teaching are becoming exclusively what I call here "secondary functions". That is, they are in the service of other non-musical goals whose overall aim is to raise children in a literate, practical, pedagogical way.

This relationship to music is what we can call "hedonistic" since it values music as a source of pleasure and its ability to create positive, happy people. This consumer attitude toward music could lead to a decline in the value placed on practice and craft. As these decline, it will be natural to then place more and more trust in the idea that creativity can be snatched from thin air when needed, that it is available without the bother of technical knowledge. This view totally ignores the virtue of continuous work with all elements of music as a technical subject requiring practice and skills. The superficiality of the understanding of art is expressed by the one-sided emphasis on music's potential for "building positivity". This superficiality can only increase as the appreciation of the importance of art and music in intellectual, critical and existentialism contexts, both in our culture and others, decreases over time.

Music and art in the past had a role in the education of both the individual and society. The current paradigm of the "useful citizen" will, as time goes by, be subverted by the needs of the market, the mantra of our time. The "useful citizen" will eventually be transformed into what the markets value: he or she will become the "useful consumer". Paradoxically, the modern pedagogical programme, built on the ideals from the Enlightenment tradition of a refinement through teaching art in the school, will be reduced to a pure market strategy. The market does not care who we are or what we have done, as long as we accept its conditions and are flexible –that is dispensable, and buy its products. The market does not tolerate any political interference that may seek to change these conditions.

While art and music are often given elevated or revealing functions, either idealised or in critique, in this scenario music seems to be an outlet for everything one otherwise cannot express in our society. Music becomes the grease of the wheel or a form of universal therapy. the innocuous-sounding concept of "musical play in a positive school environment" becomes instead a diversion for instability, discontent, and criticism. Citing a well-known critic of ideologies we can see how the above turns music and culture into "opium for the people". The logical conclusion of this scenario is that music for it's own sake will disappear, even from everyday life. Music and the subject of music are totally subordinate to the comprehensive social planning and the modern school programme.

This will not necessarily change the fact that music can still be part of multi-disciplinary projects of apparent "critical character". One could for example picture musicals about protection of the environment or against racism. These apparent critical aspects are however safely located within the "politically correct" critique of society already existing within the school system.

I do not find it surprising, shocking or particularly negative that music and the subject of music are charged with their present functions in compulsory school. In my view the 'useful citizen' scenario is not a complete vision from hell. However, I do think that unless we give it the necessary thought today, we may face potential negative consequences in the future.

The question is therefore not whether the teaching of music is to be useful or not. I would rather present my critical question to this scenario in the following manner: How will this scenario suppress alternative views and appreciation for the arts, long present as an integral part of our culture and heritage?

Scenario 1 presents certain pictures of people and their actions, both generally and in regard to music and the teaching of music. These pictures are different aspects of an underlying process which I would like to term "pedagogical vulgarisation", or a "banalisation" of music as an art form. Current ideas on the function of music teaching place greater emphasis on adaptation and regulation than on the development of independent-minded people capable of critical thinking. The process set in motion by these ideas is contrary to the development of an alternative vision, Scenario 2.

Scenario 2: "The free space" - Aesthetification of pedagogy

In Scenario 2, music as a school subject is based on a belief in what I term "the primary function of teaching music"; an experience which can be at once both aesthetic and practical. In other words, the focus is on the unique value of music as music, for the individual and the society. This attitude can also be found in the present situation, especially in curricular plans. This scenario is a viable, realistic alternative that can be cultivated.

The trademark of Scenario 2 is a technical concentration with a focus on practice and skills development as a continuous process of learning. This type of music learning also includes other dimensions such as the science of music, and creative processes in general, and aims to develop a more comprehensive understanding of the subject. In this scenario, music offers the opportunity for creative self-expression and personal development on all levels - intellectual, critical and existential.

The tradition found in Western culture (and also other cultures) which makes music a central element in an individual's construction of everything from identity to the meaning of life, will be revitalised. The joy one can experience through musical activity and experience can be tied to the ancient concept of *eudaimonia* regarding human happiness; the existential or spiritual happiness that goes beyond any immediate emotional satisfaction (hedonism). Aristotle reminds us, however, that there are different ways to enjoy music, and that the highest form of musical experience is one that combines hedonistic enjoyment with a refinement of character. If we lose sight of this perspective, Scenario 2 may easily appear as a remote and intellectual discourse.

Seen from this perspective the discussion of musical quality may be revitalised, both in terms of process and product. This discussion should be guided by a desire to make conscious the choices about what to teach in a music class. In this way, Western classical music, folk music, jazz, pop, rock and music from other cultures find their place. This also implies an awareness of the various functions found in music, both for the individual and society at large.

On first sight, Scenario 2 may appear, as Scenario 1, to be a product of the modern age. Not even Scenario 2 can be detached from the idea of the good life. However, this can be seen as being part of one of "the great stories", which should be a reason for a certain

amount of scepticism, as should all totalitarian tendencies in such pedagogical and art pedagogical visions.

Answering to this problem Scenario 2 must show the paradoxes that can be found in the great stories about the various positive results and functions following from the subject of music. One must focus on the exaggerated pretensions and the contradictory images. The aesthetic direction in scenario 2 cannot aim to create a final synthesis of matter and form, sense and sensibility. The reluctance to attempt this is due to the fact that the aesthetic object and the aesthetic processes themselves are inherently experimental and creative. Therefore the aesthetic may function as a creative protest against a totalitarian perversion of the modern. Here we can also hope to find that such a creative protest may set new standards. In this way, we can preserve the inner inspiration in art- and music pedagogical thinking – that an aesthetic education will through its potential for developing individual character also benefit society as a whole.

In Scenario 2 the emphasis is not on "usefulness". This is exactly what I believe is "useful". The experience and enjoyment of the "not-useful", something that we feel strongly about and which is valuable without being useful in a material sense, will inspire alternative experience and understanding in life. When art, both the finished product and the process of creation, provokes alternative ways of thinking, then art may function as a critique of the school as a modern project.

The "Free Space" of Scenario 2 thus appears as the realisation of aesthetics as critique, as a critical idea to fracture such purpose driven operations as the modern Norwegian compulsory school. This may happen by focusing on the aesthetic experience as the primary function of music and the teaching of music – in primary, secondary and tertiary education. While Scenario 1 only puts focus on the secondary functions (which are rather peripheral) of music and the teaching of music, Scenario 2 through its focus on the real functions of music teaching may also be said to better provide those secondary functions as well. In this way, individual aesthetic experiences have critical and beneficial consequences for society as a whole.



BETWEEN MARGINS: THE TEACHING OF MUSIC AS BORDER TERRITORY

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To be in the margin is to make part of a whole, but out of a main body

Boaventura Sousa Santos

Introduction

The teaching of music, as an educational field, of singularities and conflicts, fits in an overlapping of several networks (Becker,1984; Vessilier-Ressi,1995) that involve, among other, the education, the culture, musician's conceptions, the role of the art in the society and in education (Díonisio,2000), the consumers and the consumptions (Feathrstone,1996; Santos,1998), the different reference contexts in the national and in the international levels (Lourenço,2000).

These networks have created a group of tensions, with their centres and peripheries, to what is associated the role exercised by the material and symbolic barriers among the social groups concerning access modalities, educational and cultural practices and the corresponding universes of values as well as the decoding of different types of conventions (Dimaggio *et alli*, 1978; Fernandes *et alli*, 1998). Universes, simultaneously inherited and built, empowered and developed differentiated ways of justification, of education and of artistic-musical training, formal, and not formal, pictured in a dialectic of singularity, interdependence, conformism and citizenship.

Also, the social function that the music and the musicians represents in the contemporary societies portray a significant change in what respects to the research, creation, to the production manners, of diffusion and fruition (Blaukopf, 1992; Crane,1992). However, not only the policies nor the training have been accompanying these changes.

The different modification attempts had, along the years, suffered a wide range of resistances and postponements such as: the divergent opinions of several professional and of some cultural sectors (Nogueira,1987; Nogueira *et alli*, 1991); the difficulties in articulating paradigmatic and organizational networks that constitute the universes of the performing arts; the existent cultural differentiations, (Goodall,1995); the subjects of economical and financial nature (Interarts,1999; Lange,1996), the issues related with the musician's profession (UNESCO, 1997).

On the other hand, the artistic curriculum format adopted by the state, the bureaucratic and the coercive factors of the administration, the prevalence of certain teaching "doctrines of training and education", the difficulty of differentiation of this subsystem, concerning the relationships to the exterior and also in what refers to self identification, in counterpoint and/or complementarily with the local realities and with subjectivity, empowered the development of trends located among what might be designated by a "culture of conformity" and of integration" and another, "a culture of

uneasiness and innovation", producing, in the contexts of interaction, elements of identity and of self developments.

Moreover, the interaction of forces among creators, producers and consumers, between education and training and among the different legitimating instances is constituent part of the social construction of the educational models and of the artistic-musical organization. Also the mechanisms of individual and of collective memory, the temporary readiness, as far as the uses of the time are concerned, as well as the regularities and/or cultural occasional consumptions are other elements that have influenced the characteristics of this teaching type, in what refers to the exercise of an artistic profession, and its inclusion in the social tissue, in what has to do with the development of amateur activities (Duve,1992; ISME,1978; Moulin,1997; Vessilier-Ressi,1995).

Now, in a time in that the emerging paradigm shows "above all in the proliferation of the margins, in the multiplication of the scales that define them and in the variety of cartographies that guide our steps" (Santos, 2000:327), it urges to conceptualize the teaching of music as being capable of giving an answer to the different types of challenges that have to be faced, crossing borders, knowledge's and musical cultures.

In a post-structuralism view, post-bureaucratic, post-industrial and post-colonial, the present communication under the title "Between margins: the teaching of music as border territory" is simultaneously a statement and a challenge that intends, on one side, to be an exercise of prospective theoretical reflection and, on the other, the defence of the theory that the teaching of music is located in a border area between different worlds and territories, among different types of knowledge and techniques, between the individuals and the conventions and that, this way, it becomes a privileged instrument in the building of a new culture allowing the development of new competences and imaginaries.

In this way, after a definition of border teaching, I present a set of arguments that sustain my point of view. I intend to answer to three major questions: first, what is meant by border teaching; second, which are the features of that territory; and third, why may border teaching become a potential field of new glances and senses. This reflection is also a topic that I have been developing towards the completion of my PhD degree under the conceivable title: The Teaching of Music in Portugal: the political, the cultural and the organizational after 1971".

Around the 'borderline territory': a virtual space with uneven margins

Using as referent the mathematical concept of border described in the Webster's Dictionary [1996] as 'the collection of all points of a given set having the property that every neighbourhood of each point contains points in the set and in the complement of the set', I would, in a first approach to this issue, describe the "borderline territory" as a type of education and training situated in a virtual space between two or more margins, a more or less fluid area that allows the constitution of an identity as well as the development of an articulate and hybrid action between the real and imaginary segments, where the centre is in the individual and in the knowledge, and where the training takes place between distinct universes.

This concept is shaped by two systems. On the one hand a universe constituted by the network of common rules of training and artistic-musical communication, [Du Duve, 1992; Moulin, 1997] and on the other a second constituted by the individuals and their singular identities, their free will, intelligence and emotions [Damásio, 1995]. The first is transversal and global; the second more individualised, subjective allowing the establishment of different relations of proximity, differentiation and opposition with the

different types of conventions, communities and artistic universes where the individual belongs and where he dwells.

In effect, if we think of music (putting aside the presuppositions of the "aesthetic autonomy", Hanslick, 1994), as a *cultural system, an inter-contextualized network of conceptual representations, actions and reactions, ideas and sensations, sounds and senses, values and structures'*, that *none of these elements can alone be considered the main element or the essence of music'* (Kingsbury, 1988, p. 179) and that, according to Pierre Boulez, music is simultaneously an art, a science and a craft, we may assess not only the complexity of this educational universe and the different relationships that are there established but also the variety of presuppositions inherent to each of these domains.

Waterman [1976], in an article about the way in which a pianist became a piano teacher, mentions three major aspects concerning musical training: learning to be a craftsman, learning to be a musician, and becoming an artist. In relation to the first, she mentions the issue of 'how it should be done', centring her description essentially on technical issues, on the instrumental sense of the word, that accompanies the pianist right from the very first class until the final concert. The second aspect, *learning to be a musician*, is centred on musicality, in the sense that learning, right from its inception, should contemplate the different dimensions of the musical work, both particularly and globally. Last but not least the question of *becoming an artist* and of the impossibility of teaching how to become one. According to the author, this dimension can only be stimulated through certain activities that range from the education in the context of a humanist culture and the appreciation of the arts to the study of music from different cultures and the attentive and continuous listening of different works from the western cultural tradition (p. 224).

In the scope of this reflexion, this example points to two types of rationality, the technical and the artistic, between which the exercise of learning and teaching takes place. The technical rationality, which is associated with a set of procedures that allow the musician to interpret and the composer to have a certain performance, is inserted in presuppositions inherited from the specific history of each discipline or musical area, and born from a tradition and from the reproduction of certain models. The artistic rationality is where the aesthetic dimension and the critical sense in relation to the artistic act predominate, and in which the individual is the fundamental tool.

In this context, it can be stated that, the teaching of the art in general and of the music in particular, is by its nature rich in contradictions and paradoxical situations. On one side, starting from the principles of the art and of the education a set of rules is built, rules that are constantly out of balance through the use that the artistic practices make of the imaginary, of the irrational and of the feeling. On the other hand, the teaching of music demands from the students opposed skills. Parallel with the technical domain of the use of rules, conventions and of standardization, the student should be able to build his/her own difference, his/her own originality. He/she should be capable to be integrated in the society of his/her time and to be prepared for certain functions, also them of differentiated features and, many times, in opposition.

One could state that art teaching in general and music training in particular stand on a paradox. One may teach the techniques, the theoretical components, but one can hardly think of teaching anyone how to become an artist: one can only create the conditions that are favourable for the development of both creativity and being unique (Duve, 1992).

This polarity between the educational territory and that of the talented individual with his own vocation and strategies, by allowing bridges to be established both by an

acritical or confrontational assimilation, is a determining factor in the way the individual projects himself into the future and finds his place in a contingent and intermittent profession (Freidson, 1994; Menger, 1994, Vessilier-Ressi, 1995).

If we think that while someone is learning to play an instrument, to compose or to play in public, besides the purely technical aspect what is at stake is the fact that Mozart's universe is different from Debussy's, Bach's from Chopin's, the universe of the Kwella culture different from the universe of the Suffi music, and that the audiences themselves move in different universes, then we may state that this capacity of knowing how and managing to move through different universes and territories is one of the dimensions that, in my view, gives to this kind of artistic education its strength and power.

One might stretch this reflexion to include other kinds of artistic education and training. The universe of Pablo Picasso is different from the universe of Jackson Pollock, the universe of Spielberg different from that of Woody Allen. There are intersections and points of contact, however, as the cellist Yo Yo Ma has demonstrated. One example might be the universe of Bach's suites and the work of the 18th century Italian Piranezzi.

The modes of transmission of knowledge and education have changed considerably in various dimensions: regarding not only the techniques involved, the duration and learning rhythms but also the concept of tradition. The function and the role of the teacher, the school and the student are acquiring new forms, new senses and complexities, the centre being mainly the invention that makes a difference, the simulation, tradition and judgement [Duve, 1992], the capacity of mediating between different techniques, different worlds, different memories and identities and different territories, different types of consumers and publics.

Managing the unpredictable and the complexity

As I stated at the beginning, "the music education as borderline territory" is a virtual space located between two or more margins, an undifferentiated territory capable of valorising the creation of identities as well as of a 'third culture', both from the standpoint of education, training, and ways of organisation.

Well, in a world such as ours today, in which we witness the effacement of social, economical and cultural frontiers, where the uncertain, paradoxical and unpredictable character predominates (Handy, 1992), a world more local and yet more global, more decentralised and fragmented, *it is necessary that we accept that not everything can be predicted, and, specially, it is necessary that we learn to emphasise a set of uncertainties, to manage the unpredictable* (Nóvoa, 1989:6).

This need to empower uncertainties, to manage unpredictable and complex situations, will require from the individual a group of competencies that may allow him to perform a series of functions, to manage different worlds, territories and realities throughout his life: in the areas of knowledge and work, of the organisations where he performs his activity, in the scope of their emotions, in the scope of the aesthetically and territorial communities where he is immersed, each with its own specifications, memories and complexities.

Being the "world of the education and of artistic-musical training" a network of dependences and interdependences, a collective activity that involves a broader group of subjects, actions and senses, needs and embarrassments, the management of knowledge and of the subjectivities makes sense only inside a complex web that intersects the "politics of voice" (Giroux, 1993), the different meanings and memoirs and the spheres of the

political and organizational implementation in a frame of an autonomous and prospective intelligibility.

The taylorist models of "one best way", the bureaucracy model of Weber, are not easily adapted to the specificities of this type of teaching, and to our days. The transformations operated in the relationship individual-group-training-work-society-culture, allude to another view over the teaching and the artistic-musical training. However, the "solution is not in inventing another alternative model, but to end with the idea of model itself, assuming the diversity of solutions, the plurality of initiatives and the variety of ways, in agreement with the specific characteristics of each situation" [Barroso, 1999:132].

In this context, following and adapting the theoretical frame proposed by Cronon, Miles & Gitlin,1993, Giroux,1993, Santos, 2000, among others, a set of seven guiding principles (in which different areas of knowledge occur: political, artistic, pedagogic and organizational) illustrate "the teaching of music as border territory".

Instrumental use of the memoirs and of the traditions. The idea of living in a border territory means to live in a space in suspension "in a time among times." The unexpected situations subvert the plans and the pre-existent forecasts. The memoirs and the traditions are reconfigured for the need of overcoming the dilemmas between the known and the unknown, between the imitation of old models and their substitution for other, according to the situations and contexts, in an interrelation between inheritance and innovation once without memory there is no identity.

Invention of new ways of artistic sociability. To live in a border territory means to have to reinvent almost everything. The memoirs and the empirical knowledge that the individuals and/or the group hold, are modified when applied to different contexts "[...] in a readiness to wait for whoever may be. This means to pay attention to all the ones that arrive and to their different habits and to recognize in the difference the opportunities for mutual improvement" [Santos,2000:324].

In this context, "the way that we 'make sense' out of music is not innate but depends on our acquisition of commonsense, taken-for-granted ideas about how it *ought* to sound. In every culture, some conventional patterns of organized sound becomes accepted as normal or even natural (...) Music is the creation of the 'mind of man', but such a mind has been shaped in the process of socialisation before it can create anything, and, as cultures differ, so do the qualities and capacities of human minds" [Martin, 1996, pp.57-59]

Plurality of powers and of procedures. In the border territory, the individuals, free of the bureaucracy of the centre, invent new forms of organization, of regulation and of government, in a plurality of powers based in collaborative subjectivities. The decentralization helps the ranking and the horizontality of the practices and of the artistic knowledge, the diversity of the centres and of the powers.

The building of identities and of knowledge, as slow and diversified processes in approaching senses, depend on scarce resources, due to the distance from the centre. However, the distance from the centre makes possible, not only to mine the hierarchy, given the limited authority of the state, as well as to be a potential field for the artistic and cultural innovation.

If we think in artistic profession (Freidson, 1994; Menger, 1994; Moulin, 1997), the differentiation of artistic backgrounds, the status of each discipline in reference to the real marketplace (a market of symbolic goods in Bourdieu's words), the function and valorisation that each disciplinary group (according to their roles as interpreters, creators, technicians) plays both in the school area and in the community, are just some of the

aspects that help situate this type of education, production and creation between the margins of the individual and the collective, between the margins of safety and risk.

Fluidity of the social and artistic relationships. The border territory, as a social field is rooted upon the limits and in the violation of those limits. Stability-innovation-instability-stability are some of the features that typify the complexities and the precariousness of the border sociability.

Just as in other areas of knowledge, the different forms of expression and of artistic creation are attached to multifarious limits and conventions, in a constant balance between permanence and change. A set of more or less unaffected assumptions exist but the composers and players recreate and invent new limits and conventions that can be constituted as new conventions to follow.

In fact, as Becker (1984) refers "In general, breaking with existing conventions and with their manifestations in the social structure and material artefacts increases artists' trouble and decreases the circulation of their work, but at the same time increases their freedom to chose unconventional alternatives and to depart substantially from customary practice" (p. 34)

Assumption of proximity. To live in a border territory is also to live in uncertainty and in unquietness. The city to build (Boltansky & Thévenot, 1991) is framed in a projection of futures based in framings close to the subjects, to the places and times, in a "dialogical base and in a culture of proximity and of inclusion"

That is, to contradict the predominantly exclusive features of the western musical culture (giving less significance to the positivist ideas in which that assume the musical history of the world is seeing in a linear and progressive way) and assume an *emic* perspective as a platform to understand the individual subjects and the groups in musical terms (Martí, 2000).

Empower subjectivities. One of the major aspects of the life in the border is the "politics of voice" [Giroux,1993:80]. In which the person "must be seen as a primary site of politization" and where the strategies lay in the social testimony, inter-subjective and collective. Also meaning, the theorization of the experience as one of the nuclear elements "of a broader politics of engagement" [Idem].

Network organization. While living in a border territory, the different actors move in certain spaces, formal and informal, singular and collective, carrying different memoirs and senses. The single practices cross different types of rationalities, adjusting the management of different spaces that activate competences and different types of knowledge. Spaces that may be nominated because they are [1] between the foundation and the new born communities; [2] between the individual structure and the structure of the group; [3] among the professional systems, the community and the non formal systems; [4] between the different techniques and conventions; [5] between tradition and innovation.

The various intervenients possess different levels of autonomy in the construction of their personal and collective projects, having though to set up partnerships among different social actors, cultural, professionals and institutional based "(...) upon a positive investment of all the system" (Nóvoa, 1992:30).

Howard Becker (1984) states that the artistic world is a network of interactions between different professionals - interpreters, creators, technicians, critics, agents and public - in which all their activities contribute for the production of certain works, and in

which 'every work experience is different, every product (work or spectacle) a prototype, the relations of cooperation are modifiable' [Menger, 1994: 223]. Allied to this individualisation of each product and the network of interactions necessary for the work or spectacle to take place, is the mobility of the professionals themselves (geographic, between media or between different sectors and the diversity of activities (métier), status and work conditions; in short, their multi-activity and intermittence profession (Vessilier-Ressi, 1995).

Conclusion

The transformations, the changes and the contradictory tensions that control the contemporary societies don't leave the teaching of music unaffected. "The musical context raise specific issues but it cannot be seen out of the context", as António Pinho Vargas, the composer, says. The solutions that seemed appropriate in the past are not easily adequate nowadays. Therefore, "it is demanded to the artist today, that besides the domain of the techniques of his/her specific field, a deep understanding of the inherent problems of his/her profession and an open minded attitude towards other fields of the knowledge and towards several other fields of activity" [Madalena Perdigão, 1979, in Fragateiro et all, 1995, p. 18].

Conceptualize the artistic education from a critical point of view (Correia,1998 Giroux, 1993), and the music as culture (Marti, 2000, Swanwick,1998), the concept of "the teaching of music as border territory", can be, on one hand, a line of theoretical reflexion with some pertinence for the identity of these artistic education and training; on the other hand it may provide a type of organisational configuration centred on the individual, on knowledge, on collective, on the "intellectual capital", with its own routines and conventions, traditions and memories (Becker,1984), but simultaneously with its dreams and frustrations, emotions and creativity, certainties and ambiguities. Hence its richness. Hence its power. Hence its centrality in a process of social, economical, cultural and scientific transtraining in which such concepts as creativity, knowledge, distinctive competencies, change, uncertainty, complexity, partnership, autonomy, participation, globalization, crossing borders are just some of the key concepts that constitute part of the discursive agenda of different branches of knowledge. Of daily and imaginary lives.

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Community Music Workers / Educators: Initial Dialogues

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This paper explores identity, mentors and influences in the lives of 10 community music workers. These 10 musician/educators are 'movers and shakers' working in Australia, Great Britain, Canada, Portugal, South Africa, Sweden, the United States of America, Wales and one that defies geographic placement! They are music teachers – but also community-makers – who, through music, organize, inspire and collaborate with diverse groups of people.

Each has a distinct voice and a singular story to tell. How did these people choose their paths? Who were their heroes and models? What structures, networks and organizations support their work? In this paper, I survey important similarities of role, philosophy and acumen among these teachers and facilitators.

Introduction

This paper examines the professional projects and biographies of several international community music workers/educators. Inspiration for this project came from my recent work (with Bengt Olson) which investigates Community Music (CM) on an international scale (Veblen & Olson, 2002).

Despite the wealth of material we found, our search was constrained by uneven documentation and our own language barriers. Furthermore, while a wide-angle panoramic view can convey the sweep of CM activities, some of the essence may be lost, because CM is often very local and very personal. With this in mind, I was anxious to pursue the living stories that illustrate the diversity, magic and power of CM programs in many settings.

Background and Methodology

This investigation is an interactive ethnographic one – a technologically-enabled round table whose participants offer views, help to re-frame questions, shape the study and suggest conclusions. The processes of this study drew upon ideas of dialogue and round table, with modern interpretations by David Bohm, Kristnamurti and others.

The notion of using a round table to refine and extend knowledge and opinion is a venerable one. It implies an attitude of exploration without fixed assumptions. As Bohm, Factor & Garrett write:

In Dialogue, a group of people can explore the individual and collective presuppositions, ideas, beliefs, and feelings that subtly control their interactions . . . Dialogue is a way of observing, collectively . . . It can therefore be seen as an arena in which collective learning takes place and out of which a sense of increased harmony, fellowship and creativity can arise. Because the nature of Dialogue is exploratory, its meaning and its methods continue to unfold. No firm rules can be laid down for conducting a Dialogue because its essence is learning – not as the result of consuming a body of information or doctrine imparted by an authority, nor

as a means of examining or criticizing a particular theory or programme, but rather as part of an unfolding process of creative participation between peers.

[Bohm, Factor & Garrett, 1991]

For the purposes of this study, I have assumed the role of moderator in order to instigate, facilitate and deepen discussion beyond the give and take of a computer chat room, listserv format, or other alternatives. Although many qualitative studies draw upon narratives, the investigator usually initiates and responds to dialogue with selected individuals. To date, there are few precedents for this format wherein collaborators engage with each other's ideas and weigh in on the ultimate findings.

Throughout this paper, the reader is confronted with a "polyphonic" text. While this multidimensional format permits richness, it may also obscure single points. And although this research bears features of a traditional ethnography (e.g., collaborator's words, author's insights, thick description) other things one might expect to find are missing. For example, in this study I do not draw upon immersion, independent observation and study of "the cultural other." For another thing, participants represent themselves. They are literate, full of diverse opinion and on an equal footing. Further, although some collaborators work mainly in rooted geographical circumstances, others do not. Several people rely on the Internet to reach others or to further their work in significant ways.

During the pilot stage of this project, four collaborators answered a series of questions which were then summarized, sent back for comment, and presented at a professional conference where colleagues discussed the unfolding work. In stage two, I formulated another draft of questions based on my colleagues' responses and thoughts. I then invited six more interviewees to comment further and add to the final version. After another academic presentation, the study underwent another cycle of reflection and discussion before publication. I am curious to hear what further dialogues it sparks.

Although I've met five of my collaborators, the other five have only corresponded with me through email and telephone. Participants were selected based on the wide range of activities they represent, as well as geographic spread, gender balance and length in the field. Some were initially encountered through professional conferences, such as the ISME Community Music Activity Commission. Friends introduced others and three were contacted based on their websites. Taken together, the respondents for this study proved to be predominantly male, mostly English speaking. However, they represent a large range of possibilities within CM; each contributes a valued point of view. I gathered additional information from print and Internet sources.

The following table gives the settings and kind of CM work undertaken in my 10 selected places.

CM WORKERS IN THIS STUDY

A therapist/ works with seniors/children, links with other arts (Australia F) A singer/ songwriter, song leader, cultural animator, community activist, feminist orientation (Canada F)

A music educator / choir director, ethnomusicologist, therapist, runs therapy project using internet (Kenya M)

An ethnomusicologist/musician, organizes events, records local culture (Portugal M) A school music educator, links traditional performers w/ school settings (SoA F) The head of a traditional music school in Sweden, also fiddler, composer (Sweden M) A freelance community/youth music worker – rock music, international projects, many kinds (Wales M)

A CM trainer/worker, steel band projects, technology (United Kingdom M) A CM resource provider/ enabler, band & orchestra web site organizer – horn, band repertoire (USA M)

An activist/ tusenkunstner - facilitates links between whales and humans (BB M)

The following table gives a sample of the questions I asked. In several instances, I

asked respondents to clarify or expand on their answers.

- Please introduce yourself! (name, where, a little bio, who you are as a musician)
- How did you begin working in this field?
- Who is (are) important mentors for you in cm work?
- Who do you admire (not restricted to music)? Why?
- Please describe what you are doing now.
- Are there projects you have done that you are particularly proud of?
- Is what you do a reaction, a complementary aspect, a supplement, something that addresses imbalances in the school and social systems?
- Do you feel that what you do has a political agenda? A social mission? If so, what would it be?
- Do you think that it is important for community music workers to possess skills other than musical ones? If so, what skills?
- Do you work within or in cooperation with networks, organizations or structures such as schools?
- Who supports your work?
- Has your work changed over time? Become geographically expanded?
- What are your goals for your work?
- How do you know when you are successful?
- Anything else you'd like to add?

Mini-Biographies of Consultants

This section introduces the ten participants in words of their own choosing (but not <u>all</u> the words of their own choosing!!!)

•Australia Catherine Threlfall

"I am a registered music therapist, community music practitioner and community cultural development worker. I currently practice in the Yarra Ranges region of Victoria, Australia, some 60 km east of Melbourne. It is a semi-rural region, made up of lots of hill townships, surrounded by farms and rainforest.

I currently work in special education and adult disability as a music therapist. I combine this with my work at the Dandenong Ranges Music Council, a regional community music organization. I have a number of roles at the DRMC. I teach in the community children's choir, run family music classes and work on the development side to research, develop, and manage community music projects. I am currently manager of the Attitude project, a community arts project for artists with disabilities (including visual, musical, dance and drama.) I initiated the project around 22 months ago. We have hosted four major concerts/exhibitions, as well as having related workshops for artists with disabilities. In 2000-2001 I was chosen as a

state finalist for the Young Australian of the Year and the Shire of the Yarra Ranges citizen of the year in recognition of my work in community music and disability arts. I was also awarded a travelling scholarship from the Foundation for Young Australians to investigate community music therapy, community music and disability arts in Europe.

I am a member of the Music Council of Australia, representing music therapy. I am also a member and sometime guest editor for Community Music Australia, which is in a state of flux. I am a guest lecturer at Melbourne University and RMIT in the music therapy and creative arts therapies courses, and present regularly on community music and music therapy partnerships. Most recently I presented at the Irish World Music Centre to the MT [music therapy] and CM students there."

•Canada Victoria Moon Joyce

"I am a singer primarily, but accompany myself with guitar, rhythm instruments (djembe, congas, shakers, etc.) I have a background as a songwriter and performer, but in the past ten years I have been leading singing and teaching adults to sing, especially those who don't read music and otherwise feel excluded from choirs, or more formal music spaces. I bring singing to groups and situations that otherwise would not consider singing as part of what they are about.

I'm 48 years old, white, Anglo, lesbian. Also, I have a background in education, (classroom teaching, adult education, experiential education), group facilitation and as a visual arts practitioner and teacher." (Author's note: Moon Joyce recently attained a Ph.D. at the Ontario Institute for Studies in Education.)

•Kenya David Akombo

David Akombo is the founder-director of Music Therapy International (MTI-Kenya), a dynamic NGO designed to provide music therapy services in Kenya.

David Akombo is a music educator, currently pursuing doctoral studies in Ethnomusicology at the University of Florida in Gainesville. Akombo received a Masters degree in Ethnomusicology from the University of Ohio at Bowling Green; his second Master's degree in Education (Teaching, Learning and Technology) was earned at Point Loma Nazarene University in San Diego, California, while his Bachelor's degree was in Music Education from Kenyatta University, Kenya. His hometown is Kakamega, Kenya.

Akombo has taught music in several junior and high schools in Nairobi. Some of the schools he has taught in include Alliance Girls High school, Kenya's leading girl's school. Akombo has also taught music at Daystar University and Africa Nazarene University, both in Kenya. He has composed and arranged several songs and directed several choirs of national standing. Most of Akombo's own arrangements have won several awards at music festivals in East Africa. Akombo is a member of the American Music Therapy Association [AMTA] and the Western Region Music Therapy Association (WRAMTAS). Akombo is currently a co-editor of *Voices: A World Forum*.

•Portugal Mario Correia

Mario Antsnio Pires Correia is founder and director of the Centre for Traditional Music in Portugal, which works on both a local and national level, offering courses, events and resources including a library.

Born in Praia da Granja (northwestern Portugal) in 1952, Correia spent much of his childhood in a village near Braga where his parents were born. This area has remained an important influence on his life because it is the heart of the Minho area, a region rich in traditional musics and "folkloric" ways, which form a central part of daily life.

During his youth, Mario divided his time between academic studies and the dissemination of traditional music. In 1970 he became a regular contributor to the popular music review of *Porto MC-Mundo da Cangao* (*World of Music*) and became editor in 1976 (until1998), thus becoming part of a group of people disseminating traditional and popular music in Europe and Latin America. In recent years, he contributed regularly to well-known papers in Portugal and Spain, hosted a radio show, presented at national and international conferences, and gave workshops.

Between 1971 and 1998, Mario Correia ran the InterCeltic Festival of Oporto and is currently a consultant for several festivals, especially in Galicia (Spain, closely connected culturally with Portugal). In July 1998, he decided to work more effectively through his own company and created Sons da Terra (Sounds of the Earth), and Musical Editions and Productions, whose activities include collecting, traditional Portuguese music and books, as well as producing festivals and events. [Many thanks to Dr. Judith Cohen who serves as interlocutor and translator for this interview!]

South Africa	Merle Soodyall
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Merle Soodyall currently teaches music in a primary school in Durban, working with boys aged 6-12 years. She has worked to link teachers and community musicians as resources for school programs.

"I am 27 years old, of Indian descent, living in South Africa. I graduated from the University of Natal in 2000; I hold a Masters of Music degree in Education (specialised in Intercultural Music Education.) For three years, I worked part-time as a junior lecturer at the University of Durban-Westville and coordinated a Swedish funded project, The Music Education Action Research Project. In April 2000, I took up a post as Music Director at Durban Preparatory High School, a post I currently hold. I have been trained as a classical pianist and teach piano.

My undergraduate studies and subsequent employment at the University of Durban-Westville exposed me to 'community musicians.' I have studied under local community musicians whose teaching was facilitated by department lecturers. The Music Education Action Research Project, a Project that provides inservice training for general classroom teachers interested in teaching music, also encourages the use of community musicians as resources. The Project itself employed community musicians."

•Sweden Jonas Holmén

"Jonas Holmén is my name and I live in the center parts of the region of Dalarna in Sweden. Music teaching and education is my field and I have been working in it for the past 25 years. I grew up in a region of very strong folk traditions. When it's about music, we are one of the richest areas in Sweden. So, folk music is the strongest part of my music profile. I'm also educated as a classical violin teacher.

I have been working as a violin teacher the past 25 years. The first 15 years of my work were as a professional music teacher. The last 10, it's been more and more of "regional and national music education worker" when I had the opportunity of building up folk music education on different levels. I am involved in the local folk music program at Haraldsbogymnasiet in Falun, the national "pre musicacademy education" in folk music at Musikkonservstoriet Falun and the national folk music program at Stierhööksgymnasiet in Rättvik."

United Kingdom Lee Higgins

Lee Higgins is a musician who has consciously chosen to work in the participatory arts. He is the director for Community Arts at the Liverpool Institute for Performing Arts. Previously he served as course director for the MA in Community Music at the Irish World Music Centre at the University of Limerick. Lee maintains an active freelance career as a community musician nationally and internationally.

Lee has worked for arts councils, local authorities, theatres, orchestras and so forth. He has been involved with a broad range of projects and commissions that include primary and secondary education, special education, youth and community, colleges, universities and enclosed environments. Lee continues to explore methodologies and philosophies that enable better access for people to engage in creative music-making. Lee is a member of the executive committee of Sound Sense, which is the national development agency for participatory music-making and is an active member of the ISME commission for Community Music Activity.

Ron Boerger

"Ron Boerger, 42, McKinney, Texas. I've been active in community music since the early '90s, when I started playing horn after a ten year absence. Since then I have had the opportunity to perform with community-based groups in Texas, California, and even a tour of the UK with a Montreal-based ensemble. There have been very few paying gigs along the way (including one blissful long weekend with a professional orchestra), but the great majority has been for fun.

While I occasionally work with some of my wife's (Leslie) young horn students, most of my educational efforts have been via the Internet. I maintain resources for community bands and orchestra musicians (primarily US-based, though there is some participation from Canada, parts of Europe, and the Pacific Rim) that help people find groups to play with, among other things."

•Wales Steve Garrett

Steve Garrett is the founder and manager of Cultural Concerns, a community arts consultancy based in Cardiff, Wales, which specializes in developing policy and practice related to community music and other participatory arts activities. These aim to empower disadvantaged individuals and their communities. His work includes international collaborations and exchanges. Steve provides advice, training and expertise in all aspects of policy development and project management – including proposal writing, budgeting, fundraising, monitoring and evaluation. Current activities include developing a Wales Youth Music Forum as an on-line networking tool for people working in Wales with young people and with music of all genres, and supporting the development of two 'Youth Music Action Zones' in Wales in partnership with the National Foundation for Youth Music. Steve is currently developing youth music projects with organizations in Tel Aviv and Quebec (in partnership with Community Music Wales) and is co-directing a British Council-sponsored national conference on the role of the arts in promoting the integration of refugees and asylum seekers. Steve is a member of the Arts Council of Wales.

•Beyond Borders Jim Nollman

"Mostly involved in running my non-profit organization. Interspecies Communications was formed to develop strategies for transforming human perceptions about nature and animals. Now in its 22nd year, IC successfully fosters a creative connection with animals and habitat through music, art, publishing, and personal quest. We're best known for playing music with whales. Over the years, our field projects have carried us to several oceans and many foreign countries. You offer people a chance to play music with whales and very few people will turn it down. Worked with orcas for 12 years, 10 years with belugas, now sperm whales.

My work is part of a whole movement – the concept that animals have culture. This is becoming much more examined by the biological community. Whales spend most of their time underwater. But now can study acoustics.

Developing tools on a Mac that will someday prove that whales have a musical language."

Findings

Community Music Worker Defined

How do collaborators define what they do? Several (Catherine Threlfall, David Akombo) consider themselves to be music therapists, then extending to other descriptors. Mario Correia, David Akombo and Jonas Holman could also be described as ethnomusicologists. Victoria Moon Joyce writes: "Sometimes I have referred to myself as a cultural animator. Others have called me an 'edutainer' (which I hate). I have also been considered a community activist who uses music. As a musician and educator, I see myself as someone who tries to make space for those who have felt excluded or locked out from music-making, and in particular, singing practices."

Merle Soodyall states: "I want to say here (in my classroom context) that I don't see myself as a community musician. Rather, I see myself as an educator who facilitates the learning and teaching that goes on between the community musicians and my kids." Jonas Holmén notes: "The first 15 years of my work as a professional music teacher, the description 'community music work' is relevant. The last 10 years it's been more and more of 'regional and national music education worker' when I had the opportunity of building up folk music education at different levels." And Ron Boerger terms himself: "a community music resource provider and/or enabler."

Definitions of community music worker vary, depending on the attitudes and structures of cultures and societies. Some countries – the UK, Australia and Scandinavia – claim a history and body of vocation in this area. Others, such as Canada and the United States, are home to many CM organizations and workers, but do not embrace the term fully. Still others, such as Portugal, South Africa and Kenya have always claimed a wealth of community music and teachers, but CM has only recently been a presence (or is in the process of being recognized as a presence). These factors, of course, color individual definitions of CM.

The consultants from the UK, Australia, Great Britain, Sweden, and Wales assumed community music to be what is found in their countries: i.e., government, organizational and grant-funded work in local communities with diverse groups.

Respondents from North America saw CM as necessarily entrepreneurial (although most CM workers – regardless of geographic location – acknowledge the need for initiative and enterprise). Victoria Moon Joyce comments: "I guess this hinges on what 'community' means. That's difficult since the word has almost been stretched beyond any coherent or fixed meaning. I'm also perplexed by the term 'worker' – it has a faint Marxist/socialist ring to it, like being a unionized musician [?!]."

Ron Boerger writes: "Worker' to me implies that it's something one does, either for pay or because one must to support a living . . . There are a few people who can get *some* compensation for their work in the field, but those are primarily people like conductors and business managers. In the US, our field is not as respected as in other countries; if you're a community musician, you're expected to volunteer time, talent, and often financially, as well to support your art."

David Akombo sees his work in Kenya as providing music therapy for the traumatized; he feels that "community music worker" resonates with what he does "because music and healing is embraced by social workers as vital to the social well being of the individual." Akombo defines a CM worker as: "One who plans musical events for the community."

Merle Soodyall writes: "In the work that I do I would view a 'community musician' as one who is a product of the community and whose training has been usually in a cultural context. I'm thinking here mainly of the Indian and African musicians whom I've worked with and the 'oral tradition' in which they have acquired their skill and expertise. The community musician becomes a resource to his community and may pass on to future generations in the same way he was taught." In contrast, Merle notes, "I see the 'community music workers' as musicians that work in the community, like members of the orchestra working in rural settings, teaching classical music to the youth. There may be political and social reasons for this."

Merle Soodyall feels that she fits neither of the two categories mentioned, but rather, sees herself as an educator who facilitates because, "In South Africa, I have learned to work with community musicians who are not literate and don't speak English, but [who are] outstanding musicians and cultural ambassadors."

Desirable Skills in Community Music

Skills listed as desirable for CM workers ranged from communication, networking, research, and advocacy proficiencies to qualities of patience, humor, self-respect, and compassionate detachment. Victoria Moon Joyce describes the need to respect students: "From my own very limited view, I would say a deep respect for people and an appreciation for the fact that everybody has their own process and timetable. This doesn't mean that we should individualize what we do, but acknowledge that folks have their own needs, aspirations, readiness, and speed. I try to make my practices as flexible and accessible as possible. [e.g., using large print lyric sheets, aural teaching, allowing people to tape record, attention to pacing, cumulative learning tasks, and digestible teaching sequences)."

Beginnings, Preparation and Training

What were the initial steps these people took toward their present situation? For some, early positive experiences led to slow steady involvement. Some, like Lee Higgins, began unawares: "I began working in a community music sense without necessarily knowing it. I was musician for a Dance company in Dundee, Scotland. We had money from Urban Aid to create Art project in 'multi-deprivation' areas. It was after the 2nd Sound Sense conference in Middlesbough in '91 that I realised I was part of this thing called community music."

David Akombo began working in his area "when I was in Kenya teaching and working as music director of a private college." Merle Soodyall became involved through her own musical study and through research at her university. She writes that in South Africa, "We have all the resources to teach classical music. Except for the community musician, I find very few other resources to teach local musics that I have had little or no training in. As a matter of necessity and relevance for my students I've had to turn to community musicians."

Jonas Holman always incorporated traditional music in his violin teaching, but became increasingly drawn to the genre. Ron Boerger undertook a service that he saw as necessary and that he could provide. Steve Garrett chose CM consciously: "to make a positive contribution at a community level in a way which fit my own interests and experience, and which would directly address some of the crucial underlying issues of 'disadvantage."

Jim Nollman's start in interspecies communication seems partly inevitable and partly chance. He told me: "I've wanted to be a musician since I was a little kid. Got involved in art, that's not so much music as avante garde – people like John Cage . . . Felt it was intellectual games. So dropped it and played rock and roll in Marin County, California . . . One of the first conceptual pieces I did was for the Pacifica Radio, for Thanksgiving. I sang "Froggie Went A-courtin" to 300 turkeys [who gobbled along]. It was conceived for eating Thanksgiving dinner. Clearly a comic thing, but also had a hit. Had lots of mail. So tried it with other animals . . . Each time, I got more involved in it.

I wrote a piece for the *Whole Earth Catalogue* about my communications with dolphins. And on the basis of that, Green Peace invited me to make media events using dolphins. I did that for several years, then went on to other projects. I founded the nonprofit ICS as an umbrella organization for such projects, feeling that some of these species had an ability to communicate. The work with ICS bridged many categories – sometimes art, politics, science . . ."

Noteworthy Achievements

CM workers seem to wear many hats; their projects often overlap and run simultaneously. Initiatives may develop in several directions. Also, grants are constantly being written and finished. The following chart describes favorite projects in brief:

Catherine Threlfall Australia	• Attitude Project – Creative arts with artists with disabilities "It was created from scratch in a very short time & has really harnessed the energy in the community with 25 regular volunteers, huge community interest & a dynamic future."
V. Moon Joyce Canada	 Introduced singing and songwriting to the Edmonton Learning Centre Facilitated a series of song-writing sessions in a number of adult learning centres for Nunavut Arctic College in the Baffin Island area of Nunavut (in the Canadian High Arctic.) groups have created songs for their own use in the communities. Used singing with groups of participants on special Outward Bound

	courses for women in transition out of violent relationships or are abuse/incest survivors	
David Akombo Kenya	Kenyan project with the refugees from Somalia. Provided opportunity for children to make music and express their emotions through composition & playing instruments.	
	The homeless in Perrysburg Ohio, USA.	
Mario Correia Portugal	 Collecting and publishing traditional Portuguese music Creating, maintaining Sons da Terra, with its school now of pipers & percussionists Production of festivals. Also, the recent creation in Sendim of the Centre for Musical Tradition 	
Merle Soodyall South Africa	• I am proud of the fact that I am slowly breaking down a 90-year tradition of Western Classical music dominance at my school. I have explored and promoted several local styles of music through various programmes. I have also designed a music curriculum that includes local musics as well as world musics In this way each child in their primary years is exposed to a broad range of styles and skills. Community musicians have helped me in this regard by not only adapting content but also providing new teaching and evaluation approaches.	
Jonas Holmén Sweden	Nordic-Baltic seminar week for young folk musicians in 1999.	
Ron Boerger USA	My internet-based resources for the horn ("The Horn Players' FAQ" and "So, you want to buy a new horn," among others) have led me to a closer relationship with horn players that few amateurs are lucky enough to have.	
Steve Garrett Wales	 Exchange with young musicians and dancers from a very poor township near Durban. They came with the leader of their group (a wonderful musician [and CM worker] Brian Thusi) They spent 10 days in my local community, [doing music] After working together on some wonderful performances in youth centres in and around Cardiff, both groups then went back to South Africa and our kids spent 10 days living with families on the township. It was, as they say, an eye-opener for them Tel Aviv project [Youth Rock Schools and Rapid Apprenticeship Programme for local music students] We met all our targets in terms 	
	of participation levels and learning - both by the young participants in the project and the 'apprentices' and we demonstrated how creative young people can be when freed of formal learning patterns & expectations.	
Jim Nollman Beyond Boundaries	 See website for more detailed description of current projects! The following projects are done under the auspices of Interspecies Communications, a nonprofit organization. 	

Russian Beluga Project (1998-2000)
Alaska Humpback Project. (1996-present) Japan Cetacean Consultancy (1992-present)
The Wild Heart (1984-present)
Sperm Whale Pilgrimage (2000-2001)

4) Mentors and Hero/Heroines

Who mentored these musician-educators? Most people listed either several counselors – coaches, high school music directors, ethnomusicologists, composers and music therapists among them – or a whole web of others in their fields. As Steve Garrett comments: "Some mentors for me are community musicians working in some of the bleakest places in South Wales (some are statistically the poorest in Europe!) who – by being patient, realistic and sincere – are working small miracles."

Furthermore, many informants indicated that they continue to learn from their mentors. A few initiated their projects without a role model. The people most admired by this group are many and varied. Usually the reasons why they were admired were cited. Here is a sampling of heroes and heroines:

"I admire a number of people in my community who are community leaders in the true sense. They can harness the energy of other's, and bring people together to work towards other goals." (Catherine Thelfall)

"Buffe Ste. Marie because she is primarily an educator who uses music and art to teach and affect positive change in community." (Victoria Moon Joyce)

"Aung San Suu Kyi - because she has lived most of her adult life fighting for a just and equitable democracy in Burma while under house arrest and with continual threats on her life by the military dictatorship of that country." (Victoria Moon Joyce)

"As a musician I like John McLaughlin, his playing and musical thinking has often been ground breaking and innovative. Even if the music results aren't always to my liking." [Lee Higgins]

"Joseph Moreno. His research in what he calls "ethnomusic therapy": the study of music and healing among non-western cultures." (David Akombo)

"Michel Giacometti, whose work was crucial and decisive in saving the Portuguese musical heritage, despite adversity and political persecution during the fascist dictatorship in Portugal 1928-74." (Mario Correia)

"Nelson Mandela." (Merle Soodyall)

"Both of these questions really address the same thing. As far as community music goes, I have had the luxury of knowing Richard Floyd, one of the quiet giants in today's educational wind band scene. A superb conductor, clinician, author, and just a wonderful human being who takes whatever he has to work with and just makes the best music possible." (Ron Boerger)

"I admire Gandhi (sorry to be so predictable) for being a non-conformist who followed his own truths and also worked to improve people's lives on a practical level; I admire John McLaughlin for being a relentless and passionate musical explorer and communicator, and a brilliant guitar player; and I admire Steve Cranston who runs an organization called the Arts Factory in one of the poorest areas of South Wales, which provides opportunities for employment and training in arts-related fields to very marginalized groups in a practical and direct way . . . ", (Steve Garrett)

5) Raison d'être?

This goes to the heart of how these consultants view their work and their lives. I tried to probe why people chose their work through two other questions:

- Is what you do a reaction, a complementary aspect, a supplement, something that addresses imbalances in the school and social systems?
- Do you feel that what you do has a political agenda? A social mission? If so, what would it

The answers seemed to inspire pages of text - or only a few words!

Catherine Threlfall believes that "access to music making for all citizens is a right . . . I strive to provide opportunities for music making for people who may not otherwise have access." Moreover, Catherine conceives of her work in disability arts as "an advocacy and lobbying role, as well as a creative one."

Victoria Moon Joyce writes: "If I had to pick some key words for my political standpoint, they would include "liberation" and learning how to use freedom, "right livelihood"— the right to live in a sustainable way, and "right to thrive"— the right to express yourself and develop your potential, which requires adequate support and resources for health, safety, and basic security. I am extremely wary of militarism and globalization . . . My music has a political agenda in that it is very much about increasing peoples' abilities to hear each other and respond respectfully and appropriately; to find common ground and common cause while also appreciating our differences; our specific sensibilities, histories, issues. I believe that singing and musical practices are very pedagogical. In a Foucauldian sense, they teach us something about who we are and how to be. This seems to me to be a very resilient and somewhat fundamental principle to community development."

Lee Higgins notes that he considered community music work to be essentially different from school music: "Being involved in training, I do have some concerns about the ability to retain the vital dynamic of community music while teaching students in a university situation. I am anxious that this vitality could be lost if community music is seen only as presenting alternative philosophies and methodologies in the training of school teachers. I would of course advocate community music approaches to music education in general, but I believe a clear understanding of the differences is vital. This will maximize the development of participatory music-making as a whole."

When asked whether he feels his work has a political or social dimension, Lee Higgins states: "I do now, yes. If you read Owen Kelly's *Community Art and the State: Storming the Citadels*, he highlights the politically motivated UK scene from the late 60's. I never saw myself in this activism. I am not quite in this mould or, for that matter. like other harder-line projects. I do understand that the work I do affects lives and aids change. I would like to see change within society and, on a smaller scale in music ed; I think I have some good things to say on this matter, so in this way I am political."

David Akombo writes that his work in Kenya is supplementary to other work and that it has both a social and political mission.

In Mario Correia's situation in Portugal, he derived inspiration and impetus from "having a clear socio-cultural notion of what was required."

Merle Soodyall sees her work at her school as "a catalyst for new beginnings and developments not only in my department but also in other departments in the school and wider community." When asked if she considered her role to include political or social aspects, she said: "Not really – although it could appear to be."

In building community networks in Swedish traditional music, Jonas Holmén focuses on the wealth of the music and its general acceptance: "My main point is that there are many qualities in unacademic ways of trading music that are strong enough to be formalized and used in music teaching generally."

Ron Boerger writes: "We're fortunate in Texas in that music making in the schools has a very high priority compared to many parts of the country, but even so the community music ensemble doesn't get much respect. So, yes, one of the reasons I put together my resources was as a way for musicians to support each other, find each other, and share information about what they are doing." He feels that music making should transcend politics, but notes that copyright and performance laws are a source of concern to CM groups in the USA.

"I do see my work to some extent as a reaction to imbalances in the school and social systems, and an attempt to 'lead by example' as well as offering a complementary service," comments Steve Garrett. He continues: "I do want my work to have a small-p

political agenda and, to some extent, a mission – namely that it is a fundamental human right for everyone to have the chance to develop their own creativity, and to get away from the stifling and false hierarchy of art forms which labeled some music as 'proper' and the rest as inferior (entertainment). On a broader level, I believe that healthy communities are made up of confident individuals who feel valued and appreciated and are therefore able to appreciate and respect others. And, shared self-expression through music is a great way to work towards this."

When asked why he does what he does, Jim Nollman told me, "I do it because of a proactive interest in animals. I don't read music, so don't come from that system. In the states, musical ed usually means marching bands, or [something similar]. I feel that children learn music despite music in schools." Jim Nollman is aware and interested in the human music-making communities in his locality, but finds himself fully absorbed in his farflung projects.

Structures and Support

All ten collaborators in this study work within or in cooperation with networks, organizations or structures, such as schools. A few, like Mario Correia from Portugal, seem forge their own networks. A very few, like Merle Soodyall, work mostly or solely within one structure.

As might be anticipated, funding depends on how CM is perceived in given countries. Respondents from the UK, Australia and Sweden cite a variety of sources from local to regional or government grants. Mario Correia describes the funding for Sons da Terra as "made possible by grants from the local"

governments, and institutions such as tourism offices, INAtel, Ministry of Culture and others, mostly in the form of acquisition of publications. He began his Centre for Musical Tradition in Sendim, Portugal "thanks to the help of the municipal government, which gave me the use of a lovely old house (formerly the priest's), and the support of the Delegation of Northern (Portuguese) Culture for the acquisition of books and recordings for a library."

Both Jim Nollman and David Akombo relate that their work is enabled through patrons and individuals. In Nollman's case, membership in the nonprofit IC that he established pays for detailed newsletters. However, some members of the IC also fund projects. Both he and Akombo also market books or recordings whose proceeds go to their projects.

Ron Boerger writes: "It's been a labor of love, largely, though when I asked for contributions to help keep the web sites free of ads last year, I rapidly received enough donations to do just that. It wasn't much, \$200 or so, but I did appreciate the generosity people showed."

Mario Correia and Merle Soodyall comment that their labor is primarily localized. Correia's involvement has steadily increased over the past 25 years. Remaining collaborators have noticed expansion both geographically and in influence over time. Three informants use the web as a primary medium for disseminating their work.

Goals for work are varied, ranging from small project goals to larger aims. See the following table:

Catherine Threlfall Australia	I work in my local community with music with people from all backgrounds, all ages, and all abilities. I strive to create opportunities for all people to have access to music making
V. Moon Joyce Canada	Continue teaching singing to candidates in teacher education programs. I would like to do more teaching of integrated arts education and bring my knowledge of song-leading and music-making/appreciation to teachers in this kind of focus. I would like to develop more courses in song leading as a way to cultivate more grassroots singing opportunities. As a musician, I would like

	to learn more about improvisational singing and form an ensemble for performance. As an extension of this, I wish to develop my skills as a teacher of improvisational singing. Continue to write and publish on the phenomenon of recreational singing in community.
David Akombo Kenya	To include young adults in the project.
Mario Correia Portugal	Preserving tradition being lost, but always realizing that tradition is always different from what it has been and from what it will be; Sons da Terra tries to produce an echo of the past and help to stabilize memory of a tradition in constant change, with live people, here and now, in a time of constant travel and new beginnings. Realism is also necessary; examples are always being lost, exchanges and new influences and the traditionalization of new examples are also a constant.
Jonas Holmén Sweden	That the educational system can offer a folk music education on its own terms, and maybe also give input to traditional academic music teaching.
Ron Boerger USA	I just want it to continue helping people out, and if possible to help popularize community bands and orchestras as legitimate performance ensembles.
Steve Garrett Wales	One goal is to contribute to burying the last vestiges of the idea that 'quality' in music and the arts is the preserve of certain selected forms and approaches, which deserve to be taught and funded. I want to run more high profile participatory music projects that demonstrate directly that everyone has an innate right and ability to experience the spectacular excitement and satisfaction that comes from creating something new and beautiful which is enjoyed and appreciated by others.
Jim Nollman Beyond Boundaries	IC was formed to develop strategies for transforming human perceptions about nature and animals. Now in its 24th year, IC successfully fosters a creative connection with animals and habitat through music, art, publishing, and personal quest. We're best known for playing music with whales. Over the years, our field projects have carried us to several oceans and many foreign countries.

Discussion

I began this project with a question in the back of my mind: How would informants in diverse settings take to the term Community Worker? What does this mean and is it a one-size-fits- all label? Does it resonate with their experiences?

This small collection of people indicated that although the label of Community Music Worker may have previously been an unfamiliar designation, it resonated with some part of their work. At the same time, the term might not describe their work fully. Thus, other classifications of musician, educator, cultural animator, community music resource provider and/or enabler, community activist, therapist, and ethnomusicologist were also employed.

These individuals offer vivid perspectives as they work in the seams between institutions and private concerns. Their work addresses both local and global needs – they are passionate about what they do and the reasons for their work. The extent to which

these CM workers made use of the web was an unexpected and intriguing characteristic. It suggests that technological media may be a catalyst for postmodern metamorphoses in this field. Through Internet, individuals can simultaneously express their unique vision and assert the scope and vision of CM initiates possible.

Are these individual journeys somehow typical or representative of the term Community Music Worker? Or do they point the way to further investigations and thought?

One line of thinking suggests that different cultural context, societal conventions, and funding priorities shape the experiences – perhaps even promote the necessity – of the diverse paths of CM workers.

The term CM worker would seem to indicate a number of qualifiers and tensions. For example, a practitioner may work in community settings, but not exclusively. Schools, universities, conservatories of music and other structures may act as partial sites; the CM worker may choose fluid contexts. Settings for instruction may be informal or formal structures, as in choir, band and ensemble work. Diverse musical genres are employed according to expertise and demand. Local musics may be preferred, or this may one of the primary channels through which a community expresses itself. However, any genre is possible. The practitioner may feel that community music activities are separate, or should be separate, from school-based music education methods, goals, and outcomes. Or, the work may complement, supplement and augment work done in schools.

This tautness between definitions, counter-definitions and qualifiers do not negate these experiences. Rather, such tensions tend to situate the people who work in community music in various geographic and socio-economic spheres. Likewise, the richness of this definition indicates the use of music in human and social enterprises. Music cannot be disembodied from context in CM activities. And "music teaching/learning" names only part of this dynamic. While music making is important, and may be excellent, and may be prized for itself, social activities (such as consciousness raising, networking, community building, healing, self-expression, group solidarity, and awareness of national heritage and identity etc] may be of equal or greater importance.

A number of challenges emerged throughout this study such as sample size, imbalance of English-speaking and wealthier countries, and gender imbalance. Several people commented that care should be taken so that there is not a sense of pitting one place against another or one individual against another. In particular, there is a concern that Eurocentric and western points of view might be seen as more valid or valuable. Obviously any group of ten people cannot represent the world – only themselves and their specific situation. Even so, it is valuable to hear from many more and varied situations that are represented here. All of these considerations compounded the thorny problems of analysis and interpretation.

Final Thoughts

This initial round of inquiry raises as many questions as it answers. It is clear that this research needs to be much larger and more inclusive than this paper allows. Therefore, I expect to conduct a second dialogue that will include some parts of the world regrettably not represented here. I invite comments and suggestions for the next stage of this project, as well as contacts for Community music workers.

One of the more intriguing issues this research has uncovered is that of ethnography/dialogue via Internet. What is gained and what is lost in ethnography when images are conveyed mostly through the worldwide web, when observation and face-to-face contact are absent? Even with obvious limitations, it would seem that this kind of research offers new voices and, perhaps, a new way to hear them. I plan to pick up these methodological threads at the next juncture of the dialogue.

Finally, I thank my colleagues for their energy and collaboration in this dialogue!

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Collaborator websites and connections

David Akombo http://mtikenya.tripod.com/index.htm

Akombo works with Kenyan refugee children and music with others through his Music Therapy International

Ron Boerger http://boerger.org/c-m/

Boerger maintains several web source sites for musicians including this one for CM bands and orchestras worldwide.

Mario Correia

http://www.virtualciber.net/~gomesmouro/gomesnovas/gomes10.rft

Steve Garrett http://culturalconcerns@onetel.net.uk Garrett provides consultation and collaboration via his web page.

Lee Higgins http://www.lip.ac.uk/ex/progs/bacommarts/

l.higgins@lipa.ac.uk

The website listed gives current information for Community Arts degree at the Liverpool Institute of Performing Arts which Higgins directs.

Jonas Holmén http://www.folkmusikenshus.w.se/

This website connects to a Swedish traditional music school which Holmén directs.

Victoria Moon Joyce http://www.oise.utoronto.ca/~mjoyce/

Joyce's web page is divided between her research in singing practices, her art work & music.

Jim Nollman http://www.physics.helsink.fiwhaleintersp/ibndex.html#homesite

beluga@rockisland.com

Nollman's US non-profit membership organization, Interspecies Communications administers a research program to promote communication between humans & animals. Founded in 1978, IC is best known for conducting musical projects with whales & dolphins. Nollman writes & records extensively to fund this research on his fascinating website.

Merle Soodyall soodyall@pixie.udw.ac.za

Catherine Threlfall http://www.mca.org.au/m14000.htm

enrich@foxall.com.au

This website connects to the Music Council of Australia

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ⁱ David Bohm (1917-1992) was Emeritus Professor of Theoretical Physics at the University of London, famed for work on quantum and relative theory. Influenced by his friendship with Krishnamurti, Bohm's work in communication dates back to the 1950s. Bohm saw dialogue as a vehicle for bringing about group cohesiveness and ultimately world peace.

and ultimately world peace.

""Tusenkunstner" comes from the Norwegian and means "an artist expressing himself through many media" or someone who is interdisciplinary (tverrfaglig). I owe thanks for this wonderful word to Halvdan Nedrejord, , a Sami musician and composer who also exemplifies this term (Nedrejord, 1991). P9.



Canadian University World Music Curriculum: Why we must get communities involved.

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Abstract.

Canadian university music departments have recently developed exciting programmes which include performance instruction in a variety of musics from non-Western cultures. While this provides a tremendous learning opportunity and makes our curriculum more inclusive, there is a real danger that we are doing little to address issues of racial inequality and are instead merely increasing the privileges of the already privileged.

Drawing on the theoretical frameworks of Michel Foucault, this paper will discuss how we can avoid "recolonising knowledge" which has previously been subjugated through European colonialism. It is argued that a concerted effort to encourage involvement by the diverse communities found in this country must be made and that an integration of world music courses with classical and jazz music programmes must be encouraged.

1. Introduction

"...it is a healthy sign for others to find our traditional heritage attractive, and it is self-confirming that our musical heritage has vindicated us as a people who have something to offer the rest of the world. However, there is a need to treat each other with mutual respect."

Selete Nyomi, Heritage: The Viewpoint of an African Committed to Intercultural Exchanges ISME International Journal of Music Education

"...those unitary discourses, which first disqualified them and then ignored them when they made their appearance, are, it seems, quite ready now to annex them, to take them back within the fold of their own discourse and to invest them with everything this implies in terms of their effects of knowledge and power. And if we want to protect these only lately liberated fragments are we not in danger of ourselves constructing, with our own hands, that unitary discourse.." Michel Foucault, Power/knowledge: selected interviews and other writings, 1972-1977

The fact that university music departments across Canada have begun to include some of the diverse musics of the world in their curriculums is both exciting and important. It is bringing a whole new dimension to both music students and the larger university communties, which have until recently been dominated almost exclusively by the Post-Renaissance European classical music tradition. From coast to coast, Canadian university students are being given the privilege of studying and experiencing the music of Ghana,

India, Indonesia, Japan, Bulgaria, Turkey, Egypt and more. They are being taught by instructors born and raised in these traditions, and by others who have studied intensively in the countries of origin of these musics.

But questions have arisen in my mind over the past few years as to the ultimate effect of this wave of interest in musical cultural diversity, and so I chose to do research for my Masters thesis on this very subject. Are we teaching our students and community to appreciate the music of 'others' or *appropriate* it? And as in the words of Michel Foucault, are we recolonizing previously subjugated knowledge which was supposedly liberated along with the 20th Century's newly independent nations of the world? I chose a major Canadian university music programme as the research setting and conducted qualitative research interviews with students and instructors in the world music classes. It is the results of this research that form the basis of this paper.

In the Post-Modernist fashion, I feel it is important to identify the position from which I perceive the world of music education at the outset. I locate myself as subject of this analysis, a white female academic from a middle-class English Canadian family, actively resisting racism in our society. As a practitioner in the world music education and appreciation area, I am confronted daily with the possibility of the exploitation of people of colour, and seek strategies to recognize the pitfalls of being complicit in the oppressive practices that can so easily result from participating and enjoying the culture of the 'other'. The process of conducting research for my thesis has been an important step in this direction. The appreciation vs. appropriation debate is one of social and cultural power struggles which our liberal society of the Western world has attempted, perhaps naively, to mitigate through education. This debate is far from resolved and will no doubt continue for many years to come, but there is hope that someday the mutual respect and understanding of which people such as Salete Nyomi and others speak, can and will prevail in the world.

Research Questions and Findings

The following questions guided my research:

- 1. Is the inclusion of world music courses at universities an example of liberal multiculturalism, or is there any attempt to address issues of racial inequality?
- 2. Does the teaching of world music at universities contribute to the exploitation of people of colour through the commodification of music and the recolonization of previously subjugated musical knowledge?

It should be noted from the start that there are many positive things happening in the music programme at the university in question. The university-wide awareness of the musics of cultures outside the classical European tradition is increasing, with the music department proudly publicizing its world music component in its brochures, the more frequent inclusion of world music at traditional university ceremonies, and world music concerts being presented and well attended. Students in the music programme who participate in world music classes are for the most part extremely enthusiastic and feel that these courses have enhanced their musical education in innumerable ways. Many have expressed a desire to pursue the study of world music after they leave the university and several have traveled to other countries already in search of musical instruction and experiences outside their traditional music background. Many choose to enhance their cultural knowledge by taking relevant classes in other disciplines and by participating in community arts organizations. It would be impossible to estimate the value that this education will have on the participating students and no attempt is being made in this

thesis to devalue the work of administration, faculty and students. It has been a pleasurable learning experience for me in many ways and leaves me with some measure of hope for the future of our higher education system.

There is a healthy appreciation that the world musics now being introduced were at one time perceived as inferior and less valid compared with European classical music. Some students are aware that outside the world music classrooms this attitude persists and results in a lack of financial and intellectual support, but the majority of those interviewed were less cognizant of these things and relatively unconcerned. Those strongly in support of the world music classes were very active in promoting them through lobbying the administration and attempting to get greater funding, better facilities and equipment. These same few students were vehement in their belief that world music wasn't given enough respect within the department and the larger university community. Instructors expressed concern that greater resources were not allotted to their classes and that they had no office space in which to meet students since they were contract staff only. Instructors found themselves to be in a constant struggle to get adequate facilities and rehearsal space and time for their students.

Several students and an instructor referred to the issue of avoiding cultural appropriation as a matter of showing the due respect to the tradition from which you have learned. Their perceptions were that the university music students do give that respect to the world music courses, but they knew immediately to what I was referring when asked about the issue. They spoke of the problem of what they called the "tye-dye white Rastafari syndrome". What they meant by this is people who have not taken the time to learn the proper technique and history behind African drumming, and adopt a dreadlock (braided) hairstyle used in the Rastafari tradition and tye-dyed clothing. They connected this with a common public perception that African drumming is easy and requires not training or skill. But the number of interviewees who expressed these concerns was limited.

Some of the musics of world that are being offered are more similar to European classical music and aesthetics than others, and several students remarked that often these genres of music are more favoured by faculty outside the world music classes at the university. This implied a snobbish attitude toward music which is highly rhythmic rather than melodic, harkening back to an early time in the history of European classical music when percussion was considered to be vulgar.

Increased knowledge, understanding and tolerance, changes in attitudes may be promoted through these new initiatives, but social justice issues are largely ignored as evidenced by a lack of awareness of these issues by students. White privilege is still very prevalent in music programmes, especially since studying music at a post-secondary institution in general is a luxury other "newly arrived" racial or cultural groups cannot afford. For the most part, the vast majority of students in university music programmes are of Anglo-Canadian background. There was no sense throughout the interview process that any conscious effort was being made to include a more diverse population at this particular music department. There was no real sense either that this was in any way a goal of including world music elective courses.

Immigrants and the Arts

As I pondered the question of why music departments are not attracting the more diverse student population as reflected in the larger university population, I began to investigate possible explanations. The wave of immigration to Canada over the past few decades has been largely from countries in Asia, Africa, the Caribbean and Latin America. Many have not been inclined to pursue the arts as a profession, preferring instead pursue higher

education in the medical and business professions. In a recent interview with a South Asian singer, it was revealed that many people in the various South Asian-Canadian communities who have now succeeded in a financial sense are looking at ways of preserving their cultural activities. They worry that their children may not carry on their traditional arts.

There are no statistics on whether immigrants who were musicians in their home countries have been able to pursue their musical careers in Canada or whether children of such individuals would be encouraged to pursue careers in the arts. Research does show, however, that immigrants must be more highly educated to keep up with native-born workers. Sociologist Jeff Reitz of the University of Toronto has done extensive work on ethnic communities in Canada. He says: "Human capital research shows that immigrants receive substantially less monetary compensation for a year of education than do native-born workers. Some estimates put this discounting of immigrant skills at approximately 50 percent." It is not surprising then, that new immigrants to Canada would not encourage their children to study music at the university level. Even for native-born Canadians, the number who can make a financially successful career in music are few, hence our society's great interest in skills-based education. It is not unusual, in fact, to see Russian symphony musicians busking in Canadian cities.

Lessons from the Jazz World

"The economic appropriation of jazz by whites resulted in the imposition of a very Westernized kind of jazz, molded by white music critics and presented as music 'accessible to the Western musical ear' – in other words, cut off from black jazz, allowing it to reach the white youth market." Jacques Attali, The Political Economy of Music

As my research proceeded, it seemed a natural progression to make a comparison with the recent university instruction in jazz in North America with the even more recent inclusion of world musics. There are lessons to be learned from the many scholars who have written on the subject of the appropriation of jazz and it would be useful to examine jazz departments in more detail.

Several of the students interviewed throughout my research were jazz majors. One very astute young man raised concerns about the way jazz was being taught and felt that the African roots of jazz were not being given the respect and attention they deserve. He felt that it was obvious that African drumming and dancing should be mandatory for all jazz students and was dismayed to find that instructors largely hold the same aesthetic values as European classical music rather than an African aesthetic. The fact that most of these instructors were trained in European classical music before they began learning jazz and that they were trained at conservatories in Britain or Canada was considered a contributing factor. Other students interviewed seemed to have little awareness of these concerns, or if they did, they had few ideas of why or how to eleviate the problems.

The World Music Concept

Urban legend tells us that this term, as a commercial category, was born in July 1987 when a group of recording industry representatives met in a London, England pub to discuss marketing strategies for music from various parts of the world (previously uncategorized), that was growing in popularity but which had no standardized section in British record stores. Ethnomusicologists were quickly brought in as the "experts", advising and giving their approbation and seal of authenticity to music about to be marketed. Since that time, the term has been discussed and analyzed with few agreeing on whether the use of such an all-inclusive term does the world's music harm or good and what exactly it is.

What is important here is the intersection of the commercial and the academic use of the term and its implications, particularly for music education in this country.

In their book Music Grooves, Charles Keil and Steven Feld describe 'world music' as follows:

the term has come to refer to any commercially available music of non-Western origin and circulation , as well as to musics of dominated ethnic minorities within the Western world: music of the world to be sold around the world... [It] circulates broadly in a liberal, relativist field of discourse, while in a more specific way it is an academic designation, the curricular antidote to the tacit synonymy of 'music' with western European art music.

On the surface, it would seem a good thing to give exposure to previously under-represented musics, to give artists from so called "developing countries" a chance to show and share with the world what their cultures have to offer. But academics have been quick to raise concerns around the issues of cultural imperialism and cultural appropriation, both issues of which have very serious implications for music education not only in Canada but around the world. In Canadian universities, world music courses are for the most part "add-ons" to courses in Classical European music or Jazz. It is hoped that departments will make more of an effort to integrate these courses, thus reducing the risk of contributing to a commodification of 'other' music and exoticizing particular cultures.

Getting Communities Involved in University Music Programmes

As I began drawing conclusions from my research, I realized probably the most important recommendation I would make is to get the diverse cultural communities in this country more involved in university music departments. This includes Aboriginal Canadians, who traditional musics and cultures have been all but dessimated entirely. Without more active community participation, there is a very real danger that Canadians will find themselves having re-colonized the knowledge of the so-called independent "developing countries" and First Nations people of Canada. As privileged Anglo-Canadians, we find the culture of the 'other' irresistible and in our enthusiasm to help give recognition to the musics of the world, are sometimes blinded to the possibility that we are exploiting these same cultures.

Having community advisory panels could address many of the issues raised in this research. Giving community members a voice in the content of university music curriculum could a) attract a more diverse population b) reveal valuable community resource people/instructors c) ensure attention to authenticity and to standards of excellence were being maintained d) ensure that genres of music are not merely essentialized versions of various cultures (ie. recognition would be given to the diverse traditions within Indian or African music.)

Recent changes at other cultural institutions in this country serve as excellent examples of giving voice to cultural communities. For example, in 1995 the Royal Ontario Museum established the South Asian Advisory Committee (SAac) to "nurture a greater appreciation for the vibrant, rich 5000-year-old civilizations of South Asia" and to represent the interests of Canada's large South Asian communities, members of whom trace their heritage to countries such as India, Pakistan, Sri Lanka, Bangladesh,

Nepal. The SAac has been a successful fundraising body as well, and has seen the installation of the ground-breaking permanent Christopher Ondaatje South Asian Gallery.

In addition, Campus/Community radio stations are abundant in this country and provide another fine example to draw upon. It is the mandate of these stations that the interests of

students and diverse and under-represented cultural communities be voiced through the airwaves. Programming at these stations includes music and spoken word shows providing the music of the world, as well as addressing social and political issues of various communities, and their licensing depends upon such programming.

Conclusion

Many of us hope that interest in world musics will flourish over time. It seems clear now that it is not a question of whether our music curriculum should reflect the cultural diversity of the world, but rather how do we achieve this in an equitable fashion, in a way that is truly libratory to people of colour and of different religions and cultures. This task will not be an easy one. The roots of power in institutions of higher learning run deep. But if we are serious about creating a world of mutual respect and understanding and a place where equity is paramount, we must be vigilant and self-reflective at every turn. Complacency and self-congratulation must be replaced by critical self-awareness and real inclusivity.

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Music as an evolved phenomenon: pedagogical implications of an adaptationist approach to Music Education

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Abstract

Towards the end of the nineteenth century, an influential view of the relationship between music, emotion and communication developed in responses to the evolutionary theory of Darwin. Helmholtz, Nietszche and Spencer speculated that musical communication might have formed the bridge between animal calls and the more sophisticated referential system which became human language. Paradoxically, this avenue of investigation had little influence on mainstream disciplines while forming the basis of new theories in music, notably those of Schenker in music analysis and of singing teachers such as Garcia and Manén. But linguistics moved in different directions altogether under the semantic and semiotic determination of Saussure. Language was studied as a form of code in which the processes by which sounds were formed became of secondary interest.

During the last decade, there has been a considerable re-awakening of curiosity concerning the adaptationist view first expressed in Darwin. Wallin set out to define the field of *Biomusicology* and has encouraged others to contribute to this project. The interdisciplinary agenda which has resulted draws on psychology, anthropology, linguistics, zoology, music theory and child development.

The consensus to which research is directed defines the uniquely human nature of music-making in terms which practitioners of music education cannot ignore. A view of music as adaptive in both the species and the individual gives rise to pedagogical assumptions which can enrich teaching practices as well as strengthening arguments for the funding of music in school and society.

Introduction

Depending on one's viewpoint, music education is either an ancient discipline or a relatively new one. The practice of music is evident in artefacts from prehistory and the records of geographically separate early civilisations. A role for the musical experience of the young is proposed in the philosophical writings of Classical Greece and ancient China; and musical practice is embraced in the ritual and scriptures of the major religious movements. But modern attitudes to education, determined by the political, economic, social and cultural order which has emerged in the last 150 years, have resulted in quite different justifications for the inclusion of music in education programmes, sometimes giving rise to a collision or dislocation between religious or cultural practice and curricular provision. Any agreement about the purpose and practices of music education depends on clear and agreed assumptions as to what music itself is for. The need to illuminate this relationship has given rise to the research discipline we know as Music Education only during the last century or so, with an agenda quite different from that of the philosophical/religious traditions of the past, and open to influence from the variety of parent disciplines from which it derives sustenance and stimulus.

Historical views of the origins of music

Speculation about human origins often accords a role to music. Creation myths which involve the singing of gods and the sonic nature of supernatural phenomena are widespread. Investigation of the phenomenon of music itself and the anatomical and cognitive capacities of the human organism to employ its potential played an important part in the growth of scientific philosophy in the Greek academies which remained influential in Mediaeval and Renaissance Europe. The relationship between music and language became a focus for research as new approaches to the study of acoustics and anatomy developed during the 18th century.

The key influence on the debate to be examined in this paper is Charles Darwin, whose major publications of 1859 and 1871 have controversial implications for philosophy of education to this day. Darwin himself wrote little about music, and hardly at all about formal education. But he adopted music as a reference for clarifying the relationship between instinct and learning:

'If we suppose any habitual action to become inherited - and I think it can be shown that this does sometimes happen - then the resemblance between what originally was a habit and an instinct becomes so close as not to be distinguished. If Mozart, instead of playing the piano at three years old with wonderfully little practice, had played a tune with no practice at all, he might truly be said to have done so instinctively.'

[Darwin, 1859]

More pertinently to the question to be addressed, Darwin lent the weight of his position to the proposal that human language developed from an existing communicative capacity which had more in common with what could be viewed as music:

'I cannot doubt that language owes its origin to the imitation and modification of various natural sounds, the voices of other animals, and man's own instinctive cries, aided by signs and gestures. When we treat of sexual selection we shall see that primeval man, or rather some early progenitor of man, probably first used his voice in producing true musical cadences, that is in singing, as do some of the gibbon-apes of the present day; and we may conclude from a widely-spread analogy, that this power would have been especially exerted during the courtship of the sexes, - would have expressed various emotions, such as love, jealousy, triumph, - and would have served as a challenge to rivals. It is, therefore, probable

that the imitation of musical cries by articulate sounds may have given rise to words expressive of various complex emotions.'(Darwin, 1871)

Darwin's view attracted support from within his immediate circle in England (e.g. Spencer) but also from writers on the continent:

'It is not my intention to deny that music in its initial state and simplest forms may have been originally an artistic imitation of the instinctive modulations of the voice that correspond to various conditions of the feelings....An endeavour to imitate the involuntary modulations of the voice and make its recitation richer and more expressive, may therefore very possibly have led our ancestors to the discovery of the first means of musical expression, just as the imitation of weeping, shouting, or sobbing, and other musical delineations may play a part in even cultivated music, (as in operas), although such modifications of the voice are not confined to the action of free mental motives, but embrace really mechanical and even involuntary muscular contractions.' [Helmholtz 1863, [1954] pp. 370-371]

'All degrees of pleasure and displeasure - expressions of *one* primeval ground that we cannot see through - find symbolic expression in the *tone of the speaker*, while all other representations are designated by the *gesture symbolism* of the speaker. Insofar as this primeval background is the same in all human beings, the *tonal background* is also universal and intelligible despite the differences between languages. Out of this develops the more arbitrary gesture symbolism that is not wholly adequate to its foundation, and with this begins the multiplicity of languages whose variety we may consider metaphorically as a strophic text for this primeval melody of the language of pleasure and displeasure.' [Nietzsche, trans. Kaufmann, 1989, p.108]

As the twentieth century dawned, these ideas may have seemed ready to enter the mainstream of musical theory and practice:

'I have repeatedly had occasion to show the truly biologic characteristics displayed by tones in various respects. Thus the phenomenon of the partials could be derived from a kind of procreative urge of the tones: and the tonal system...be seen as a sort of higher collective order, similar to a state, based on social contracts by which the individual tones are bound to abide...How do the vitality and egoism of man express themselves? First of all, in his attempt to live fully in as many relationships as the struggle for life will permit and, second, in the desire to gain the upper hand in each of these relationships - to the extent that his vital forces measure up to this desire.' (Schenker, 1906)

- 'Q. Of what importance are words to melody?
- A. Music, though the language of the emotions, can only arouse them in a vague and general manner. To express any particular feeling or idea we must make use of words. Hence the importance for the singer of delivering these with the utmost distinctness, correctness, and meaning, under the penalty of losing the attention of the audience.
- Q. How many vowels are there?
- A. Though **grammarians** admit generally nine (in Italian), the number is, in fact, unlimited.
- Q. How is this?

- A. The mouth being formed of elastic and movable organs, has an unlimited power of modifying its shape and capacity, and each change is a mould whereby a particular vowel is formed.
- Q. Is there any analogy between vowels and timbres?
- A. The most intimate. We know that the changes of form in the vocal tube determine analogous chamges in timbre. Vowel-shades and timbres are but two different names to express the same modifications of sonority in the voice. The result of this mutual dependence between Pharynx, Timbres, and Vowels is that a change in one produces changes in both the others.
- Q. Is the great variety of timbres of any practical use?
- A. They are the physiognomy of the voice. They tell the involuntary emotions which affect us, and assume a more clear or covered tint, a timbre more brilliant or more obscure, according to the nature of those feelings.'
 [Garcia, 1894, p. 45]

The Darwinian features of Garcia's assumptions continued to inform singing-teachers such as Manén:

'Singing is the artistic expression of human emotion in sound. The expression of emotion is a reaction to internal and external stimuli in which the whole system participates: facial expression, gesture and attitude and vocal exclamations, together with heart-beat and breathing, reflecting the internal state of the individual. These reactions occur as reflexes. From the sensory organs - eyes and ears - impulses are carried via the nerves to the muscles which produce attitudes and gestures, to the muscles controlling facial expression, to the muscles of the larynx governing exclamations, to the centre of breathing and to the centres controlling the heart-beat. Chemical substances are poured into the bloodstream to supply the system with all those resources on which the human being unconsciously calls in any given state of emotion, be it hatred or love, joy or pain, fear or aggression.' [Manén, 1974, p. 11]

However, there is a surprising gap in the development of this argument for the evolution of the human capacity for language, which appears to go underground for most of the 20th century before re-emerging in the fields of archaeology and anthropology in the wake of new data concerning early human anatomy and behaviour. Exactly what determined an alternative agenda for the study of human communication is hard to establish. But between Saussure and Chomsky, the field focused on language as a code, whereby the internal engineering of grammar, syntax, phonetic morphology and lexical semantics took centre stage and the external features of the anatomical capacity for and emotional motivation of vocality received less attention. In the field of singing teaching these features remained at the forefront, but sent no ripples back into the more educationally central disciplines of cognitive psychology and linguistics. As a consequence, beliefs regarding the innate nature of children's universal musical experience and justifications for music education got out of step both with each other and with the determining features of educational development in the mid-20th century: the issue of intelligence testing, and the need for forms of literacy, numeracy and technological accomplishment which underpin national economic performance.

Justifications for Music Education

The development of musical pedagogy during the last 150 years has been subject to a similar range of competing influences. One strand could be traced in a tradition which links Frohbel, Dalcroze, Montessori and Orff to Schafer and Bjørkvold, which focuses on music as an extension of children's innate capacity for learning through play (Mark, 1982). Another, characterised by Hullah, Curwen, Kodály and Suzuki, advocates principals which allow a more effective teaching of existing repertoires through a re-appraisal of how traditional skills are acquired and reinforced. Both strands are concerned with access to music for all children, and the benefits which are claimed to ensue. A further strand, focusing on musical aptitude, takes in the research of Révész, Seashore, Wing and Bentley, (Rainbow, 1989, Mark, op. cit.) with implications for whether musical provision should be modified to meet different levels of ability. These analyses and projections have proved impossible to reconcile, since they do not operate on a level playing-field. On one hand, music can be seen as part of schooling; on the other, a specialist skill to be fostered away from the school environment. It is both a social medium, practised in groups; and a solitary pursuit of excellence. It promotes free expression; or subjects participants to the conformity of creed, patriotism or collegiality. Its values are intrinsic, extending the potential of the individual; or extrinsic, servicing economic or charitable needs, supporting other areas of the curriculum, or providing a sense of occasion at public events.

Philosophical models designed to reconcile these inconsistencies have achieved a tradition of their own, from Spencer, Dewey and Mursell to Reimer and Swanwick, each in turn responsive to shifts in the political and theoretical landscape (Rainbow, 1989).

At the beginning of the 20th century, a misappropriation of what was claimed as a Darwinian position led to the infamous 'Racial Recapitulation Theory' of educational progression, a model which has been damaging in two respects: it advocated a sequence of learning which, in its literal re-visiting of supposed historical sequence, placed theory above creativity, knowledge above practice; and it prejudiced educational theory against adaptationist explanations of child development, the human capacity for learning, and the significance to both of the medium of music. This paper seeks to redress the balance by proposing that the adaptationist view of the purpose of music, drawing as it does on convergent research in a variety of disciplines, forms the most powerful available tool for developing both the philosophy and practice of music education for the 21st century.

The multi-disciplinary nature of the Biomusicology agenda

Wallin (1991) coined the term *Biomusicology* to represent the new field he proposed for the study of music as an integrated cognitive, emotional and physiological behaviour. His arguments drew on a wide range of disciplines, and he has in turn influenced collaborative and complementary research within this extended field (Wallin, Merker and Brown, 2000).

Psychology

The sub-discipline of neurology has benefited from enormous advances in computer-aided diagnostic equipment, notably PET and MRI scanning. Amongst researchers who have applied knowledge derived from such methods to a view of brain function accessible to the non-specialist, Deacon (1997), Damasio (1994) and Jürgens (1992) have presented models of the neurological processing of the auditory and vocal systems consistent with the view that prosodic features of communication are evolutionarily older and than and independent of language. This analysis finds support in the work of social and educational psychologists such as Gardner (1983) and Donald (1991).

Anthropology

There has been a close association between these advances in neurology and the impact of archaeological discoveries which provide a more complete anatomical picture of 'the descent of man'. Mithen's (1996) review of progress in archaeology parallels Donald's in psychology, approaching a consensus regarding the cognitive and cultural features of human evolution. Both disciplines illuminate the relationship between means of communication (adaptations in the respiratory system and vocal tract), neurological control of these in relation to hearing, and the development of emotional and cognitive processing in the brain which harnessed memory and symbolic representation to confer meaning and structure – and the evolutionary pressures which may have resulted in the 'accumulation of small changes' which brought about such a transformation in the communicative and reasoning ability of our species compared to our nearest genetic relatives.

Linguistics

It has proved difficult to reconcile the Chomskyan orthodoxy which has dominated linguistics for half a century with this developing consensus in other fields. Prominent linguists such as Bickerton (1990) are sceptical about whether the 'continuity paradox' between primate communication and human language can be bridged, while Pinker (1998) claims music to be no more than a side-effect of the evolved processing for speech – 'cheesecake for the ears'. However, some linguists such as Cook (2000) and Locke (1996) accord greater significance to prosody, game-playing and non-linguistic imitation in the acquisition of language.

Zoology

The evidence from studies of animal behaviour provides a different attack on the 'continuity paradox', looking for evidence of evolutionary models in the social interaction of non-human species. Where linguists (summarised in Premack, 1986) have set out to endow human language on animal subjects, zoologists such as Geissmann, Merker, Richman and Hauser (Wallin, Merker and Brown, 1999) seek to reveal the complex communicative systems of animals as adaptations characteristic of each species within the environment which shaped its behaviour.

Music Theory

As musicology has become liberated from Eurocentric assumptions, researchers such as Blacking (1987) and Tolbert (2000) have proposed music as a human universal whereby a common anatomy and neurology have given rise to distinct styles as a consequence of divergent cultural evolution. Cox (2000) has developed a mimetic model of musical listening consistent both with this view and with the comparisons made by Scherer (1992) of emotion and oral communication in different animal species.

Child Development

The musical nature of infant behaviour as response to sound stimuli, including speech, from the womb through early inter-subjective experience with carers (Trevarthen, op. cit.) accords with the neurological sequence proposed by psychologists and anthropologists, rooting the capacity for vocalisation in instinctive sound-making reflexes. The representational potential of music and the part this may play in the development of cognition has also been considered by Cross (1999), as an extension of the learning theory of Karmiloff-Smith (1992).

Evolutionary models of musical behaviour

Examination of the selective features of proto-musical behaviour is complicated not only by considerations of the relative roles of nature and nurture in the development of the individual, but also by tensions within evolutionary models themselves. The operation of instinct in the individual represents natural selection: the inheritance of determining anatomical design features which promote survival. Behaviour which aids individual reproduction on the part of both male and female represents the complementary mechanism of sexual selection. Responses which employ instinctive capacities for coordinated action, such as rhythmic reinforcement of cries or movement, have been viewed as acquired through group selection. All three of these models need to be acknowledged, and an attempt made to resolve the inconsistencies between them, if the phenomenon of human musicality is to be unravelled.

Relationships between research and pedagogy

The research contributing to this biomusicological viewpoint has implications for practice and research in music education.

'Tone-deafness' does not exist, but some individuals can become inhibited in their capacity for fluid, prosodic vocalisation as a consequence of negative social or educational influences.

Piagetian stages based on age-related 'windows' may fail to account for the capacity to unlock musical development even in maturity, such as the means by which individuals (self-) designated 'tone-deaf' throughout their lives can become proficient singers. A society which values prodigies may inhibit the participation of those of normal levels of musical aptitude.

Social Intelligence can be exploited in musical learning as it is in the song-acquisition of African and Polynesian cultures. The roles of interactive gesture and movement, largely eschewed in Western music education beyond infancy, need to be re-evalued.

Creativity can be re-appraised in music as a function of both listening and generation, and improvisation fostered as an intrinsic feature of musical learning.

Comparative music theory and multiculturalism support a creative approach through transcending the pastiche-based learning formerly prescribed for the [Western] specialist composer.

Brain laterality research can illuminate the difference between how information about music is conveyed and how learning can be achieved *through* music, influencing new pedagogical practice which exploits instinct rather than inhibiting it and promotes responses to varied learning styles.

Music Therapy explores the neurological domains in which music can heal and act as an alternative medium to language, concerning itself with the creative response of individuals rather than adherence to a one-size-fits-all curriculum.

Conclusions: Implications for the provision of music education

Teaching

The tendency in the last 40 years to move from teaching *about* music towards teaching *through* music needs to continue, giving a central role to vocalisation. Temptations to view technology as a panacea should be mediated by the knowledge that the brain is the fastest and most powerful musical processor, with the essential advantage of assigning meaning and emotional motivation to musical perception and production. Features of musical behaviour which promote play and self-expression should be cultivated as components of all musical learning, including the acquisition of technique. Forms of assessment should be carefully contrived to prevent music being dominated by purely mechanical considerations on the part of teacher or pupil.

Rehearsing

The autonomy of group members as listeners and problem-solvers should be preserved. Leadership through musical means (gesture and example) should predominate over verbalisation. Mechanical practices, such as the brain-washing technique of 'note-bashing' employed in some choral rehearsing, should be replaced by styles of musical learning which promote sensitivity and respect.

Musicology

Music should be examined in terms of its implications for physiological engagement with performers and listeners; and the musical objects of different cultures compared from this perspective.

Infrastructure

The funding of music in both education and society needs to foster participation across the life-cycle, forging links between music education and music therapy, and between schools or centres for youth participation and provision for the creative and performing potential of adults. Governments should accord value to the level of participation of their citizens, rather than the earning power of their Music Industry.

Music Education informed by evolutionary psychology promises to remain an exciting field. In turn, the practice we carry out with our students makes its own contribution to an enhanced understanding of the human condition and its origins.

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Preparing Music Educators to Teach World Musics: An ongoing review of method, materials, and more.

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Introduction:

Beginning in the late 1980s, music education began increasing the emphasis on teaching cultural diversity in the music curriculum for elementary and secondary schools. Special symposiums (such as the pre-conference symposium on Multicultural Approaches to Music Education sponsored by Music Educators National Conference and the biennial National Symposium for Multicultural Music hosted by the University of Tennessee) served to launch this movement and educational mandates and voluntary standards in many nations now require instruction in world musics as an essential part of each child's education. This has necessitated changes in pre-service and in-service education programs in order to prepare music educators to teach these "new" musics in the music classroom. However, many educators whose music training has been primarily in the western art tradition continue to feel inadequately prepared to effectively prepare and present learning experiences focusing upon world musics.

To provide training in appropriate materials and methodologies, conferences and symposia sponsored by music education organizations including MENC-The National Association for Music Education, International Society for Music Education. Cultural Diversity in Music Education, as well as Orff-Schulwerk and Kodaly affiliates have regularly included workshops, demonstrations, and performances focusing upon the performance and teaching of world musics. In addition, a growing number of universities have introduced units on world musics within established pedagogical methods courses and created new world music education courses within the music teacher education curriculum. Publishers of music education texts, sheet music, and recordings have substantially increased world music offerings in their catalogs to provide resources and materials for music educators to include in classroom and ensemble instruction.

How well, however, have in-service music educators been prepared to select appropriate multicultural materials, design learning experiences based on these selected materials, and effectively present such learning experiences in a culturally and educationally appropriate manner? What approaches may be employed to improve teacher preparation in world music education? What additional multicultural music experiences are needed within teacher preparation curricula? How may publishers and organizations contribute to the preparation of appropriate methods and materials?

To identify strengths and weaknesses in music teacher preparation in world musics, music educators attending selected professional conferences and enrolled in selected university music education courses have been invited to respond to questionnaires examining these issues. Data has been gathered on a continuing basis beginning in 1995 and continuing to the present. This presentation will present an overview of their responses and offer recommendations for improving the preparation of music educators to effectively teach world musics.

Music educators first identified three broad areas of knowledge and skills in which more thorough preparation in world musics is desirable: (1) world music literature and resources—a repertoire of songs, dances, instrumental pieces, and singing games representative of a wide range of cultures and sources for publications, recordings, etc. containing this repertoire; (2) performance techniques for both instrumental and vocal works from diverse cultures—tone production, timbre, texture, embellishments, etc. required to produce a reasonably accurate performance; (3) cultural context—the background information on appropriate use of specific musical examples including who would usually perform the music, when and under what circumstances would be music be performed, historical and literary connections between the music and culture, etc. In addition to these three categories, music educators also identified an overarching concern that exposure to and experience in world musics were not addressed throughout the music education curriculum (i.e. in courses other than music education such as music theory, music history and performance ensembles) and often were not encountered until the third or fourth year of study when world musics were taught as part of model lessons in music education methods courses. These three categories and the overarching concern regarding the breadth of world music instruction remained the primary focus of responses from 1995 through 1998.

Beginning in 1998, a significant number of music educators began identifying tow additional areas of concern: lack of significant performance experience whether in traditional performance venues of specialized world music ensembles and a need for more effective means of establishing direct contacts with culture bearers and community musicians from diverse cultures for the purpose of creating educational partnerships and sponsoring performances for students. In this paper, the first of these new issues will be treated as a subset of the "performance techniques" category while the second will be added as a fourth major category, School-Culture Interaction. The overarching concern regarding the lack of a comprehensive approach to world music instruction throughout the music education curriculum will be integrated into discussion of each category.

Recommendations:

World Music Repertoire and Resources: Since 1995, textbook and sheet music publishers have vastly increased the amount of world music resources available to the music educator. For example, major classroom music textbook series published by MacMillan/McGraw-Hill (Share the Music, 1995) and Silver-Burdett & Ginn (Making Music, 2002) have made major strides in integrating world musics fully into each grade level and type of learning experience. Both specialized small press publishers and major music publishing concerns have increased world music titles in their catalogs. These publishers seek materials developed in cooperation with culture bearers and ethnomusicologists to create culturally and educationally reliable materials for use by music educators.

Yet, music educators continue to report that they do not have adequate knowledge of resources for supplemental materials from which to create original lessons keyed to the needs of their students and the demands of their school curriculum. A major concern about existing resources is the lack of teacher-friendly materials in the texts that would facilitate creation of appropriate learning experiences. Finally, some respondents attribute their lack of familiarity with a sufficient number of resources to the minute amount of time dedicated to the study of world musics in their degree programs.

A few possible solutions:

- Publishers should develop teacher-friendly texts that include teaching suggestions, copy-permissible teaching guides and music, teaching supplement packages, companion software packages with teaching materials, etc.
- Publishers should more carefully establish the authority of the cultural materials published. Although most companies do this as a

- matter of course, there are instances in which the rush to publication has produced some embarrassing cultural faux pas
- Music education programs should incorporate world musics
 throughout the curriculum rather than limit these experiences to
 units within methods courses. Courses solely devoted to world
 musics, both overview courses and courses focused on one or two
 cultures should be developed. These needs may readily be met
 through compressed format courses offered in summer sessions.
- Other disciplines within the music education program, such as music theory and music history, should incorporate world musics into each course. The study of tonal systems, genres, and historical perspectives is simply not complete without the presentation of a world view of musics.
- Professional organizations should continue to increase their focus on inclusion of world music workshops and concerts at conferences and in organization published journals and textbooks.

Performance Techniques: Music educators express concern that their knowledge of world music performance techniques is inadequate for them to comfortably perform examples during learning experiences. Some of this concern is due to the fact that the training received by music educators is focused almost entirely on producing the tones and styles of western art music. Other reasons cited for these concerns include (1) experience performing on world instruments in music education classes occur with only cursory explanations of performance style and technique; (2) lack of opportunity to perform with a specialized world music ensemble; (3) lack of available "authentic" instruments for performance; (4) lack of instructional and performance materials on proper performance techniques.

A few possible solutions:

- Music education departments should offer opportunities to study instruments and techniques more thoroughly in specialized workshops and classes.
- An increasing number of Universities are offering performance opportunities in specialized ensembles such as gamelans, mariachi bands, steel pan ensembles, African drum ensembles, Chinese percussion ensembles, ethnic dance corps, world music choral ensembles and "world music" ensembles performing a variety of musics More universities should offer this type of performance option to music education students..
- The "concerns" regarding lack of "authentic instruments" and "instructional materials" are not valid. Instruments from virtually any culture or an acceptable US-made reproduction are readily available from numerous music dealers that regularly advertise in professional journals and exhibit at organizational conferences. Instructional materials for both vocal and instrumental performance techniques are also available to the music educator: outstanding examples include the ongoing series Global Voices in Song developed by Mary Goetze to teach world vocal musics through an innovative combination of CD-ROM, videotape, compact disk, and print materials and Will Schmid's World Music Drumming.

Cultural Context: At present, cultural context is primarily addressed in workshops and specialized publications focusing upon a specific culture. Too often, according to respondents, world music instruction during methods classes is minimal because the focus of the lessons is usually pedagogical technique rather than cultural instruction.

A few possible solutions:

- Cultural context should be addressed in all courses within the music education curriculum including history, theory, and performance ensembles.
- Specialized courses on world musics should include significant instruction established the cultural context of each selection used in lessons or in performances.
- Model lessons should always include a brief statement of cultural context.
- Internet resources should be explored to establish contact with performers and teachers from the cultures studied.

Cultural & Community Connections: In the later 1990s, numerous partnership projects linking community practitioners within ethnic cultures and professional performance groups with universities and/or public schools. Successful projects have been documented through publications by the Music Educators National Conference and the ISME Commission on Community Music Activity. Workshops on creating and maintaining such partnerships are now a regular feature of professional organization conferences. These successes have led to the interest on the part of music educators in establishing ongoing partnerships within their community, however, respondents stated a desire for better training in working with community groups and in managing such projects.

A few possible solutions:

- University music education programs should provide models for culture-school partnerships in which pre-service music educators may participate.
- University music education programs and area public school should establish ongoing partnerships for the purpose of creating university-school-community partnerships.
- Music educators should establish a network for dissemination of information regarding culture bearers, ethnic performance groups, and community musicians to foster an environment in which partnership projects may thrive.

Conclusions:

During the recent years of increasing emphasis on use of culturally diverse songs, dances, singing games, instrumental works, and performances in the music curriculum, many positive steps have been made in the preparation of music educators, preparation and publication of culturally reliable and appropriate multicultural materials designed for classroom use, and availability of instruction providing educationally appropriate multicultural materials whether within in teacher education programs or conferences sponsored by professional music education organizations. Teacher education programs at many universities have instituted new courses focusing upon teaching the musics of diverse cultures and/or have inserted units on multicultural/diverse musics into existing pedagogical courses. University and public school sponsored performances by ethnic music and dance ensembles have now become commonplace. Regional, national, and international music education conferences regularly offer numerous world music workshops, demonstrations, and performances.

There remain, however, several areas of weakness in the preparation of music educators to effectively prepare and present world music learning experiences. Some of these were identified through continuing surveys of pre-service and in-service music educators attending selected sessions at music education conferences and/or enrolled in selected university music education courses from 1995 to the present time. Primary areas of concern—world music repertoire, performance techniques, cultural context,

connecting to community ethnic resources—have been briefly discussed in this paper. A number of recommendations for revisions to existing courses, addition of new instructional and performance experiences in world musics, and establishing connections with community musicians have been offered here to stimulate further efforts to strengthen the music educator's understanding of diverse musical materials and enhance the music educator's ability to effectively present these materials to new generations of learners.

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TALKING ABOUT TEACHING MUSIC IN SECONDARY SCHOOLS IN THE UK: CROSSING THE BOUNDARY BETWEEN STUDENT TEACHERS AND EXPERIENCED TEACHERS

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The intention of this paper is to uncover something of the hitherto 'silent history' of music teaching, by listening to the recollections and stories of both experienced secondary school music teachers, and of student music teachers. It attempts to cross the boundary between these two groups by documenting the experiences of both in their own terms of living music in schools.

To achieve this intention I tape recorded interviews with 20 secondary school teachers and student music teachers, all of who worked as mentors or trainees within the Reading University/Schools Partnership, which prepares students on the one-year Post-Graduate Certificate in Education (PGCE) course to become music teachers in secondary schools.

The paper is in two parts. The first considers ten student teachers' recollections of their own musical education, their eventual decision to train to be music teachers, and their early experiences of teaching. The second considers the realities of the work of ten experienced music teachers in schools. It is hoped that such a group biography will provide a detailed picture of the processes of becoming and being a music teacher, and the relationship between the different stages.

Student Music Teachers

The first interviews were conducted with each of the ten student teachers near the beginning of their PGCE course. There was a follow-up interview after the major teaching block. Of the ten students: six were female and four were male; seven were between 21 and 22 years old on entry to the course, and three were in their late twenties or early thirties; eight had read music at university, one had read civil engineering, and one had attended a music conservatoire; one student had gained a masters degree; all of the students were new to Reading University.

In my interviews I focused on:

- * to what extent student teachers were musically socialised within their families
- * how they perceived their own music teachers and their own musical education at school
- * why they decided to read music at university, and then to train to become a secondary school music teacher
- * how they characterised their early experiences of teaching.

Music in the family

To what extent were the student teachers I interviewed, socialised musically within their families? None of the parents were professional musicians or music teachers, but they displayed an impressive list of musical interests. Nevertheless, my informants would

generally preface their observations somewhat apologetically by saying 'my parents aren't really musical, but...'

There were two students whose parents' musical development matched their own. In one case the mother's interest coincided with that of her son:

as my interests grew and I became more and more passionate about music, so did she...we fed off each other almost, you know, interests and passion.

Another student's father developed a similar reciprocal relationship: 'since I've started doing music, he's now actually taken up singing'.

Most parents were interested in listening to music. Most typical were parental preferences for popular music ranging from experimental sixties music like Frank Zappa, to Acker Bilk and Frank Sinatra.

From the often apologetic tone in which they talked of their musical backgrounds, it became apparent that the students appeared to recognise only performing abilities as the criteria as to whether their family was musical or not. Listening preferences appeared to be discounted, particularly if, as in the majority of cases, they related to popular traditions. Definitions of what constituted being musical seemed to narrow as the students became specialists themselves.

Remembrances of music in school

My informants' own views of their music teachers can be seen to fall into the three categories of positive, ambivalent and negative perceptions. The most positive recollections related to their teachers' youthfulness, friendliness, openness and liveliness. The ideal music teacher combined liveliness and friendliness with an evident desire to communicate a love of the subject. For example one popular teacher was a jazz sax player, who was 'very lively, very bouncy, a big sort of chubby man...a very fun person and was so enthusiastic about everything'. His influence was such that 'the music in the school was definitely him'. But there was even more to this teacher. He was meticulous in his organisation, and fair in his allocation of scarce instrumental resources to pupils, so that eventually everyone would have a chance at some point to play keyboards or drums.

The emphasis upon youthful, lively, committed music teachers was not the whole story however. Eccentricity held its own fascination, as in this recollection by a student, of her sixth form teacher:

he was one of those wild old Brahms figures, and he was absolutely batty...but he was the most amazing, so inspirational, so enthusiastic...this great big beard and hair...he did not distance himself, if he was having a bad day he let you all know .

For this student the music teachers who stuck in her mind were those who demonstrably loved the subject: 'they could tell me the grass was blue'.

Some students were ambivalent about their school music teachers. This was caused by being scared of certain teachers, who nevertheless achieved impressive musical results within their schools. Underpinning this ambivalence was the perception that music was for the favoured few (of whom these students were included).

Negative memories of music in school included some bad experiences at primary school, which resonate with the folklore of being taught music:

I was told I wasn't musical...by one of my music teachers...because she said I couldn't sing in tune and she didn't like me being in the choir...I was put off music...and I found it embarrassing and quite humiliating most of the time.

Others recollected rebelling against the musical inexperience of their primary teachers and the dragooned teaching of massed singing.

At secondary school, some teaching styles were felt to be inappropriate. For example, one music teacher was over-extrovert in his approach, and singled out individuals

embarrassingly: Other negative impressions were caused by disorganisation and subsequent lack of control and inappropriate or unstimulating ideas. The reasons for such negative remembrances of music teachers and their teaching were various, and might be seen as the reverse of the youthfulness, openness, friendliness, liveliness and musical communication we noted in connection with influential teachers.

Deciding to become a musician and music teacher

The decisions of my informants to study music at university or conservatoire were not taken lightly. There were other options, indeed one student entered university to read politics, but changed after eight weeks, 'I just missed it (music) too much...I just thought, what am I doing?' Others had to decide between music, English, maths, and art. However, music usually won out because of the strength of its attraction: it was natural, 'my heart was really in music'.

Whilst at university most of my informants found their thoughts turning towards teaching. We might divide my informants' decisions to enter teaching into the straightforward and committed, and the provisional. But frequently the motives were mixed. One student was committed to teaching from the age of 14. The subject kept changing, but the goal did not. What was crucial was her love of being creative, whether in writing stories or in composing music.

Others had less straightforward motivations. The most common alternative to teaching amongst my informants, was further study of music at post-graduate level. Funding was a major problem however, and so teaching was selected as a second-choice. One student asked rhetorically of teaching as a career, 'how many teachers can say it was their first choice?'

At least two of the students chose to teach because the professional musical life placed personal demands on them they could not meet, so teaching became an alternative.

Experience of Teaching Music

When student teachers actually start to undertake practical teaching on their courses, their teacher role identity is put to the test. By the beginning of the main school teaching block of ten weeks half-way through the course, eight of the ten students remained (two had left before the teaching practice commenced, deciding that a teaching career was not for them). By the end of the block teaching only one of the remaining eight students had experienced real problems. He came to realise that these stemmed from his difficulty in relating to pupils: 'I simply didn't relate, didn't show interest in them...I wasn't deeply fond of most of my pupils'. He felt it was a characteristic problem of musicians like himself who had trained to be soloists: it was deeply rooted in his personality.

Two other male students were reflective about shortcomings in the nature of the music curriculum in schools, as a result of their experience. The first became dissatisfied with the way he taught composing in the classroom without any kind of context. He had a passion for history and desperately wanted to tell his pupils about the background of the music they encountered. There needed to be more to music in schools than being able to play tunes on the keyboard: 'there must be more to it than that'.

This scepticism was echoed in the reflections of the second male student, who had come to the conclusion that the aesthetic subjects were not essential to schools, because they could be experienced more directly and powerfully by young people outside the classroom. This had led him to reassess his function: 'I shan't be teaching music, I shall be teaching children, and music is the medium through which I will be going to do it'. This was a significant shift of role identity. However his commitment was provisional, based upon whether he would be able to improve his teaching skills to his own satisfaction.

The remaining five female students expressed generally positive views about their experience, although their accounts are not unproblematic. For example, one individual found no problems as far as her teaching abilities were concerned, but felt vulnerable about her musical skills in the classroom. For others the experience changed perceptions

about the nature of music in schools. Many had been attracted into music teaching by the extra-curricular activities, but now the work in the classroom demonstrated something important, 'that everyone is capable really, to a certain extent, of doing something in music, and it is a very valuable subject'.

Summary

I have attempted to provide within a group biographical framework an overview of student teachers' prior musical experiences, as well as personal reflections on their own decisions to become both musicians and teachers. We have seen that the majority grew up in supportive homes, and were enouraged to learn a musical instrument. Nevertheless in general their parents were not highly musical. Schooling as far as music was concerned was a very mixed experience. Some students decided to enter teaching to emulate their own music teachers, whilst others were determined to counter their own negative experience. The early teaching experiences of these students once they had embarked on their training underlined the complexity of the task, and their varied responses to it.

Secondary School Music Teachers

In this section of my paper I argue that more attention needs to be paid to the concerns of secondary school music teachers. Of the ten teachers, four were female and six were male. The majority had been teaching between 10 and 25 years and were heads of department. Their schools were all state run, and represented a mixture of mixed and single sex, selective and comprehensive schools. All were located in urban areas within the relatively affluent Home Counties.

First I shall consider their perceptions of the National Curriculum, and shall then focus on music teaching as a career, its intersections with the personal musical lives of the teachers, and the lows and highs of everyday music teaching. Finally I shall develop some ideas about re-defining the role of the secondary school teacher in today's schools.

Teaching Music in the National Curriculum

Since the introduction of the National Curriculum in 1992, teachers in state schools in the United Kingdom have had less freedom to develop their own curriculum. For music teachers in England this has meant having to focus on two main areas of connected work when teaching pupils between the ages of 5-14 for whom the subject is compulsory: Performing and Composing, Listening and Appraising.

I found that the music teachers I interviewed did appear to have a generally positive view of the National Curriculum. There were two distinct opinions. On the one hand, Music in the National Curriculum was seen as an evolutionary step, whilst on the other hand it was regarded as an enormous change. Those who believed it was evolutionary, growing out of their previous practice felt confirmed in what they were doing.

This meant that not much changed in classroom practice, 'it hasn't bothered the way we teach'. It is that insight which is crucial to music teacher perceptions, that the spirit informing the Music National Curriculum is on the right lines. The emphasis upon composing and performing means 'you are steered away from copious note writing and listening...biographical accounts of composers'. Moreover it has offered teachers the chance to grow, providing opportunities for them to be focusing upon what 'they should really be delivering...multi-cultural aspects, information technology'.

Some informants however found the change to the National Curriculum more radical, simply because it replaced a system which was laissez-faire:

When I started teaching there was actually no structure at all...The only information I had was the timetable on a piece of rough paper...By the end of the first morning the head of department spoke to me about the fact that I taught a class a song they already knew, and now I look back on it and think 'how the hell was I supposed to know that?' So the National Curriculum was a vast improvement.

Its emphasis upon 'hands-on doing' was characterised by one teacher as a radical advance on previous practice.

But this largely positive view was not quite unanimous. One informant put it like this: I think people are so bogged down with legislation and have to do this and they have to do that...And I think you have to be very careful...It may be written down, is it actually appropriate? I think you have to be very careful not to stick rigidly to it, because then you can lose yourself and your own identity, and your own love for the various subject areas within music.

Overall there seemed little doubt that the music teachers I interviewed were working comfortably within the National Curriculum. It might be argued that this apparent consensus is explained by the evolution of the National Curriculum model from the previous work of John Paynter, whose book *Sound and Silence* (Paynter and Aston, 1970) was frequently mentioned in conversation, and Keith Swanwick (1979). On the other hand the teachers may have perceived their subject to have been strengthened through its inclusion into the National Curriculum, its compulsory status regarded as a significant advance for what had often been regarded as an inessential subject. It is most likely that a combination of these factors influenced the positive view of the curriculum expressed by my informants.

Music Teaching as a Career

The picture became less positive when I considered music teachers' day to day lives. I specifically asked whether they would recommend some of their musically able pupils to think about teaching music as a career. More than half expressed considerable reservations. This led to searching reflections about the possibilities and drawbacks of teaching music.

Promotion within the school system was problematic because it depended increasingly on letting go of music. Some simply did not want further career progression: what attracted music teachers into teaching was music and 'the very special opportunities that music offers …relating to pupils and putting things together and creating'. Even so this teacher characterised a career in music teaching as 'a total dead-end. You become a head of department and that's it...Most people will get to their 40s and wonder whether this is what their whole life will be'. Trying to move out from music into senior management however was not easy, as 'music is seen as a little bit dead-endish'. At some point the realisation of the closing up of opportunities becomes a personal cross-roads, and then the development of the right frame of mind becomes important:

You really have to look and say 'what can the classroom offer me? and what can I get out of the classroom? and can I continue to make the career challenging and exciting day in and day out?'...it is looking for small things to make them big and important...so that you can never feel that you've arrived.

On the other hand, music teaching suited a female teacher because it combined a career with bringing up a family. She turned it to her own advantage, 'into a positive experience'.

In summary, these music teachers do not rate their chances of promotion within or outside the school very highly. They betray little bitterness about this, because teaching their subject is of most importance to them.

Intersections

In my questioning I attempted to gauge the points of intersection between institutional roles and personal musical lives. Gammon (1996) has pointed out that a number of music teachers make a distinction between their dual status as trained musicians and music

teachers, and develop distancing attitudes towards the latter. It was expressed like this by one of my informants:

There are odd occasions when I simply don't want to listen to music...I want to listen to music because I love music and I am interested and want to listen to something new or whatever, but not as a school teacher analysing it.

I found this uncharacteristic however. There was general agreement that an active musical life outside of school was desirable. Some teachers were active conductors and players, and believed the benefits paid off in terms of effective teaching: 'The pupils will pick up musicianship at a stroke'. This did not simply include performing but composing as well.

Nevertheless there was a tension between in-school and out-of-school music making for the music teacher. This could lead to frustration, when parents evenings and induction evenings meant orchestral playing had to be missed. The dilemma was neatly expressed by another teacher:

Education is an all-consuming at times unrewarding profession. You have to delicately balance your time, and make extreme sacrifices in order to sometimes progress your own ability.

Lows and Highs

That commitment of music teachers was continually tested. Huberman [1993] has identified the classic motivations for going into teaching as the 'contact with young people' and 'love of subject matter'. Those provided the highs, and when they were contradicted, the lows.

The downside of teaching as might be expected was the wear and tear of classroom indiscipline. This is particularly difficult for most music teachers. Sometimes earlier in a career this had led to extreme frustration:

You think 'why am I here banging the piano lid and saying 'I'm not having this'?...What you have to really do, is not to let it get to your soul...but really to think it is not the most important thing in the world if you have not succeeded every moment of the day.

The disciplinary problems in another teacher's reminiscence had been exacerbated by inadequate resources. All this was heightened by a clash of values, between the teacher's commitment and the attitudes from home:

I get very cross and very depressed when children don't have the same values as me, and don't treat the music as seriously as I would want them to treat it...when boys won't sing because the dad says at home 'Oh that's sissy stuff', and you get these traditional home values coming through where the boys are expected not to be musical, but the girls are.

But the music teacher does not only have to keep classroom music functioning, there is the considerable pressure of maintaining and developing choirs, orchestras and other performing groups. This extra-curricular work, which presents the public face of the school to the community, frequently necessitates a large investment of the music teacher's time. The resulting intensification of teachers' lives, identified by Hargreaves (1997) as a common pressure caused by new initiatives and bureaucratic demands, was expressed like this:

I would say that in the last 6 or 7 years my job has doubled in the number of hours that it requires...I would estimate that it requires 65-70 hours a week of actual school work...Because you tend to be head of a small department not much can be delegated, and you are responsible for a vast amount of extra-curricular work...all the new reporting requirements, assessing requirements, marking your own exams...that is a huge amount of

work.

Because teaching music is so physically demanding being able to cope with stress was important. Achieving balance in one's life was seen to be crucial, having areas of personal investment outside the school, permitting the teacher to step back and relativise the problems that come up in the classroom (see Huberman, 1993).

When asked about the rewards the teachers generally focused on individual children, and the impact of their work on the school community:

Several of the music teachers testified to the considerable personal satisfaction of shaping a job so that it becomes a reflection of one's own identity, a result of professional commitment (see Hargreaves, 1997):

One of the senior teachers said 'the music in the school is you' and that was quite nice because it was a reflection that everything that happened here, the energy I've put in, the time I had put in and the gradual reputation over the many years that I've built;

For several of my informants their overall contribution to the life of a school became a personal symbol of their creativity, a means of defining themselves.

Discussion

These experienced music teachers welcomed the challenge and opportunity afforded by the National Curriculum, largely because it was based on a practical hands-on approach with which they identified. But their career opportunities were seen as limited, and this produced frustration about the heavy workload and lack of official recognition in terms of promotion. The low status of music in schools was a constant theme. The pressures of long hours, large classes and coping with constant noise took their toll at particular times. But to counter this, there were the rewards of dealing with young people making music: this is what kept the group motivated. There was little evidence that these teachers longed to pursue a music career out of school. In many ways it was making music in school and thereby exercising a personal influence on the institution that seemed to be of most importance.

Conclusion

What can we learn from this attempt to bring the experiences of student teachers and experienced teachers together. Running through the accounts there is a perception that involvement in music and music teaching is problematic.

The question which looms here, however, is whether music can really function effectively within the institutional constraints of formal schooling. Swanwick (1999) sums up the position succinctly by highlighting the disconnection between school music and 'real' music:

No wonder 'school music' appears to many young people as a sub-culture separated from music out there in the world, abstracted by the constraints of classroom and curriculum...We have to do better than this. (ibid., 100)

It brings us to the crucial question which Swanwick articulated: how can one teacher in every single school hope to encompass the metaphorical richness of the genuine musical experience in his/her teaching? How can we reform and transform the process of teaching music in schools so that it becomes connected with 'real' instruments, 'real' music, 'real' musicians and 'real' music making sessions? (ibid). The question has resonated throughout this paper which has been the first step in giving voice to the experiences of student music teachers and secondary school music teachers. If music is to strengthen its position as a curriculum subject, both student teachers and experienced teachers wil need to learn to cross boundaries, and be prepared to face such explanatory

concepts as power, ideology and marginalisation, in order to make sense of their collective experience. Through this process we may be able to understand more completely the lived experiences of music teachers and student teachers, enabling all of us 'to do better than this'.

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Seeking Challenge, Finding Skill: A Multi-disciplinary Framework for Music Education

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Introduction

The compelling nature of music making engages us like no other human activity. An infant attends to her mother's melodic voice, responding in synchrony with her own vocalizations. A group of elementary school students spend every recess refining the complex rhythms, movement, and chant of a hand clapping game. Teenagers sequester themselves to the garage for hours, tirelessly striving to make manifest the sounds in their heads. There are no grades or paychecks for these activities; there is something intrinsically rewarding about the doing itself.

Explanations for the intrinsically rewarding nature of musical activity are broad and varied, originating from multiple disciplines. Common to each of these views is an element of challenge: Music making requires much of us and we seek out that which will reward our efforts. A physiological perspective addresses multi-sensory requirements demanding our full involvement – we simultaneously hear sound, see movement- and notation-based representations of that sound, and are kinesthetically responsive to what we hear and see as we play musical instruments, sing, and move. Confirmed by MRI studies that show activation of multiple brain regions during the performance of music (Sergent, 1993), music challenges us to be completely attentive with mind and body.

A sociological perspective frames music making as communicative – our inherent need to express that which is inexpressible through language. This compunction to musically make meaning begins in the mutually reinforcing vocalizations between mothers and infants, considered to be the origin of intimacy and aesthetic understanding (Dissanayake, 2000). In adolescence, association with specific musical subcultures often defines identity. Drawn to the unique intensity available through communication in sound, youth often claim selfhood through musical choices that express alienation from adult culture and fellowship with peers. Professional performers, from jazz improvisers to chamber music players, have reported the joys of collective meaning making (Bailey, 1992; Stubley, 1998). Music challenges us to express and be responsive to personal and cultural meanings.

The seemingly inherent proclivity for musical experience is also interpretable from a cognitive perspective. Theory supporting research on the Mozart Effect (Rauscher & Shaw, 1998) suggests that the relationship between temporal qualities and spatial patterns in music provide an accessible and crucial opportunity for the brain to exercise (and thereby reinforce) its neuronal connections. Alluding to the human propensity for generating structure, Gardner (1997) hypothesizes that music may serve as a primary organizer of cognition. Music challenges us perceptually, to organize sound in time.

Musical engagement both emanates from and resonates with these multiple representations of challenge. The belief that humans inherently seek challenges, and in doing so develop requisite skill, is grounded in models from developmental psychology. Studies of mastery motivation focus on children's dispositions for engagement in appropriately challenging activities (e.g., McCall, 1995). Piaget (1962) studied how children

challenge themselves through their symbolic and constructive play – creating contexts in which their understandings can be tested and confirmed. Studies of young children's musical engagement have shown similar behaviors (Custodero, 2000; Littleton, 1998).

Multiple perspectives speak to the complexity of the music learning process: It is motivated by physiological, social, and cognitive sources and supported by the ontogenetic evidence demonstrated in young children's behaviors. How can this complexity be captured in a meaningful way to best inform our music education efforts? The construct of flow experience, (e.g., Csikszentmihalyi, 1975, 1997; Csikszentmihalyi & Csikszentmihlyi, 1988), generated from research on the motivational relationship between challenge and skill, offers the requisite theoretical insight and methodological relevance to support both the significance of musical experiences and effective practices in music education.

Flow Experience, Learning, and Music

Curious about the nature of engagement, Csikszentmihalyi (1975) began collecting oral interviews and written self-reports that reflected the quality of experience during a variety of daily pursuits. Participants who were involved in intrinsically rewarding activities – including diverse groups such as dancers, surgeons, and rock climbers – reported high levels of enjoyment and challenge; they referred to their experience as being in "flow." Further research (e.g., Csikszentmihalyi & Csikzentmihalyi, 1988; Csikszentmihalyi & Larson, 1984) has confirmed this optimal state in which participants are occupied in activities which are personally meaningful and inviting.

Flow experience is expressed empirically by a match between the individual's perception of high challenge and high skill level for a given activity. Alternatively, when perceived skills are low and perceived challenges high, individuals report being anxious. When skills are high and challenges are low, the result is boredom. Csikszentmihalyi (1997) describes the state when both skills and challenges are low as apathy.

Flow is created through engagement in tasks whose challenges invite a person's best efforts. In order to sustain flow, skills must improve to meet new challenges, and in turn, challenges must improve to continue attracting enhanced skills, thus creating an ideal learning situation. This dynamic interaction, also known as emergent motivation (Csikszentmihalyi, 1982), is self-perpetuating: As an individual's skill level improves through practice, challenges must become increasingly complex. The first criterion for flow experience, therefore, is that skills and challenges must match, and they must be high. In addition, there are conditions consistently evidenced in activities that have been demonstrated to produce optimal experience and support the challenge-skill dynamic (Csikszentmihalyi, 1997). Each of these is specifically germane to musical engagement and is associated with observational analyses of children's learning.

Goals are clear.

"There is a positive joy in perceiving a flawlessly intricate musical structure, one which leads the mind to startling discoveries as it is unfolded, offering depths upon depths into which we peer, within which we play, but which are never exhausted, never leave us low and dry." [Rahn, 1994, p. 56]

Full engagement in an activity means the goals must be accessible; the sequence of events that guide the process must be self-evident. Composer John Rahn captures the sense of wonder attributable to childhood experience (Cobb, 1977) in his reference to play. Flow is prevalent in game playing, where well-defined rules frame the experience (Csikszentmihalyi, 1997). Similarly, the rhythmic, melodic, and harmonic structures in the song and dance literature of a culture provide clearly understood expectations for musical experiences. In

Western music, a dominant seventh chord resolves to the tonic, metric impulses are consistent, and longer durations are usually cadential. Music exists as temporal structure; it has direction that can be framed as simply as beginning and ending, or realized in more complex organizational forms derived from melodic, harmonic, rhythmic, or narrative patterns. Distinct melodic threads which coalesce into a single sonority and then unravel again, themes which retain recognizable character through development and variation, and the interactions of rhythmic impulses and arresting silences all create a clear sense of intuitive freedom made possible within a framework of predictable order. Composing, interpreting through performance, and listening are all enriched by the ambiguity of anticipation and the oftentimes postponed, and sometimes denied, actualization of clearly perceived goals.

Feedback is immediate.

"... what you do is to acquire a feeling for that raga and you can immediately recognize it when it's played by other musicians or by your teacher again. And so you start playing those phrases and eventually get to the stage where you ... start creating your own different phrases within that raga. And you intuit when you are playing a phrase which is out of context, out of that framework." (Viram Jasani, quoted by Bailey, 1992, p. 8)

Awareness of musical goals, as raga performer Jasani alludes, is a matter of repeated exposure to the inherent structures in specific music making practices; our ability to assimilate those structures determines the degree to which feedback can be interpreted. Musical feedback makes possible an accurate performance in relationship to a perceived model, whether it be culturally familiar or idiomatically personal. It also allows for thoughtful transformations of the musical material either through interpretive or improvisatory means.

Keeping challenges and skill levels balanced requires extemporaneous self-monitoring; feedback is therefore crucial in order to make the necessary adjustments for sustaining flow experience. Music, as an aural art, provides unique opportunities for assessing experience – making music involves hearing, seeing, and feeling cues regarding musical goals. Multiple modes of experience offer multiple opportunities for challenges to be increased ensuring flow can be maintained.

Action and awareness merge.

The time of inspiration, the time of technically structuring and realizing the music, the time of playing it, and the time of communicating with the audience, as well as ordinary clock time, all are one. Memory and intention (which postulate past and future) and intuition (which indicates the eternal present) are fused. The iron is always hot. (Nachmanovitch, 1990, p. 18)

The temporal quality of musical engagement, whether it be performing, composing, or listening, requires this fusion of doing and perceiving, thereby offering unique challenges that demand full attention and absorption in the task. As music making unfolds in time, it bridges the schism between product and process. When listening to music we must actively focus our attention while simultaneously constructing meaning from the musical cues, taking delight in a single moment where the rhythmic, harmonic, or formal context has given a single sound a sense of the extraordinary. When performing, we must also move fingers or vocal chords as we attend to sound; this requisite physical involvement contributes to the sensory rewards of the creative moment.

In writing about the aesthetic nature of children's play, Dewey (1934) observed that "idea and act are completely fused" (p. 178). Children's inherent motivation to learn is artistic in

nature, its artfulness defined in part by this simultaneity of the internal cognitive process and its external manifestation.

Concentration is deep.

[Pianist Lorin Hollander shared] "When I was a little baby, I would go to the piano and all morning I would choose which note I should become. I would go to the keyboard, reach usually for the E-flat. I pushed the E-flat and would become the E-flat. I would resonate E-flat. Every feeling, every fiber of my body would become E-flat. There was nothing else but E-flat. And the world would appear differently to me..." (Campbell, p. 73)

Hollander's childhood memory reflects a depth of concentration often associated with aesthetic experiences. One premise for this association is found in an observation attributed to Einstein: "The goal of both the sciences and the arts is to transform reality as we know it and therefore escape its limitations" (Csikszentmihalyi, 1993, p. 322). Music has been known to transport the listener and performer, rendering the physical world limitations such as time and location inconsequential. The child can become E-flat, the guitar player can be immersed in the challenge of practicing while unaware of minutes or hours that elapse, and audience members can be collectively transported to a different reality by idiosyncratic musical motifs and harmonies. Rather than requiring less of us, focused engagement with the temporal art of music requires more attention, thereby providing a means to a deeper level of concentration.

Control is possible

"I look at what I've put down on paper and let myself feel how the sounds flow – their energy and their direction. When I feel the sounds in this way I want to work on them to make them more beautiful, or clearer or stronger or more dynamic or dramatic – in other words, I want them to flow as much as possible. It's incredibly fun to do this."(Lois V. Vierk, in McCutchan, 1999, p. 152.)

The freedom to generate possibilities is at the core of the creative impulse and artistic response. Listeners make personal meaning of music, organizing sounds, interpreting sonic images based on life experiences, and choosing the degree to which they are attentive. Performers explore the possibilities of pitch and rhythm in context, embellishing melodies and sustaining or abbreviating a note's duration for personally expressive purposes. Composers, like Lois Vierk, make decisions about every detail of sound as they imagine a work, each choice producing greater clarity regarding the next, from instrumentation to individual phrase structures.

Flow experience is defined by the belief that one's actions will sustain or heighten the level of experience. Music making, as a creative activity, exemplifies this feeling of agency and facilitates a sense of potential control, an understanding that one's actions are of consequence. Theories of child development support the relevance of this characteristic to learning. Piaget's theory of change, defined by the acts of assimilating and accommodating, and Feldman's notion of the transformational imperative, suggest that children have an innate sense of potential control over the materials with which they are interacting.

Self-consciousness disappears

"We're in that place of stillness, which is the 'absolute field,' but in playing [music], what I have transcended is my self-consciousness, my mind drifting off to other things. I'm unaware of myself; I'm totally absorbed in the music. And as I get more absorbed in the

music, then more can happen in the music. I turn out to be a channel." – Paul Horn, jazz flute player (Boyd, 1992, p. 160).

Music making is a transcendent experience. When immersed in performance or listening, we tend to forget ourselves in service of the engaging task. Consciousness of physical sensations becomes numbed; this is evidenced in the number of performers who often play despite being in great pain, and the societal use of music to accompany physically arduous tasks such as exercise. Consciousness of social interactions is also often masked in the musical experience; people are aware of others only as they contribute to (or distract from) the musical experience. Related to the depth of concentration and mirrored in the uninhibited curiosity and confidence of childhood, the loss of self-consciousness enables the discovery of another facet of oneself, free from physical limitations and perceived judgement.

A review of flow criteria reveals a "goodness of fit" with musical experience and learning, and therefore, with music education. The dynamism of skills and challenges suggests that the identification of flow in learning environments may inform educational practices; Elliott (1995) suggests that self-growth and self-knowledge resulting from flow guide our teaching. In researching how this multi-disciplinary framework was applicable to music learning contexts, three contributory factors emerged. They include (a) the engaging nature of the activity, (b) the autonomy of the learner as observed through the individually relevant transformation of musical materials, (c) and the role of others in the establishment and maintenance of appropriate challenge.

Engagement: The Nature of the Activity

The quality of the educational tasks we design for students are of consummate significance. Dewey's sensitivity to this ideal is evidenced in a quotation he attributed to American poet Samuel Coleridge: "The reader should be carried forward, not merely or chiefly by the mechanical impulse of curiosity, not by a restless desire to arrive at the desired solution, but by the pleasurable activity of the journey itself" (1934, p. 5). This acknowledgement that the doing itself should be enjoyable is a tenet of flow experience, which is defined as autotelic, or rewarding in itself (Csikszentmihalyi, 1975). While the term "fun" has been trivialized and interpreted by many music educators as a descriptor which marginalizes the role of music making, "enjoyment" connotes a greater depth of experience as it results from being sufficiently challenged – physically, expressively, and cognitively.

Conventional studies of adolescents' experience (Csikszentmihalyi & Larson, 1984; Csikszentmihalyi & Schiefele, 1992) have shown music classrooms to be flow-facilitating environments. Researchers have referred to music as one of the "quintessential flow activities" (Whalen, 1997, p. 7) and have pointed to the multi-sensory, expressive nature of music making as explanation for student reports of both challenge and enjoyment. The match between flow descriptors and musical experience described above provides further insight into domain-specific reasons for the findings.

Given that music education environments have great potential for facilitating flow, it is then our task to examine specific qualities of musical activities that best facilitate the motivational balance of skills and challenges. Empirical investigations of children's musical experience in classroom contexts (Custodero, 1997, 1998, 2000a, 2000b) found certain qualities to be evident in many of the most flow-producing activities.

Opportunities for learner's contributions to the activity

Activities that invite learners' participation and assimilate their suggestions into the instructional context engendered focused engagement by supporting the belief that control was possible.

Prolonged duration

Children needed time in order to achieve a depth of understanding, to utilize the sensory feedback provided by the activity

Musical authenticity

Activities that were personally meaningful, such as playing a familiar song on the keyboard, were more engaging than exercises or drills.

Developmentally appropriate content and delivery

Curricular choices based on children's strengths at specific points of development were most successful in facilitating flow. For example, hearing the difference between major and minor was appropriately challenging for 4-year-olds, especially when coupled with dramatic play; hearing the difference between tonic and dominant harmonies was not as successful, since most children at that age cannot reliably discriminate harmonic progressions (Costa-Giomi, 1994) .

Incorporation of physical involvement

The importance of kinesthetic feedback either through body movement or playing instruments was clearly manifested in activities facilitating the most flow. The engaging nature of musical activity is additionally defined by individual behaviors elicited in the learner and by the content of adult intervention. These two features are discussed in greater detail in the following sections.

Transformation: The Autonomy of the Learner

Accepting flow experience as the foundation for a framework for music education means honoring the contribution of the learner to the educative process. People are most highly motivated when they have opportunities to impact the quality of their engagement, when they perceive a sense of autonomy (Deci, 1995). Taking intellectual ownership of musical materials by transforming them into something individually meaningful provides both aesthetic delight and a means to learning. By transferring knowledge from an imitated model to a source of original thought, children and adults demonstrate the depth of their understanding.

The relationship between flow experience and learning becomes clear when considering the nature of cognition as intellectual change. The desire to maintain the flow state, to keep challenges matched to increasing skill, poses a problem: "How can this activity be made more complex?" The study of how individuals might solve this problem through their transformations of presented musical material provides insight into their music learning processes.

Three specific behaviors were noted in the original study with preschoolers (Custodero, 1998) and confirmed in subsequent investigations with older and younger children (Custodero, 2000a). Anticipation, defined as verbal or physical attempts to demonstrate "what comes next" during the presented activity, was fully observable by the toddler age (2 years) and has been observed in school-aged children as well as adult learners. Through anticipation, learners attempt to construct the presentation of materials themselves, transcending the passive role through active participation.

Expansion, which involves broadening the expected and/or modeled responses to encompass a wider interpretation of the activity, was a fully observable strategy by the preschool years and has been witnessed in instructional contexts through young adulthood. Through expanding an activity, learners go beyond artificial boundaries and exhibit creativity.

Extension describes a child's continued engagement with the presented material after the original guided experience is finished, often interrupting the adult-established sequence of events. Like anticipation, this behavior is fully observable in toddlers, but unlike the others, seems to go "underground" in elementary-aged learners who had been well taught to stay within the boundaries established by the teacher. Students' opportunities to be sufficiently challenged in classrooms are determined by teachers' responses to these transformative behaviors and their abilities to provide feedback and establish clear goals, and the influences of peers.

Challenge: The Significance of Others

Mature musicians' descriptions of performing and composing often allude to the importance of challenge (e.g., Nachmanovitch, 1990; Stravinsky, 1974). Likewise, observations of young children's spontaneous music making reflect their ability to create challenges for themselves, especially in contexts free from adult instruction (Campbell, 1998; Littleton, 1998).

The concept of challenge, however, is wrought with ambiguity. Whalen (1997) has noted that challenge is a culturally–specific term and can be interpreted as providing either opportunity for action or threat and risk. In music education settings, it may be the classroom culture that determines how musical challenges are interpreted. Studies have shown that adults have a powerful influence on how children define challenge for themselves in this environment (Custodero, 1998, 2000). When experienced in an activity for which one has the commensurate skill, and in a supportive social context that provides opportunities for personal action, challenge can be a strong motivator for learning.

The communal nature of classroom settings has particular relevance for music learning: The authenticity of specific challenges is defined partially by other people's acknowledgement of them (Csikszentmihalyi, 1978). In most flow research, the contributory role of other people in flow experience has been ambiguous: Optimal experience is both facilitated and inhibited by awareness of others. However, a study of families by Rathunde (1988) showed when parents provided access to clear goals while allowing for children's own opportunities to act, the children could be more focused, and felt appropriately challenged and skilled. Reports of young musicians' experiences indicate the role of parents and teachers are powerful shapers of experience (e.g., Howe & Sloboda, 1991). In the previously cited empirical studies on young children's flow experiences in music classrooms, adult awareness was positively and significantly associated with challenge. The access to clarity and provision of opportunities to act, important to optimal experience in families, has similar implications for music education contexts.

In the observational studies of flow, learners' perceptions of challenge were defined behaviorally through their actions in relationship to a specific task. Demonstrations of self-assignment and self-correction reflected the problem finding and problem solving processes often associated with learning (e.g., Duckworth, 1996). Deliberate gesturing was found to denote appropriately high challenge across the lifespan, a finding supported by the literature on gesture and cognition (e.g., Goldin-Meadow, 2000).

Using these descriptors, observational studies of flow experience showed the importance of adults in young children's response to challenge. When adult intervention was invited, and when it provided the access to clear goals and feedback while also nurturing the child's

autonomy, children felt appropriately challenged. When adult intervention interfered with the child's taking ownership of the musical material, flow was inhibited. The significance of peers in the instructional environment was quite different – they were utilized as sources of imitation when the challenge level was perceived as inappropriate. If the challenge was too high, peers could provide models of task expectations that could be appropriated; if the challenge was low, imitation of peers could provide ideas on ways to elevate the challenge. In music play environments, when children freely chose partners with whom to collaborate and defined tasks on their own, the function of peers was more directly related to immediate flow experience.

Conclusion

The multi-disciplined framework for music education presented here speaks to the notion of SAMSPEL – of togetherness in the service of creating the most challenging, and therefore, enjoyable musical learning environments for students. Multiple perspectives from developmental, social, and cognitive psychology; education; and musicology come together to create a broad-based framework to explain why and how music experience is rewarding.

Considering the engaging nature of tasks we design calls on us to establish a sense of togetherness with our art form, being true to authentic musical experiences delivered to students. Supporting the autonomy of learners by honoring the contributions they bring to the educational process calls upon us to integrate student transformations of musical material with teacher expertise, together creating a mutually rewarding experience. Acknowledging the social nature of challenge calls upon us to be thoughtful about the educational interventions we design and implement, ensuring opportunities for action and access to clear goals. To develop the challenge seeking potential in our students, we must rethink what it means to be together, creating contexts where reciprocal attention is cultivated, where the influence of peers is respected, and where the joy of music making is embraced.

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ABSTRACT

MUSIC manifests the ISME theme of SAMSPEL in a variety of ways. MUSIC is a global phenomena in which people of vastly different cultures, purposes and identities achieve many benefits together, within their own communities, and beyond their local affiliations. In doing so, people "live and work" together, in combination, as music makers and listeners of various kinds.

At the center of these diverse, global activities is the human capacity of "music listening." Clearly, human listening is extremely adaptable; it takes many forms, depending on the "music" each human mind encounters. Not surprisingly, then, there are many theories about the nature and significance of music listening that co-exist with the variety of Musics, music listeners and music makers in our world.

Is it possible to make these various viewpoints work together, co-operatively, for the improvement of music education? Yes! Put more forcefully: I believe we must put these various views of music listening "to work" in cooperation. Otherwise, our students will forfeit many opportunities to achieve and benefit from the values of music, now and in the future.

My purpose in this presentation is to explain, support and illustrate more fully what I propose in this abstarct, which I shall summarize with this alternative title: "A Samspel Approach to Music Listening."



Music activity in school - a possibility of facilitating children's communicative potentials

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Background

Some children have limited ways of expressing themselves, verbally and non-verbally, but all children have potentials for some kind of communication. Wetherby (Wetherby *et al.*, 1997, p.526) emphasizes that the endeavour to develop communicative ability in autistic children - as a very extreme example of children with communicative disabilities - is first and foremost a matter of creating situations which motivate the autistic person to communicate, rather than using certain definite signs and expressions in response to the methods of expression employed by the autistic child.

Winnicott (Winnicott, 1971) pointed to the environment - represented by caretakers - as facilitating the children's developmental and learning processes. Thus the strengthening of the communicative potentials of the child is based on the quality of contact and interaction with other persons in a situation, which in one or another way becomes meaningful to the child. [Meaning = Sinn in German].

My hypothesis in this project is, that in a given situation children express themselves and learn things in relation to what become meaningful to them. The child's potential of bodily expression can be developed and variegated, thus contributing to strengthening their ability to communicate with others. In music lessons bodily expressions are integrated in almost all music activities, such as singing, dancing and playing.

Hallan (Hallan and Hauge, 1990) emphasizes that imitation forms an important part of the work of developing a child's communicative potential. In this paper I want to present an example of imitation in free dance as a process of communication.

The aim and empirical aspects of the project

The aim of the project "Musical perspectives on learning with children with special contact difficulties" is that of discussing what possibilities musical activities afford as facilitating the communicative potential of these children, and whether it is possible to make generalizations applicable to the musical learning processes of other children. Previously, I have shown how for normal children the sound of music may form the point of departure for involving both musical and other forms of expression, e.g. pictures, movement, drama and language, thus rendering visible such various kinds of individual potential as may inhere in the situation in question (Fink-Jensen, 1997b). In the actual project 5 children in primary school attending the optional music lessons are monitored for one year. The techniques used were logbook entries, video-recorded observations and narrative interviews with teachers and parents. In my capacity of music

teacher I was a participating observer during the observation periods. In addition, the children's form teacher takes an active part, provides support and is a partner of discussion.

Video takes in this paper focus on the interaction of two boys with different needs. The one is diagnosed as an autistic and the other boy as a child with developing disabilities. The expressions analysed are associated with the musical activity: free dance, i.e. posture, movements and facial expressions as well as verbal expressions.

The working up of the video material is triangulated, my interpretation being confronted with the teacher's and the parents' interpretations of selected video takes. From the child's perspective, every form of expression is a specific possibility of communication, interaction and the experiencing of meaning in a given situation. From the observer's perspective, focusing on the child's expression and use of its various manifestations represents a method of obtaining knowledge about the child's expressive potential and ongoing learning processes. Hence it is both part of the aim and part of the method of the project to find ways in which to describe bodily expressions.

Theoretical presuppositions and key concepts

Imitation in this paper is described as a process going on in free dance. The process of imitation is reflected in the perspective of different theories. Key concepts in the understanding of imitation are "lived body" "expression", "action" and "communication". These concepts are placed within a theoretical context of Phenomenology (Merleau-Ponty, 1994).

Imitation as a process of learning is described and analysed in concepts of Lave and Wenger's theory of "situated learning" (Lave and Wenger, 1997) and Winnicott's concept of the facilitating environment (Winnicott, 1971).

Free dance

Free dance in this case partly requires concentration on the musical sound, partly an effort of imagining where the musical impulses can display themselves in the bodily expression. There are no fixed routines or guidelines beyond what is provided by the sounding music in the form of experienced emotional tone, rhythm, melodic movement and dynamics. Music and movement are directed towards different sensory modes. In movement, the body is the physical substance, whereas in music the tone is. Music can be conceived of as structures of sound, which have a form of propulsion characterized by tempo, rhythm and movement along tonal curves. In dance the propulsion of the movement must be due both to the music and to the dancing person, seeing that in the musically controlled movements there inheres a form of imitation.

The imitating "lived body"

A human being's personal perspective is determined by the fact that he or she is a "lived body" (Merleau-Ponty, 1994). As a lived body, each of us is an integrated unit in which all aspects of existence function together: the various senses, emotions, knowledge and gender. As lived bodies, we can be intentionally interrelated towards things, events and other persons, The expressions that are bound up with the lived body display features of what proves meaningful for the individual in a given situation. Thus expression is linked with actions, and actions are intentional. Freeman (Freeman, 1993) describes two diverse forms of intentionality as follows:

Operative intentionality, which may be preconscious, dependent on the way the body is experienced in the situation in question and in more existential circumstances. In this form, something is present to us in the sense that we "grasp"

<u>Intentionality of act</u>, which is linked with consciously articulated meanings, conceptions and expressions. In this form, something is present in the sense that we can "point to" it.

With these different forms of action different expressions are linked. Operative intentionality may manifest itself in tacit knowledge, which emerges as bodily expression. The child may relate to objects, events, other persons, or be preoccupied by its own feelings and sensations.

An expression may be an imitation of, a contrast to, or a variation of another expression.

Following Merleau-Ponty's philosophy an imitation can be a way of understanding other human beings. What we perceive when we imitate is the wholeness of bodily intentionality, which is always present in a given situation. Perceived bodily relations to space, sound and other bodies are understood by taking the other person's bodily expressions up in our own expressions. By continuing his expressions in my expressions a meeting between my own and the other person's bodily intentionality takes place. The result is that shared meanings and traits of the tacit knowledge of the body can appear.

So, in this context imitation is understood as a mode of communicating. Communication requires some form of interplay. There has to be one party who is inclined to express something, a form of expression, which may be movement, body, word, picture, etc., and at least one other party, who wants to understand by relating to what is expressed in one way or another.

Imitation as a process of learning

In order to understand how and when learning takes place in a given situation, I shall make use of Lave and Wenger's theory of "situated learning" (Lave and Wenger, 1997), which breaks with a more traditional conception of learning in the following particulars:

Weight is given to learning as an all-embracing comprehension involving the entire person, who is thus not just the receiver of a chunk of factual knowledge about the world.

Attention is shifted to activity "in" and "with" the world on the assumption that the one who acts, the activity and the world are mutually constitutive of each other.

Learning takes place within "communities of practice" among persons who are viewed as "legitimate peripheral participators". From this standpoint, investigations into learning have to focus attention on the "context" in which learning occurs and on learning as a process.

In order to be a participant in a community of practice, one must be open and engaged in what is going on.

Lave and Wenger arrive at the following crucial tenets:

- Learning and knowledge have a relational character; they are something that arises within the relations between the participants in the community of practice;
- Items of meaning arise as a result of negotiations between participants in a community of practice;
- The nature of the learning activity is one of involvement, driven by dilemmas arisen among the persons taking part. According to this theory, instead of asking how we can motivate the child for communication, one would ask what forms of practice the child should take part in.

Following Lave learning is situated and learning processes occur as negotiations carried on among participants. The phenomenological approach underlines the fact that man brings along lived-through experience into the current quotidian learning situation. These two conceptions of "situation" - the existential and the quotidian one - challenge one another. Man's bodily nature, however, merges the existential perspective with the quotidian one in a concrete situation. The concept of "bodily negotiation" (Fink-Jensen and Nielsen, 2000) then, manages to combine a personal perspective with a situated one. At the same time I have thus indicated that the bodily element always plays a part in negotiations between people in concrete situations.

"Facilitating environment" - a basis of development

The concept of "facilitation" is inspired by Winnicott's reflection of the quality of the relation between a child and her caretaker in early childhood [Winnicott, 1971]. Winnicott's reflections emphasise that the intermediate zone between caretaker and child in a given situation plays an important role in the development of the child's potential of creativity and contact. In an earlier study I described how music could be a facilitating environment to the individual child (Fink-Jensen, 1997a).

The teacher is able to facilitate the environment of the child by offering objects or activities in given situations. At the same time the situation must engage the child in a challenging way. Hence Winnicott's theory reflects needs and difficulties for the individual child in a given situation.

Descriptions as a method

In this kind of study method embraces considerations of how to develop questions and concepts in a hermeneutic movement between theory and data. The concept of analysis is developed in this way.

In this paper a video take of two boys' participation in music activities in school is analysed as "communities of practice". In the descriptions of Mikkel and Jack in a free dance, the central questions go as follows:

What dilemmas among the participants in the community become visible?

What forms of negotiation take place, and what expressions do they use in the situation in question? When and how is there visible contact with other participants? What part does the music play with regard to the contact that does arise?

Mikkel

Mikkel is 11 years old. Mikkel is able to read, but has trouble coping with written assignments. He perceives things in concrete terms and fails to grasp the structure of a narrative. The autistic traits of Mikkel are particularly visible in his slightly awkward bodily demeanour and when he has to learn something new. He is reticent and cannot bear making mistakes. He may react violently, throw things about and bawl. Yet he may also fold up completely around himself.

During lessons at the music school he is especially preoccupied with making up tunes on the glockenspiel and writing them down in letters. Beyond that, he plays the flute and likes singing and joining in such singing games, as he is familiar with.

Jack

Jack is 12 years old. He has a round face with big blue eyes. Jack's development is arrested. He cannot read and he has problems in maths too. He talks in a very exciting way when he wants something or is engaged in activities.

Jack is very keen in music's. He wants to play all instruments, and he sings with a high and powerful voice. When he dances he uses the whole body in his own way. He prefers to improvise in all activities, and his improvisations are unstructured and complicated. So it is impossible for him and for other children to imitate, what he just did. When the children play by turns it is almost impossible for him to wait.

Jack tells me that Mikkel is his best friend.

Free dance as a community of practice

The episodes chosen take place in the music room in school. During the first lesson Mikkel and Jack are together with two girls from their own class. During the second lesson Mikkel is together with an autistic boy, Adam, of six. He is not seen in the video take. During both lessons the class teacher (Anne) and the music teacher (Kirsten) are present. Dancing is performed to the music of a record with children from the Vesterbro Youth Centre. "Here in our yard" is steady and measured with incorporated rhythmical pauses, whereas "Caterwauling rock" is a livelier piece.

Mikkel and Jack's participation in free dance (video take 1)

Before the dancing activity, Mikkel has been looking forward to having music. When "Here in our yard" strikes up, Mikkel sits down and crosses his arms. His face looks closed; he sits with his legs close together, looking first inwards, downwards, then outwards at the other children.

Jack moves at once when he hears the music. His movements are coordinated to the rhythm and his bodily expressions are strong and intense. He takes a small black thing that looks like a microphone and pretends to sing while he moves. He makes sweeping gestures and joins in the singing, and Mikkel smiles while watching him.

In the interval between the two pieces, Anne calls upon Mikkel to join in, but he shakes his head: "I won't!" He tucks his arms in his sleeves and repeatedly slides his arms across his nose.

In "Caterwauling rock", Anne invents large, simple movements to the music for the others to imitate. Jack protests against Anne's instruction: "Oh, that is not fun!" Anne tells Jack to imitate her, but he repeat that he won't do it: "It is boring!"

When it is Jack's turn he creates a lot of different movements rapidly changing in a funny way.

Mikkel remains sitting and watching with a closed facial expression. But when Jack enjoys the dance Mikkel looks up and smiles.

Mikkel's participation in free dance in the second lesson (video take 2)

As during the first lesson, the musical activity is free dance to the same music. Mikkel takes part from the beginning. In the film, Anne is not seen all the time, but Mikkel focuses his attention on the movements she devises to match the music: she points into the air, swings her arms from side to side, shifts one foot forwards and backwards rhythmically. Next she makes the upper part of her body sway from side to side in time. Mikkel first imitates her arm-movements afterwards he adds the leg-movements. The rest of the time he looks down at his feet a great deal. He does not want to choose new movements. When the music ends, Mikkel says: "Do you think I was good?"

Analysis: Visible dilemmas

As participators the children negotiate meanings and ways of participation. The analysis of the video takes show different dilemmas and modes of participation. Imitation may be a challenge or a support depending on the lived body of the individual child.

Jack's participation in free dance

Jack is a full participant until Anne tells him to imitate. He negotiates his participation with the whole body and uses his voice too. He doesn't wait for the others to join the dance. He is engaged in the music from the very beginning, and the free activity makes him happy. When Anne tells him to imitate her movements he negotiates verbally and cease at dancing. When his turn is up to decide the movements he participates with engagement and fantasy.

For Jack the process of imitation demands following rules and visible structure. This is a challenge to him. But also being the one who is to be imitated is demanding. He has to continue for a while doing the same movement if anybody shall be able to follow him.

Mikkel's participation in free dance

In order for Mikkel to be understood as a participant, he must feel a wish to join in. The first video take shows a dilemma between the teachers and Mikkel concerning Mikkel's participation in the activity. Mikkel negotiates by means of bodily expressions of "not" taking part: in the sitting position with his arms crossed and his hands tucked into his sleeves, he is in total control of his body, and by looking down and in upon himself he has cut off every contact with others. Anne negotiates with him by calling on him to join in and by showing a workable movement model. Mikkel rejects her invitation and offer by shaking his head. The second video take shows that Mikkel wants to take part. He accepts the offer Anne put forward during the previous lesson; he imitates her firm, simple movements and seeks acceptance of this manner of participating: "Do you think I was good?"

The imitation occurs on the background of previous observations of other persons' imitative participation. Besides, a change of the situation has happened: he is in the presence of Adam, who is younger and finds it more difficult to find ways of participating than his peers. This situation facilitates Mikkel's participation. Hence imitation in more facilitation environment becomes the key to Mikkel's participation.

Dance: imitation and communication

Imitation offers scope for a form of interplay and contact which may further the development of the boys expressive potential. We shall take a closer look at what may turn up within the free dance as imitation.

The imitating process in these communities of practice can be viewed from two angles: the one who improvises the movements and the reproducer who imitates.

the improviser is an imitator in the sense that he imitates features of the sounding music, adapting his movements to its sounds. At the same time he perform and negotiate meanings by pointing to a way of participating. This is a possibility of taking an initiative.

the reproducer imitates the expressions of the improviser by taking his bodily expressions up in his own expressions. But he also has the possibility to make variations of the improviser's movements.

The intentionality in the process of imitation may be different. The improviser's movements may express a preconscious grasping of the music, but in any case by moving he is pointing to an aspect of meaning, that is perceived by the reproducer. The reproducer's task is in a way double: he has to follow the improviser and the music too. It may be difficult for some children, but following the visible moving structure of the improvising body may be a possibility of participating in one's own premises.

During the imitative process Mikkel, unlike Anne, moves with a slight delay in relation to the rhythm of the music, which may be due to the fact that Mikkel is governed more by the visual impression than by the music. Mikkel's posture underlines this by being tense and revealing concentration, and the movement itself appears highly controlled. In repetition the movement grows easier.

In this situation, Mikkel is directed towards Anne and towards participating. The music seems first of all to form a frame around companionship and interplay between those two. In this case we can talk of music as the facilitator of communication.

Dance as imitation has the following positive qualities as far as Mikkel is concerned: He is in interplay with a person he is attached to;

The teacher's musically attuned movements are a visual impression that he can relate to; The teacher can direct the movement and create breaches, which may challenge him motorically and imaginatively.

Dance as imitation has the following qualities as far as Jack is concerned:

Being creator he has the possibility to perform musical expressions and ideas;

The activity of imitation demands that he simplifies his movements;

In this way he is able to get an interplay with other persons

Imitation is not just impersonal copying of an outward impression. With the body as its medium of expression, imitation assumes a personal character purely by dint of the fact that there are two different bodies moving. Following Merleau-Ponty imitation is a process of understanding and communication. Within a learning process, imitation can be viewed as an entry into the work with variation and contrast, as we find it in music.

Conclusion and perspectives

Imitation in free dance may yield a new experience of the body and a new way of communication. For the teacher a main question may be how she is able to facilitate the participation of the individual child. As in the case of Mikkel it may be a significant point that he was allowed to take part in a bodily passive, yet observant fashion. The course of his learning passed through being an "onlooker" to being active in an imitative manner. Jack was at once attuned by the music itself. The role of creator in the process of imitation became a starting point of participation.

These occurrences of opening-up may be referred to as changes of "attunement" - i.e. qualitative leaps in the operational intentionality.

In a metaphor, Mikkel as a participant in free dance may be described as a "reproducer" and Jack may be described as an "improviser". These metaphors may at the same time indicate that normal children with "reproducing" and "improvising" traits are in need of similar measures if they are to share fully in these forms of social communities of practice. From the music teacher's point of view metaphors like "improviser", "reproducer" and "attunement" can be eye-openers to understand which possibilities of participation music activities may offer to children in different situations.

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DEVALUING FEMININITY: ITS ROLE IN DETERIMINING MUSICAL PARTICIPATION BY BOYS

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A preliminary report on research into issues of participation by boys in music in Australian Schools

Abstract

There are many reasons given as to why boys engage in certain musical activities and avoid others. Size, difficulty, timbre and style are frequently offered as motives for the choice of the instrument and subsequent ensemble involvement.

Through studying the reasons as to why boys avoid certain activities, the author proposes a model of interrelated behaviours that appear to affect participation. The basis for such behaviours can be found in the concept of devaluing femininity and the related behaviours of male gender role rigidity, avoidance of femininity and homophobic bullying. Through a brief analysis of these behaviours and subsequent fieldwork, the author seeks to establish the extent to which these sociological phenomena affect musical participation.

Devaluing the Feminine

Devaluing of femininity is a centuries old practice brought with its origins in patriarchy. The epic saga of the Greeks and Romans (800 – 100 BC) encouraged action, strength, courage and loyalty. The teachings of the early Christian church and the monastic tradition between 400 – 800 served to further devalue the feminine while the 12th century social system emphasized self sacrifice, courage, physical strength, honour and service to the lady. These traditions were embedded in ensuing centuries in Western civilization.

Patriarchy (literally "rule by the father") has contributed to the acceptance by society of one type of masculinity as the most acceptable form. This hegemonic masculinity distances itself from physical weakness, expressive skills, creativity, and co-operation. It considers the feminine less worthy and shuns it. Boys achieve status in this form of masculinity through dominance performances and contests, based on the centuries-old models. Such performances still revolve around toughness, athletic ability, strength, popularity with girls, sexual achievements and risk taking. They are borne out through aggressing against other boys usually called girls, fags, poofters, gays or sissies - anyone who is perceived to be weaker.

These performances will sometimes include harassing teachers and girls. Exaggerated hegemonic values contribute to this when status and identity are uncertain: that is at the change from childhood to adulthood (puberty) and when interest in sexual activity is at it's highest. Forsey (1990) summarizes this:

Males manifest their power through rivalry and ambition, the intimidation, dominance and exploitation of lesser beings – females, children and weaker males, disregard for intimacy and the self-knowledge and empathy that intimacy engenders, rejection of any personal qualities or accomplishments that may be considered feminine.

These manifestations are generated and reinforced by society through family, education, religions, tradition, peer relations and some elements of the media.

Through these channels, society nurtures gender related traits that are perceived as more desirable than others. Helgeson (1994) suggested that traits were only desirable when gender roles and gender were the same. Participation in gender incongruent activities is socially punished through bullying: verbal and physical abuse which result in loss of self-esteem and social exclusion.

Male Gender Role Rigidity

The notion that males are not able to cross gender lines as easily as females has been studied extensively. Archer (1993) refers to this as male gender role rigidity: the restriction of their gender role development and expression, brought about through a lack of ability to experience femininity as much as females experience masculinity. This fear of being labelled a fairy, a wuss or a fag, of being perceived as feminine or homosexual, prevents boys from expressing emotions that we encourage in girls. Males, it has been found, are viewed more negatively than females for gender role transgressions (Jackson and Sullivan, 1990). The role played by parents, peers and teachers who show more concern when males deviate from traditional role prescriptions is significant.

Avoidance of Femininity and Homophobia

McCreary (1994:517) states that there are two possible models for the avoidance of femininity:

The social status model predicts that males are punished because feminine behaviour is lower in status than masculine behaviour. The sexual orientation model predicts that, for males, there is a stronger perceived link between gender roles and sexuality and that a males acting in a feminine way is more likely to be considered a homosexual than a female acting a masculine way.

His research found strong support for the sexual orientation hypothesis, though he also suggests that theories may interact with each other: males who display cross-gender behaviours may be perceived as both homosexual and lower in social status. Buchbinder (1998) reflects on this, stating that the masculine is defined negatively in modern western culture in two ways: once by sex and once by sexuality. In the first place the masculine is a gender category that is allocated to only one sex: the male. This definition by sex has been a way a policing men, via the threat of feminisation or the perception of effeminacy. A further cultural definition is by sexuality: the masculine = heterosexual. Hence, the homosexual is marginalised or excluded. The masculine then is definitely not female and definitely not homosexual.

This cultural definition (enhanced by popular stereotype) that aligns effeminacy and homosexuality is not supported in empirical research. A small percentage of male homosexuals appear effeminate and effeminacy is stigmatised in the homosexual subculture. There is evidence to suggest that homosexuals are not more likely than heterosexuals to posses a greater degree of cross-gender traits. Phillips (2001:201) comments on this: feminine characteristics in males do not necessarily indicate

homosexuality... there is no direct relationship between how "feminine" a man might appear to be and homosexuality.

Despite this, Lehne (1995:334)confirms the popular notion that homosexuality equals effeminacy and serves to limit areas of male interest:

Homophobic men do not participate in sissy, womanly, homosexual activities or interests. Maintenance of the male sex role as a result of homophobia is as limiting for men as female sex roles are for women. An appreciation of many aspects of life, although felt by most men in different times of their lives, cannot be genuinely and openly enjoyed by men who must defend their masculinity through compulsively male-stereotyped pursuits. Fear of being thought to be a homosexual thus keeps some men from pursuing areas of interest, or occupations, considered more appropriate for women or homosexuals.

The model the author proposes to encapsulate these behaviours would appear as such:

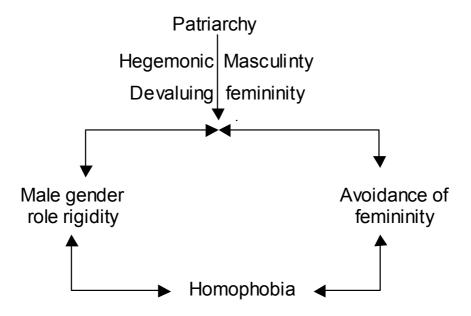


FIGURE 1: A MODEL FOR REASONS FOR BOYS MUSICAL PARTICIPATION

Devaluing femininity in music

Solie (1993) claims "music is gendered feminine." She also refers to Julie Kristeva's psychoanalysis in which 'the voice (that is song, music and sound in general) is identified with the maternal, with a state of being that is irrational, inarticulate and marked female'

The reticence to sing, Koza (1993:50) suggests, is based on "discursive binaries that construct females, femininity and homosexuality in the 'undesirable other' category." The so-called desirable pole in the binary is hegemonic masculinity. Koza (1993) also noted that if reliance on rigid definitions of masculinity and femininity continue, along with a devaluation of things feminine, there might be dire consequences for choral programs. In relation to vocal music, Adler (2001) found that as singing does not construct or defend masculinity it carries with it gender incongruent and therefore homophobic labels. Hanley (1998) reinforced this, finding that while some girls want to be like boys, boys do not want to be like girls. As a result, more girls are beginning to join traditionally male ensembles like stage bands, but boys are not attracted to choir.

Green (1997) in *Music, gender, education* drew attention to the role of girls' attitudes in school music as being constructed as cooperative and conformist. She commented on boys' attitudes in terms of boys preferring sport to music and reiterates the notions that boys succumb to heavy peer pressure against school music and that certain musical activities are avoided because they are seen to be "sissy" and "unmacho." She added: "For a boy to engage in slow music, or music that is associated with the classical style in the school – to join a choir, to play a flute – involves a taking a risk with his symbolic masculinity" [Green 1997:185]

To ascertain the extent to which devaluing femininity and its related behaviours (avoidance of femininity, male gender role rigidity and homophobia) continues to be an issue in the choice of musical activities for boys, the author conducted fieldwork in several phases.

The initial work centred on ascertaining whether stereotyping of instruments still existed. Basing his study on the work and methods of Abeles and Porter (1978) whose data supports the existence of a masculine-feminine continuum of instrument choice, the author found that over 73% of tertiary students surveyed indicated that flute was feminine while over 80% thought that trombone and drums were masculine. The full range of instruments (including voice) tested in this study appears in Figure 1 below.

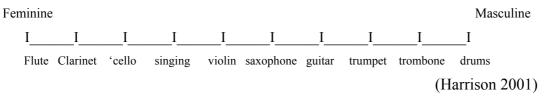


FIGURE 2 MASCULINE – FEMININE CONTILUUM OF INSTRUMENTS

This shows some correlation with Abeles and Porter and more than half a dozen earlier studies in which flute and violin were found to be "feminine" while trombone and drums were "masculine".

Having established that a masculine-feminine continuum existed, the second phase of the field-work asked students making the transition from primary school to secondary school: "Which instrument would you least like to play and why." One of aims was to find which instruments would be deliberately avoided. Subjects from this age group were selected because there is clear evidence that the attrition rate is high for boys at this developmental stage, when status and identity are uncertain. As this was an open-ended question, a variety of instruments have been presented. Their responses appear in Table 1.

TABLE 1
Student responses to the instrument they would least like to play (Harrison 2001)

Instrument	Males	Females	Total		
Piccolo	2	1	3		
Flute	24	17	41		
Oboe	0	9	9		
Clarinet	8	6	14		
Saxophone	5	2	7		
Trumpet	2	9	11		

Trombone	1	9	10		
French horn	1	4	5		
Tuba	4	8	12		
Violin	10	12	22		
'cello	0	1	1		
Double Bass	3	8	11		
Harp	1	0	1		
Drums	5	6	11		
Guitar	0	1	1		
Recorder	2	4	6		
Total	69	97	166		

The number of subjects selecting some instruments does not provide a large enough sample to draw broad conclusions. In addition, some instruments indicated equal amounts of rejection from both males and females. The author noted the response with regard to those instruments that had been ascertained as masculine or feminine in phase one of the study. The drums exhibited relatively low levels of rejection by both males and females. The results for trombone and trumpet indicate a resistance from females. The avoidance of flute and clarinet by both sexes (though by more males than females) may be an indication of the trend noted by Koza (1993) and Mahoney (1998) in which girls appear to be adopting more masculine values.

Subjects were asked in an open-ended question to offer the reasons given for choosing an instrument as the least preferred choice. The author later categorised these responses into the reasons Table 2.

TABLE 2
Students' reasons for choosing instrument least likely to play (Harrison 2001)

Reasons	Males	Females	Total	
Sound	28	60	88	
Physical Attributes	7	16	23	
Difficulty	12	23	35	
Style	4	1	5	
Not Interesting	5	5	10	
Cost	1	0	1	
Total	57	95	162	

Note: Four students who nominated an instrument (as indicated in Table 1) did not indicate a reason for their choice.

The responses again indicated few proportional variations with regard to sex. The only exception was the "style" category where significantly more males than females indicated this as a priority. "Style" typically referred to the type of music one could play if a particular instrument was chosen. Clearly sound (timbre) was given as a major determinant for non-selection. Flute, violin and recorder were the instruments that elicited the most detailed reasons within the broad categories of Table 2. With regard to recorder, most of the responses referred to the compulsory playing of recorder in the junior (primary) school as an off-putting influence. The violin was thought to be "too high" or "too scratchy". A small but significant group of male respondents spoke of their reason for choosing the flute as their least preferred instrument in these terms:

"Because it's a girl's instrument" (2 responses from different schools)

"It is gay"

These responses correlate with similar responses from subjects in the studies of Green (1997) and Hanley (1998). The large numbers of students who indicated timbre as factor began, through these statements to indicate that the underlying reasons for instrument choice and participation may be connected to notions of masculinity and femininity.

The next and final phase of research into the possible reasons for boys' non-participation in musical activities involved case studies of successful school musicians who had subsequently taken further study in music. The sample of twenty males ranged in age from 18 – 39. In some cases, the subjects had completed their studies and were active professional musicians. Subjects were asked to comment on the extent to which their musical choices effected their peer relations:

Subject 1: All through most of my High School life I had to persevere with a lot of nasty comments and rumours from most of the mainstream students and for a while I was alienated purely because I enjoyed singing. My school wasn't a place for young male singers.

Subject 2: In primary school, I didn't remember getting any crap for doing music, but I think it had a profound effect on how I related to the other boys as all of them were playing football while I was playing the violin. It created a real divide between me and the other guys that I think still remains with me now in terms of how I relate to other guys.

One subject commented extensively on his treatment at school as a result of his artistic personality:

Subject 10: The fact that I was an artistic and sensitive person, proved something many boys (particularly in first three years) could not handle. I was teased with many slang homosexual names and questioned with regard to my sexuality. There was nothing to warrant this, I was clearly not homosexual but this was the way they dealt with me and the fact that I was a little different.

Subject 10:My first years at the school were very tough, I was constantly bullied and victimised. I would sometimes come home from school and just start crying whilst trying to explain what happened. It was not so the fact that I was a musician that made me a target, more the type of musician/person.

Furthermore, some subjects commented on the nature of their chosen musical activity as being gendered:

Subject 12: In high school about Grade 9 I gave the violin away and took up the 'cello, the reason for this was that violin wasn't seen as a very boy instrument and if I was going to play a stringed instrument it would be the 'cello as I saw it as more manly, I guess being deeper sounding or something (stupid I know!). I really didn't have any problems throughout my schooling at all until I got to high school.

Subject 2 referred to the role played by sport in schools. While the tension between sport and music is the subject of a forthcoming paper the issues raised by these boys are also of relevance in this discussion:

[&]quot;They have a poncy sound"

[&]quot;It is a pansy instrument"

[&]quot;It's weak and very girly."

Subject 8: Many boys found it impossible to accept someone who had a passion for something that was not sport related. This was the only type of passion that most of the students were comfortable with, was that which was expressed on a football field.

Subject 15: My school wasn't really the place for singer because it wasn't considered normal for a young man to sing. The accepted pursuits for young men were sports... because I enjoyed singing the large majority of students thought I was homosexual. I couldn't sit through lunch hour or recess without people screaming things at me and throwing pieces of food at me. For a while it was terrible.

Conclusions

While it would be unwise to draw extensive conclusions from this sample, the data from this study, along with that presented from other researchers, appears to show some support for the hypothesis that devaluing of femininity can affect the participation by boys in music overall and in specific activities. This is partly due to music's association with sensitivity and the emotions. With regard to instrument choice (including the voice), gender associations seem to be related to pitch, size and dynamic level. The "masculine" instruments seem to lower in pitch, larger in size and capable of wider dynamic ranges. Singing and higher pitched or "gentler" instruments are associated with femininity. Musical styles that are slower and that use soft singing or the "feminine" instruments are typically avoided. Male gender role rigidity can be seen to account for boys' marginalisation in terms of instrument choice and therefore ensemble experience. Girls do not appear to be restricted in the same way. There is clear evidence from the case studies to support the notion that homophobic bullying as a result of participation in certain musical activities is present in schools.

Avoidance of femininity, male gender role rigidity and homophobic bullying continue to inhibit boys' participation. The lack of tolerance of perceived difference has a lasting effect on the options boys have in music. This is not to deny that girls have also been denied opportunities on the basis of gender. It is in the best interests of music educators to address these issues for the benefit of both boys and girls. Further research into best practice in schools that have dealt with this issue is currently being conducted. Initial indications are that many schools need to manage gender issues in a similar manner to other forms of stereotyping and related discrimination. Raising our consciousness is the first step in this process.

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"Ennyana ekutudde - The calf has broken loose": The hemisphere debate and its relevance to Music Education in Africa

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Abstract

In its aural-oral tradition, African musical arts practices hold the key for intuitive learning as a way to teach. An attempt has been made by Jeanne Bamberger to approach music education from an intuitive perspective. She made a valuable contribution to Western music education and has offered seeds of thought that needs further exploration.

Influenced by the research of Bamberger as well as Fischbein's probabilistic theory of intuition, this paper roots itself in recent discoveries about the human mind, and more specifically, the musical mind. The late eighties brought with it the debate of left brain/right brain dominance. Although the majority of brain scientists will agree that a rigid division between the thinking modes of the two hemispheres is a myth, popular opinion has it that the left hemisphere is Western in nature, (materialistic, controlling, unfeeling) as opposed to the right hemisphere which represents the East (gentle, emotional and more at one with the natural world). This leaves a serious question as to where Africa fits in!

This paper will therefore attempt to discuss research findings of brain activity in three performers of the amadinda piece *Ennyana ekutudde*. In defining a Sub-Saharan Indigenous African musical identity that will reflect itself in philosophies and teaching methods of musical arts education, the pattern making role of the listener/performer needs to be investigated in order to determine how the indigenous African musical mind works. These research findings could also provide insight to music educators world-wide in their search for understanding of the music traditions from Africa.

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The title of the amadinda piece *Ennyana ekutudde* is very appropriate to describe the current situation in African Music Education. The music "calf" has indeed broken loose from its European ties and is seeking for its own identity. This message was very boldly and clearly portrayed at the first Pan African Conference for Music Educators held in Lusaka, Zambia, August 2001.

In its aural-oral tradition, African musical arts practices hold the key for intuitive learning as a way to teach. An attempt has been made by Jeanne Bamberger to approach music education from an intuitive perspective, resulting in a computer-based programme on understanding music. She has made a valuable contribution to Western music education and has offered seeds of thought that needs further exploration.

Influenced by the research of Bamberger as well as Fischbein's probabilistic theory of intuition, this paper roots itself in recent discoveries about the human mind, and more specifically, the musical mind. It raises questions such as

- How do we know what we know?
- What are the processes involved in music learning?
- Can these processes be ways of teaching music?

The objective of the music educator is to look at the theme of musical comprehension from a pedagogical point of view. He or she needs to ask how neurobiological findings can influence music teaching. Research in recent years has produced neuroscientific results that embody the seeds of ways to revolutionise music education. Researchers have been trying to map the mind for ages. And yet lnes Reingold concluded that too little research has been focused on the basic nature of music as determined by intuition, emotions and randomness. He argues that intuitive experiences can be penetrated with scientific methods.

Since the 1970s ways to scan the brain have been discovered. New imaging techniques make the internal world of the mind visible through functional brain scanning machines such as Functional Magnetic Resonance Imaging (fMRI) and Positron Emission Topography (PET) Brain areas that are working the hardest can be identified by measuring its fuel. Neuronal firing is fuelled by glucose and oxygen, which are carried by the blood. When an area of the brain is fired up, these substances flow towards it and brain scans show up the areas where there is most oxygen.

The late eighties brought with it the debate of left brain/ - right brain dominance. All brain scientists will agree that a rigid division between the thinking modes of the two hemispheres is a myth. Popular opinion has it that the left hemisphere is Western in nature, (materialistic, controlling, unfeeling) as opposed to the right hemisphere which represents the East (gentle, emotional and more at one with the natural world). This leaves a serious question as to where Africa fits in!

The constant interaction between hemispheres complicates pin pointing the exact location of brain activity. Nevertheless, several brain-imaging studies confirm that the two hemispheres tend, in normal circumstances, to develop certain skills on a particular side. The left hemisphere appears to be analytical, precise and time-sensitive. The right hemisphere processes incoming stimuli in a holistic way rather than breaking them down. Right brain activities are more involved with sensory perception than abstract cognition. Other right hemisphere strengths include the ability to perceive disguised patterns against a complex background. The left, by contrast, is good at breaking down complicated patterns into their component parts.

Gruhn concluded that all higher brain functions involve both hemispheres. Against the common idea that music is situated in the right and language in the left, Altenmüller's research results indicated that music tasks activated the right hemisphere in 40% of the cases, bilateral activity was found in 30%, and left dominance in 30% of the cases. Hemispheric studies highlight the fact that people with their personal perception structures and experiences perceive and understand. What is heard or seen is influenced by the perceiver's background. The fact that the hearer gives meaning to incoming data is well-articulated in the Gestalt theory: the whole is greater than the sum of the parts.

Music training also promotes dominance in hemispheric thinking. Research results presumably indicate that people who received Western music training tend to be left

dominated, while those who did not, right dominated. However, hemispheric studies were completed within Western education settings and there is an urgent need to investigate brain dominance in the musical minds of performers of indigenous African music. It is questionable whether brain scans of listeners listening to minimalistic music by composers such Philip Glass can be taken as representing African music thinking.

This paper therefore attempts to discuss research findings of brain activity in three performers of the amadinda piece *Ennyana ekutudde*. The research methodology will involve case study methods with quantitative results in the form of brain scans. This project is a collaborative effort in embryonic phase between the music, psychology and medical departments at the University of Cape Town. Research findings will only be available in 2002 and will be presented in this paper at the ISME conference.

Listening to the amadinda piece Ennyana ekutudde illustrates how Gestalt theories can be applied to music perception. The two interlocking isorhythmic patterns played by two players can be perceived from various "angles". A third musician picks out all the notes heard on the two lowest keys of the instrument. He repeats these notes, the result of the combination of the interlocking parts of his partners, two octaves higher at the exact timepoints when they occur. What is interesting to note is that by listening to the deep register of the Kiganda xylophone, the third player discovers a melodic-rhythmic pattern that is ephemeral. Nobody plays this elaborate pattern as such. It is inherent in the total structure arising from the combined parts. Kubik contrasts this inherent pattern with Jones's resultant rhythms which are the sum of all the constituent parts in a rhythmic-melodic combination to provide a complete image. Jones's use of "resultant rhythms" can be challenged as the total image of the piece is more than rhythm. Nzewi's proposed melorhythm would be scientifically more correct. Inherent patterns are the result of humans' perceptive ability to split resultant melorhythms into several autonomous lines. These patterns do not happen accidentally, but are anticipated by the composer. The listener integrates the two parts and constructs new melorhythmic patterns which have never been played, but which run through the mind of the listener. All the inner dimensions of inherent and resultant melorhythmic patterns can only be perceived if the performed pattern is repeated several times. Only through repetition can the melodic-rhythmic patterns emerge into consciousness.

African composers take advantage of the psycho-acoustical fact that the human mind is predisposed to group objects of similar or equal qualities in the process of "gestalt" formation. This phenomenon was demonstrated in Gaetano Kanizsa's triangle. Compositions of inherent patterns are multi-dimensional in that one can listen to them from many perspectives. According to Nzewi, rhythm in music also embodies extra-musical intentions.

In the amadinda piece previously discussed, the third player can detect the notes of the inherent pattern because he knows what to listen for. He is also aware of the rules embedded in amadinda compositions. Most importantly, he has developed the ability to change his focus at will. It is clear that the listener needs to be skilled in pattern hearing in order to understand the music that could, without this understanding, appear monotonous to the untrained ear. And the same applies to music from all cultures. A frequently heard comment from people all over the world when listening to music that they are unfamiliar with is that the music does not make sense. If listeners could hear the music through the ears of the performer and culture bearers the music takes on a different meaning.

In defining a Sub-Saharan Indigenous African musical identity that will reflect itself in philosophies and teaching methods of musical arts education, the role of the listener/performer needs to be investigated. As recent brain research focuses on how the

Western musical mind works, research needs to be completed on how the Indigenous African musical mind works. This can provide insight into how perceptual problem-solving forms part of the active process of sense making.

If hearing is a process of instant perceptual problem solving, the question that needs to be asked is what the processes are that guide this perceptual problem solving. What is casually called "the mind" is always actively engaged in organising incoming sensory material. It is a generative process as this organising is done in real time. Sound phenomena do not come already structured, but rather holds the potential to be structured, enabling different 'hearings'. When listening to music, not only primary acoustic principles come into play, but also associative images, feelings and memories.

Apart from assimilation and organisation of conceptual systems, intellectual activity also involves cognitive and problem-solving modalities that are less explicit, though not necessarily more primitive. These are intuitions which are forms of immediate cognition. According to Fischbein, intuition and intelligence (reasoning) informs one about the same reality. The "immediacy" of intuition is explained by its close link with action. The immediacy of intuition is initially attained through anticipation and involves spatial images. Consequently, visualisation alone is not the same as intuition, but it becomes intuition to the extent that it constitutes an action programme, whether motoric (through movement) or cognitive.

The feeling of conviction attached to intuition is a result of pattern making. Social learning and experience contribute to the organisation of intuitions through logico-verbal and spatio-temporal systems of reference. In general, intuitions do not represent mere transitional events: they constitute autonomous cognitive processes with unique and important functions. Intuition is intelligence in action.

The third player of the amadinda piece intuitively picks out the melorhythmic pattern. As intuition is intelligence in action, information on where brain activity takes place in detecting inherent patterns could provide a better understanding of indigenous African music. Defining thinking patterns of amadinda players can hold the key to ways of teaching and understanding indigenous African music. It holds the potential to not only assist indigenous African musicians and educators in defining their identity, but could also provide insight to music educators world-wide in their search to understand the music traditions from Africa.

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FEELING THE MUSIC

A neurological, biological, and linguistic basis for an embodied explanation of what happens when we experience music

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Abstract

The current forces at work in Music Education seem to offer rather limited philosophical choices. Arguments about somewhat abstract and disembodied aesthetics as a basis for advocacy have been raised by those claiming that a more pragmatic and "real-world" approach is needed. Recent developments in neurobiological research offers some new and useful information that pertains to meaning, feeling and emotion. This information does not directly relate to music, but it offers great potential for clarifying and understanding how music affects us and an empirical base for further investigation. One of the main points considered is the distinction between automated, categorical emotion, and conscious, internalized feeling. Another is the neurological underpinnings of these complex phenomena: they appear to originate in the sensory-motor systems of the brain. The systems that coordinate feeling, meaning, and even consciousness evolved alongside those that regulate our perception of the environment and our reactions to it. This argues against the concept of an introspective "world of the mind," separate from the physical and biological world. There are implications for a more "embodied" approach to aesthetics, feelings, meaning, and eventually music education. Finally, the question of "what music means" might be replaced by "how" music comes to have meaning. And, once again, the sensory-motor systems seem to be involved. Our whole sense of consciously considered meaning has its origins in visual and perceptual systems and-ultimately-in our bodies.

FEELING THE MUSIC

A neurological, biological, and linguistic basis for an embodied explanation of what happens when we experience music

The current forces at work in Music Education seem to offer rather limited philosophical choices. One camp emphasizes the aesthetic response as the "be all and end all" of Music Education (Reimer, 1989), and equates "Music Education as Aesthetic Education" (MEAE), while another emphasizes music as an active social practice (Elliot, 1995). The debate between these camps has at times become heated, and only recently has common ground been stressed (Spychinger, 1997). Unfortunately, there is confusion and dissension within a profession that needs to be far more focused on realistic goals and means. Advocacy requires a solid base that can convince outsiders and skeptics, and arguments that are consistent with current developments in other fields.

The Quest for an embodied philosophy: feeling our way

Bowman (2002) argues against an abstract, introspective, aesthetics based approach. He establishes several points that will be addressed in this paper. These include contact with colleagues in the sciences as well as the arts, which "would force us to communicate in language other than music-education-speak" (p. 2) and a charge to develop an approach to music education that includes "down-to-earth engagement, and mindful, productive agency" (p. 9). He describes how "aesthetic experience became a kind of disembodied spiritual affair" (p. 4) as the aesthetic school over-stressed the dichotomy between musical and extra-musical properties such as programs, texts, dance, and social context. Finally, he closes with the call for advocacy that is "sensitive to a broad range of contextually-relevant concerns, and linked to real, embodied experience in the here-and-now world" (p. 9).

Leonhard echoes this sense of "disconnect" with the here-and-now-world: "The profession has become sated with with vague esoteric statements of justification that no one understands, including, I suspect, most of the people who make those statements" [1985, p. 7]. And Detels [2000] echoes Bowman's challenge to increase dialog with colleagues in the sciences.

The Wrong side of the brain

The past decade saw a number of "music-and-brain" trends including musical intelligence, hemisphericity, localization in the brain, and improved performance on math tests after listening to Mozart (Howard, 2000). Although some useful information emerged from these trends, they have not yielded convincing arguments for music in our schools. There are problems when we try to generalize, to assign causality, and to draw conclusions that apply directly to classroom activity.

Most of these studies have dealt only minimally and superficially with the available neurological data, or they have focused on rather mechanical aspects of music making, such as cortical development in string players, or hemisphericity and perfect pitch (Howard, 2000) There is something inherently unmusical in these studies: They offer little by way of insight into the musical experience that we all feel. There are, however, a few recent developments that relate neurological research to feeling, emotion, and meaning, and these might prove more productive. One such development supports an important distinction drawn by one of America's leading music educators, Bennet Riemer.

Feeling vs. emotion

In the landmark text <u>A Philosophy of Music Education</u> (1985), Reimer writes that music can capture the human experience of dynamic *feeling*, which is different from a specific, categorical *emotion* such as happy or sad. Perhaps no one has gone to such great pains in articulating the difference between dynamic feeling—the real internal experience of shifting and conflicting responses to our environment—and "emotion labels" that summarize a stereotypical and superficial response. In short, the statement "minor music is sad" has little or no connection with the actual feeling it implies. The true, living experience of a feeling is cognitively, educationally, and biologically different from propositional, verbal statements about it.

Like Reimer, Damasio (1999) emphasizes the distinction between emotion and feeling, but he arrives at this point and supports it by way of behavioral and neurological evidence. Damasio describes emotion as "outward postures" induced by specific stimuli, somewhat like the primitive withdrawal-from -pain response. Emotions are not necessarily conscious: We may experience a vague sense of threat or pleasure before becoming consciously aware of the threatening or pleasurable object. Damasio seems to agree with Reimer (and Rimer's philosophical inspiration, Langer, 1976) when he characterizes emotions as categorical and stereotypical responses, with labels such as rage and elation, and conventional connotations such as facial expressions and postures.

Feeling, on the other hand, is an even more complex experience, related to consciousness itself. When we become conscious of an emotional state, and can reflect on that state and its cause, Damasio calls this the "state of feeling made conscious, i.e., known

to the organism having both emotion and feeling. . . Feeling is inwardly directed and ultimately known" (p. 37). This is in stark contrast to (for example) the patently emotional rage of a wild animal or the more automated response of an infant to its mother's face. True feeling and awareness, according to Damasio, is the basis for human consciousness: the "feeling of what happens."

As a biological phenomenon, stereotypical emotions are complicated collections of chemical and neural responses forming a pattern. These automated responses assist the organism–conscious or not–in maintaining its life. They are biologically determined, and laid down by a long evolutionary process. Emotions use the entire body as their theater; the neural systems that regulate them are sensory-motor in nature, in that they regulate and represent body states. Such concrete tokens as blood pressure, skin tension, and facial expression are very closely related to this level of functioning. The mental representation of emotions is handled by the same systems that monitor the physical manifestations.

Like the classic "knee-jerk reaction," an emotion is a relatively automatic response to astimulus. Different emotions are produced by different brain systems. Most of these systems are <u>below</u> the cerebral cortex, in the brain stem, hypothalamus, and basal forebrain. Sadness, for instance, activates the ventromedial prefrontal cortex, hypothalamus, and brain stem, while anger or fear shows up in the brain stem but not the cortex or hypothalamus. (From Damasio, 1999, p. 61)

All of this, it must be remembered, can happen in a human, a cat, or a mouse. We see stereotypical behavioral manifestations of the process such as posturing, nurturing, and running away. At this point, no conscious awareness need be stipulated: there is emotion, but no feeling. The human brain goes a step further when it draws on the sensory motor systems to form a representation of the emotion as an "object" affecting the body. These higher order systems, such as the *monoamine nuclei, somatosensory cortices*, and the *cingulate cortices*, maintain a representation (memory trace) of the feeling and compare it to collected memories of similar experiences (Damasio, 1999). A thinking human becomes consciously aware of the emotion, and consciously considers a reaction: Should I run away? *Why* am I afraid?

Feeling the feeling

Both the emotional response and the conscious monitoring of feeling are essential to managing life in a social setting. Damasio bases much of his theorizing on case studies of brain damaged patients who have difficulties in these areas. Along with lesions (due to stroke, injury, or tumors) in specific regions, these people have lost the ability to respond to other people in certain situations. One patient seems to have lost a certain degree of the "fear" or withdrawal response, and randomly hugs strangers and forms strong attachments to people who might very well take advantage of her condition. Another holds reasonable conversations but cannot remember who he is speaking to; still another cannot recognize the faces of even close family.

Overt behavior in a very general and simplified form appears normal, but when faced with the demands of day-to-day social interaction, these people suffer great difficulty. Damasio describes their inability to interact as an inability to "feel the feeling." In extreme cases, it is as if the person is present and active, but "not really there."

The Feeling of what just happened

The simplest of organisms can react to stimuli: shrinking away from a threat, moving toward nourishment. But to consider, evaluate, and discuss these reactions, something greater is required. A conscious brain must use the sensory input to its body, but must also be aware of this use. Damasio calls this "the feeling of what happens," and stipulates it as a requirement for conscious thought. That is, humans can experience the emotion, be aware of the feelings, and deliberately examine them or store them in memory.

The feeling of consciousness is difficult to grasp: in a normally functioning human being, it just seems to be there. The reason for this, according to Damasio, is surprisingly simple: it takes time. Neurons fire on the scale of a few milliseconds, so any given step in the process takes almost immeasurably little time. But the complex process of consciousness takes a few hundred milliseconds, and can happen only at the end of the myriad substeps leading up to it. The <u>results</u> of consciousness and feeling, on the other hand, are observable. We can tell immediately whether a person is conscious, or often sense whether they are "faking" an emotion. Our sensory systems are intimately involved with and finely tuned to such outward signs. But the neurological time lapse prevents us from observing the processes behind the signs.

Feeling and language: saying something

It is generally accepted that language, especially language about complex and ambiguous concepts, is a major factor that separates Homo Sapiens from other primates. How did it come about that words carry such rich semantic information? A few vocal utterances and we can start a fight, propose a marriage, or get a jump start on our car. Although it has been argued that apes could talk if they just had the same vocal mechanism, Tucker (2001) believes the situation is more complicated. Human neocortices are more specialized for "specific vocal acts rather than holistic call patterns" (p. 10). This means that the impulsive, stereotypical reaction to an emotional stimulus evolved into more sophisticated sounds.

A greater variety of sounds and a greater complexity of associations evolved alongside each other. The evolving layers of the neocortex were able to construct more and more complex neural models of crude input from the thalamus. This mirrors the evolution of a more complex awareness of feelings from the more primitive, habituated emotions (p. 15). Givon (2001) points out that Broca's area, the brain region associated with language, is also essential to complex hierarchical functions and abstract visual concepts. The implication is that language, rather than a suddenly and separately evolved phenomenon, is one part of the general evolution of the human brain, closely connected with the evolution of complex thoughts and feelings.

There are indeed essential differences between verbal language and musical expression. But there is a common element of action: speaking, pointing, gesturing, singing, blowing, bowing. There is a common element of representing something important: a feeling, a sense of meaning, whether verbal or non-verbal. These common elements are

formed in specific brain systems, and they are essential to our functioning in a social context. Music might be one way to tap into these systems, to reinforce their interaction in constructive ways, and to develop a sense of self at the deepest levels.

Embodied philosophy

Centuries of rational, analytical writings consider the world of the mind as a different realm from the world of objects, and metaphysical arguments have attempted to establish which of these is the "real world." And philosphers from Plato (1991) to Wittgenstein (1958) have pointed out the connection between these arguments and our language. Lakoff and Johnson (1999) suggest building a world view not on these supposedly abstract-reasoned theories, but on empirical evidence about our how our minds function. Like Damasio and Tucker, Lakoff and Johnson trace the evolution, structure, and development of the human brain. Their approach, however, relates these recent biological discoveries to the traditions of Western Philosophy.

Current knowledge about the mind, for example, is radically at odds with major classical philosophical views of who we are and how we operate in the environment. According to Lakoff and Johnson, the whole idea that "phenomenological introspection" can discover all there is to know is a fiction. The mind doing the introspection is limited by its own biological structure. This is consistent with Damasio's biological "delay" which prevents

the grasping of our own consciousness, and it poses some problems for Riemer's rather introspective aesthetic philosophy.

Listening with the skin

It should not be construed that actual physical movement is required for "embodied" higher order reasoning, or for aesthetic experiences. What is required is a system that can take information of various kinds and translate it into intentional thought based on experience. And that system, according to the experts, depends on the same sub-cortical structures that trigger the flight-or-fight response. Even for extremely complex information, such as music, these structures send vital signals to the neocortex. They rapidly monitor feedback and activate networks of memory of similar information from previous experience.

Moreover, the brain can draw on these systems to "think" as if it is moving. That is, since the brain holds representations of physical movements, it can call them up without actually moving. Damasio calls this the "as-if body loop." Movements become part of the memory of an experience. Obviously, actually engaging music students in movement, whether playing percussion instruments or dancing to the music is to be encouraged. But classroom implications also must include the idea of "thinking" or "imagining" space and movement during seated listening or reading exercises. The physical sensory-motor systems must be engaged for conscious, attentive, responsive listening, whether the focus is rhythmic pulses or colorful orchestration.

Reimer (1985) describes the physical, sensuous aspect of listening to music, where we are wrapped up more in the sound than in the formal structures or meaningful gestures. "Rather than responding with a perceptive ear for coherent events, one experiences 'with the skin' the immediate sound itself–its surface texture and intensity and color–being not so much heard as felt tactiley" (p. 126). And, counter to those who would argue that aesthetics is an abstract, intellectual experience, he goes on to say that "The sensuous response to music can be powerfully aesthetic, requiring high levels of perception and reaction" (p. 127). This is embodied listening.

Embodied meaning

If music is to have any meaning at all, there must be some aspect of the music that we perceive as meaningful. The realm of meaning has, traditionally, been the arena of philosophy, epistemology, and semiotics. While great strides and profound thought has come out of this process, there are new and more empirical methods now available to researchers. Studies into the way we use language to conceptualize and communicate, for example, offer insight into how the mind works. Lakoff argues that biology—our bodily makeup—is a determining factor in the way we categorize the world around us. We talk about things in spatial and physical terms: similar ideas are "close to each other," and a serious drama "moves us." These linguistic effects are not just conventions, but a result of brain structure: the metaphor is the meaning.

For example, rather than debating the concept of "redness" as a real-world phenomenon or a "property of all things red," Lakoff and Johnson see red as a <u>neural</u> effect. Color concepts arise from the interactions of our bodies (rods and cones), our brains (neurons tuned to specific wavelengths), the reflective properties of natural objects (what wavelengths they absorb and reflect), and electromagnetic radiation (what kind of light). The ultimate basis for all meaning, whether verbal or musical, is—once again—physical and neurobiological.

Lakoff and Johnson argue that the very way we speak of meaning grows out of the experiences of our sensory motor systems. We use motor and spatial schema metaphors to denote abstract and complex concepts: Music "moves" us; the notes go "higher;" a soprano has a "big" sound. As our sensory-motor systems evolved into more complex neocortical systems, our sensory-motor experiences gave rise to feelings of love, rage, and aesthetic response. When we try to communicate these experiences to another human, we have no recourse but to speak in sensory-motor metaphors.

When we ask our students to talk about music, and when we talk about it ourselves, we tend to focus on specific, perceptual details. We name instruments, point out ABA forms, and tap out the meter. As Reimer needlessly reminds us, these are the things that are easy to objectify and discuss, but they are not what the music is about. How can we tap into the more meaningful levels of musical experience? As explained earlier, physical action is encouraged, whether performing or listening. But sooner or later we must—or at least we must try to—verbalize the non-verbal. Metaphor is not only a useful way, but perhaps an essential way to approach this problem.

Implications: a caution

We have seen the dangers and pitfalls of bandwagon advocacy. The Mozart effect, Musical Intelligence, and even MEAE have left us with arguments still perceived as weak and unconvincing (Leonhard, 1985). The lesson here is that we must take time and care in building valid positions that will be acceptable to non-musicians. Bowman (2000) urges us to eschew "music-ed-speak," but we must be equally cautious about simply adopting "neurobio-speak." Nevertheless, the trend toward embodied concepts of thought, feeling, and human nature offers some clear arguments for active engagement, for attentive listening, and for including music in the education of a responsive person.

Reimer's greatest contribution to this discussion, it was noted previously, is the distinction between feeling and emotion. On the other hand, the least helpful contribution might be his distinction between the musical and extra-musical. Reimer works from the premise that if it is not aesthetic, it is not musical. He describes and refutes referentialist and formalist philosophies, but fails to firmly support this aesthetic-music identity, and to seriously consider such important philosophical schools of thought as Pragmatism (Pierce, 1897). In fact, he states that aesthetics must be "disinterested in pragmatic results," (Riemer, p. 103), but offers limited philosophical support. Our arguments for music education must move beyond the purely aesthetic and assimilate new neurobiological evidence for a more active, embodied approach.

Embodied advocacy

It is true that music education cannot be justified on the basis of improved math scores: math education probably works better there. And it is true that such social values as teamwork and self-discipline can be learned in other areas. But there might be great value in learning how/music/helps in these areas. At the moment, we do not know. We should continue to investigate any area that shows positive affects of music, but we should do it in a systematic and scientific manner, resisting opportunistic urges.

Feeling, science agrees, is deeply related to consciousness and to the normal healthy functioning of a social being. But true feeling—as opposed to categorical emotions—is difficult to verbalize and conceptualize. Reimer's promotion of music as a way to come to know and even "improve" our feelings might in fact have found an empirical base. Music can act as a metaphor for life experience, and we have seen that metaphor might a the basis for meaning.

The "embodied" nature of language, feeling, and reason offered by Lakoff and Johnson echoes Bowman's charge to "actively engage" our students in music. Elliot's praxial approach finds great support here. In contrast to MEAE's emphasis on listening and somewhat disembodied aesthetics, Elliot calls for active musical experience. What better way to engage our sensory-motor systems than playing, singing, and moving? European pedagogies include many physical activity in their repertoire: playing rhythmic ostinati, hand-signs for solfege, moving to melodic contours and rhythmic characters. While Reimer makes a sound case against the philosophical underpinnings of some "method" approaches, this does not preclude us from adopting some of their performance elements.

Listening poses a more complex problem. Certainly, we can have students move around while listening, and anything from conducting with pencils to elaborate, expressive dance creations is to be encouraged. But actual movement is not always an option, and

humans clearly spend time–meaningful, engaged, attentive time–simply sitting and listening. Here we might tap into Damasio's "as-if-body-loop," where the memory and feeling of body movement is activated in the sensory motor systems, even when the person is not moving. Further, we can employ creative graphic representations, tracing the musical events which lead to arousal and response. Using metaphor-as-meaning, we can relate color to dynamics or timbre, or contour and texture to dramatic sonic effects. Damasio also states that the systems controlling movement (sensory-motor) also contribute to cognition and to language; they do this by focusing attention and providing motivation to communicate. Furthermore, "The development of an action, and a concept, must begin in the arousal and motivational centers in the upper brainstem" (p. 23). *Attention* grows out of *arousal*. we must make music important, and associate music with important aspects of life.

Talking about the expressive aspects of a listening lesson is difficult. But now that we have a biological explanation for the difference between emotion and feeling and the difficulty in verbalizing it, it might be useful to simply admit this problem to our students. We can offer them music as a metaphor for what they are feeling, possibly even why. Reimer is not too far from Damasio when he suggests that "improving a melody might improve our feelings".

Finally, a *musical* person is a *responsive* person. The case studies of brain damaged people show us what happens when some of the cognitive and motor functions are working while others are not. We see people who, tragically, cannot recognize their own families or remember who they are speaking to—even as they walk and talk like a "normal" person. Feeling leads to consciousness, which leads to the ability to relate to other people in a complex environment. We cannot have a sense of our relationship to the world if we do not have a sense of self.

Feeling our way through the world, we encounter things wondrous, frightening, beautiful, and exciting. Music is only one of these things, but it is one we can share, study, and relate to real world experience. And it is one way to make our lives more meaningful and richly felt.

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From the bodily experience towards the internalized musical understanding - How the Dalcroze master teachers articulate their pedagogical content knowledge of the approach

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Introduction

Dalcroze Eurhythmics is an approach of music education that is based on Emile Jaques-Dalcroze's (18654-1950) ideas of learning music through mind-bodily experiences by combining music and movement. It is embodied in the teacher and is passed on from person to person rather than through printed material. Thus, the principles of the approach today are manifested in the Dalcroze teachers' thinking and teaching. In 1999 (and early 2000) I interviewed seven Dalcroze master teachers in the U.S. The research interest was to know how the experienced teachers respond to some of the Jaques-Dalcroze's statements and how they articulate their pedagogical content knowledge (see, Shulman 1987) of Dalcroze eurhythmics. In the narrative interview the teachers also told their professional life-stories.

I have used narrative as a method of data collection, interpretation and writing (see, Gudmunsdottir 1996). The following presentation is a fictive conversation between Emile Jaques-Dalcroze (1865-1950) and two Dalcroze teachers Sarah and Jamie. In the conversation Jaques-Dalcroze expresses some of his thesis which the teachers of today discuss and comment on. The chosen topics represent the basic principles of Dalcroze teaching. Sarah and Jamie are two fictive teachers whose lines have been constructed out of all the seven interviews and are mostly direct quotes from the data.

After analyzing the original narratives (see, Polkinghorne 1995), I noticed that the expressed thoughts and experiences of the teachers were very homogenous in content; it was not possible to create character types of the teachers. Therefore, the text is a constructed synthesis of the analyzed research material, and one voice does not present certain teachers. Yet, I needed at least two voices for a natural conversation. The chosen quotes try to bring out the variety of expressed thoughts in general and, on the other hand, they complement each other. Jaques-Dalcroze 's lines are based on his original writings. I have chosen this type of writing in order to experiment writing as a method of inquiry (Richardson 2000) and to allow the teachers' own voice and thoughts to be heard.

Introducing the teachers and the approach

Jamie: My name is Jamie. I work as a Dalcroze teacher in various public and music schools teaching both children and professional adult students. I was introduced to Dalcroze eurhythmics by accident. I was already a trained pianist and a composer when I had my first Dalcroze lesson. It was so musical; I felt a huge door opened to me. I had always loved movement, so moving was very attractive to me. I was also fascinated by the idea of learning through experience and by the holistic view to the human being. I first attended the

summer program and then studied to become a Dalcroze teacher. Later on I got my Dalcroze diploma from the Jaques-Dalcroze Institute in Geneva.

Sarah: My name is Sarah. I work as a Dalcroze teacher in the university program where my students are studying to be professional musicians. I also train Dalcroze teachers during the summer programs. In my undergraduate studies I was given a research assignment about Dalcroze approach. When I started reading, I instantly knew that I wanted to study it. Also some people doing Dalcroze impressed me, because there was so much life in what they did. Therefore I started to study Dalcroze eurhythmics, first in U.S. and later in England. I have the diploma from Geneva, too.

J-D: I am Emile Jaques-Dalcroze. In 1893 I was nominated a professor of harmony at the Conservatoire in Geneva. From the very beginning of my teaching career, I was horrified at the lack of musical feeling shown by the majority of my pupils, who were mostly drawn from the advanced instrumental and vocal classes at the Conservatoire. These pupils could perform perfectly, but without revealing any of their musicality. Thus, I became convinced that one could not create a real sense or feeling for music unless that feeling came from the inner self of the individual. It seemed evident then, that the student should not be asked to make music until he had experienced within himself. So first I worked on creating in my students a finer sense of ear. However, during the course of my experiences, I came to conceive that the perfection of aural faculties was not enough to assure the musicality of my students. So, little by little, I started to unite the physiological experiences with those of analytical hearing. (J-D 1935.) That would mean for example that in a class my students were asked to follow and to analyze rhythms played to them by using their bodies as an instrument (J-D 1923).

Jamie: Once a five-year old boy said to me when I asked if they were ready for the class: "This ain't no class, this is were we do things." That boy had a point, because Dalcroze teacher offers a concept of music, doesn't teach. It is like indirect teaching - mediating. You transfer the concept into movement so that the experience of it will be concrete. This bodily experience - after becoming aware of it - hopefully deepens your understanding. In a class I try to make sure that the students concentrate and that they are engaged with their whole bodies, that the kinesthetic sense is involved. In a wonderful Dalcroze class you connect with an intellectual, artistic and aesthetic experience. It is a true learning experience in the best sense.

The definition of Dalcroze eurhythmics

J-D: I am glad you mentioned *experience*, because the whole approach is above all a personal experience (J-D 1945/1981, 233; also 1920, iii). It is a system of music education where the whole being is educated. I think that a real musician is a person who knows how to show all the phenomena of music with the whole of his individuality, feeling that there exists within himself a very close relation between the actual musical vibration, his nervous and muscular systems, and his brain. (J-D 1935.) So the task of music education is to help the student to find the connection between music and his whole self (J-D 1945/1981, 105). How do you define the approach today?

Jamie: I can't define it, it is too difficult. And I change all the time. You can say it is teaching music through movement. But that doesn't say a thing. Well, people move through time and space with energy, also music does that. Moving is concrete and music is abstract. In this approach you put them together to make abstract concepts concrete.

Sarah: Education through and into music. That is a common one. It is music education based upon the individual physical experience, as it connects to the aural and intellectual. The interaction between the sensations, thoughts, emotions and physical experiences is

very important. We can't really experience the music without the body. By saying: listen to these reactions in your body, we are enabling the student to connect, not only to music, but to themselves and to their own response to music. It is enriching to have organized physical experiences connected to music. I sometimes describe the approach as a kind theatre for learning. And the whole implication being that there is an element of form, theatre, action and narrative, and there is a subject that is being explored. In a Dalcroze class all these element interact in a playful way.

From the experience to analysis

J-D: In my teaching I stressed that the students should not be taught rules before they have an experience of the facts behind them (J-D 1918, VIII; 1920/1965, 59-60). Do you agree?

Sarah: I love this idea of learning with one's whole self and by the combination of different senses. In a Dalcroze class the music, the sound goes in your ear, to your brain, it travels through your body, and it feeds back, and then you analyze afterwards. So we experience first, and then analyze what we have done and felt. The principle, theory follows practice, allows people to grow from inside out. Sometimes we don't have the time for so many experiences, so we need to explain certain things. And it is also very important to abstract to have words to think about your experience or playing. A Dalcroze class should not be merely an experience. And the physical experience should directly transfer to the musical instrument, that is one of the great issues.

Jamie: Absolutely. The goal is not merely for example to execute a pattern, to be able to step it. I think we always have to ask ourselves: what does this mean to the student, what skills are being developed here, what connections are being made between their feelings and their intelligence and music? So we have to be constantly evaluating if we are getting somewhere. We need to see what is happening in the class, and then to build on that towards a set of skills and musical understanding.

Sarah: I have written recently about the kinesthetic imagination. I have started thinking about what we do unconsciously physically, how much our bodies take care of without tuning into our conscious thinking. I think that one of the great benefits of Dalcroze training is to permit us to re-experience movement in a meaningful way without moving. The experience of eurhythmics gives our kinesthetic imagination a great range, a great possibility of responding to music. So I think that stillness has an important place in the Dalcroze class, that is to deliberately work on this issue of internalization. It is merely for example the ability to keep a steady beat without thumping your foot, although that's important too.

Mind-body connection

J-D: Even though my first interest was to reform music education, I was always concerned about the education in general. I felt that education should devote attention to both intellectual and physical development - after all, the body and the mind are inseparable. (J-D 1930/1985, vii, 108.) And as eurhythmics possesses this dual qualification, I believe its influence must be beneficial (ibid., 59).

Jamie: I think the mind-body connection starts to happen when you start using your cognitive faculty with natural movements. It can be just simple words analyzing and remembering what you did physically, being aware of what you do. So you learn to take an experience and be able to think about it. I think we also reinforce that connection by asking the students to do things in different ways. Also one thing is to learn to trust your body knowledge, so that you know that after practicing a certain action, you will able to do it without even thinking about it. That gives you confidence in your own ability.

Sarah: I don't think that we are a head divided from the body, either. I think that we are actually a unity and that our conceptions, even the process of thinking, almost has a taste, a physical sensation you might say. There is an excitement that one feels in the body when you come upon a creative idea or you just say something exactly the way you wanted to say. The whole nervous system after all goes down into the body, and the brain is part of that. I consider the experience of the body as something that feeds the mind as much as the other way around. I don't know quite how to say that any better, but I see them as really wedded very deeply. Furthermore, if you are physically fit, your mind is going to work better. And if your mind and your body are fine, then your emotion can grow.

Personal growth

J-D: For me, one of the most important things in education is to teach the students to know themselves and to use all of their faculties (J-D 1921). The self-knowledge means that the education has effected a thorough coordination of imagination and its practical activities, of perception and feeling, and of different kinds of impulses and emotions. And the sense of self-knowledge produces a sense of liberation and independence. (J-D 1921/1980, 99.) I also believe that, as the exercises train the body and mind work in mutual contact and balance, one can become a balanced, social and creative human being through Dalcroze eurhythmics. (J-D 1930/1985, 58-59, 93.)

Sarah: Certainly eurhythmics is good for you, but you can do a lot of eurhythmics and still be very neurotic. So I don't think it is therapy. But I wouldn't doubt that it has very beneficial effects. It does allow one to be very close to music, and that's a kind of pleasure that really is good for one. It permits us a fleeting wholeness: the mind and the body jointed together in an experience, in an enterprise. The more experience we have of that the lovelier life is; that's what art is about. But I wouldn't want to make any connections of musical training and being heroes in the moral life.

Jamie: Even though the musical learning is probably the central feature, I always try to put the student in touch with an inner experience, experience of their own body, of their own way of learning, of their own reactions, and to make the links between those. I think that real learning is a question of integrating experience. And I am convinced Dalcroze practice really does change people, like the way they look at things helping to make connections and expand the view of the world. It is sort of alternative medicine - holistic - that has something to offer for everyone. You Emile, like Matthias Alexander, understood the importance of the balance within the body: if your body is not working efficiently, nothing is going to happen out there.

Music and the body

J-D: One starting point in my approach is that the musical rhythm can be found in the natural body movements (J-D1930/1985, 3-5) and that the rhythm is essentially physical (J-D 1921/1980, 39). Besides, I have always argued that the musical consciousness is the result of physical experience (ibid., 40).

Sarah: I agree that we work with natural movements and make people aware of them, and that the physical experiences *enrich* the musical consciousness. Moreover, I think that the body not only responses to the rhythm, but that you can find also all the musical feelings in the body.

Jamie: I would say that we try to relate the music to the movement and use movement for better understanding. If we really want to utilize eurhythmics for as to develop musicianship, then we have to unify movement with listening and thinking, then apply that to performing or understanding music. And I believe that with the movement the musical

listening and understanding is clearer. We also try to help musicians to obtain a close relation and awareness between the movement and their thinking, so that they know that one way of thinking brings out one type of movement and if you think differently, then also the movement is going to be different. But unfortunately, the connection from movement to awareness and understanding doesn't always happen.

The aims and ends of eurhythmics

J-D: I used to name the aims and ends of eurhythmics for example as the reinforcement of sensations, the regulating of habitual actions, and the awakening of imaginative faculties [1935]. What do you think your students learn in your classes?

Jamie: I think the students develop a unique understanding of music, of themselves and their bodies. They develop their concentration, their co-ordination and their corporal schema. In Dalcroze approach there is a good set of terms that helps you to organize your thoughts, so I hope they are getting a way of thinking about their own musical experience.

Sarah: I think that the main goal is that the students find within themselves their own motivation, their own musicality, and their own ideas. They learn to listen really perceptively, so that when they hear a piece of music they connect to it. But I don it believe that just because they study Dalcroze eurhythmics they necessarily do learn. The main aim is to give them a sense of the awareness of themselves in space and with other people and in touch with their own body. But I found also certain limits: for some people eurhythmics is unreachable because they are not connected to themselves deeply enough. Therefore they try to do a movement, but they are not connected to it because there is some block, aural thing or feeling in the way. When I want to go deeper and help people confront another way of listening and another way of really being in their body, I don it involve movement, only sound. The sensation of sound in the body allow those areas of their being to wake up and to become conscious.

Before I taught faster and I used to do a lot more activities and things with hoops and sticks, which is a lot of fun. But I have changed the way I teach eurhythmics. Now I put more emphasis on the inner experience. And now I understand the connection between awakening the listening and the use of the body for as to understand what it is you are hearing. It took me a long time to learn that. One of the great things about eurhythmics actually is that you grow up with it and it grows up with you.

The challenges of the Dalcroze teacher and the approach

Jamie: Oh, it is so difficult to be a Dalcroze teacher! There are a lot of skills involved.

J-D: I think a true teacher should be a psychologist, a physiologist, and an artist (J-D 1918a, IX; 1920, vii; 1930/1985, 59).

Jamie: First of all you have to be a musician in order to know what to do. You have to play well because the music is the teacher. You have to know about psychology, physiology, anatomy, child development, neurology, musicology, body technique; and you have to have humor.

Sarah: You have to be good observer, good manager, good listener; it is very demanding. You also need to be able to teach, not only to instruct. I mean that in addition to teaching according to your lesson plan, you need to be aware of the students´reactions and be able to help them.

Jamie: It is challenging to teach eurhythmics also because there is no script you can follow. I think there are a lot of things that we could write down, and we should. We don 't, because once it is written, then it becomes like a method. I have mixed feelings about that. And though we can't understand writings without an experience, sometimes reading can be like a revolution.

Sarah: There are so many possible ways to approach Dalcroze. One of the beauties - as well as one of the problems - of this approach is that we have the freedom to bring to it what we have. You Emile once said - this is my favorite quote - "we can not teach what we wish, we can not teach what we know, we only teach who we are". But it is really hard to become a Dalcroze teacher.

Jamie: I think that you need training, and then you try to imitate other teachers first. You should observe as many different teachers as possible. Anyway you cannot teach exactly like another person, and it is no good either. You have to analyze what you are doing, understand what you are teaching and try to develop certain habits of the behaviors. But I think you really have to find it for yourself.

Sarah: When you teach to train teachers, it is completely different than when you teach people about music. With my adult students I talk about how we make the bridge from how they experience eurhythmics in a large sense and how that transfers to students. The greatest hurdle for a new teacher is to imagine the experience of a student, to offer an activity and then to make a judgement about what the students are doing of response to that activity and what it means to them.

J-D: At my time many people judged eurhythmics severely. Some even believed the method to be harmful, and in any case useless. People could not take into account the general reactions created by exercises of a different nature all having the same aim or end. (J-D 1935.)

Sarah: The approach is too frightening to people who are afraid to use their body. I have found that men have a hard time with eurhythmics, because they feel uncomfortable with movement anyway.

Jamie: Well, I think that women have a promlem with boys energy: Women are too nice; with boys you have to be straight forward. We also have to keep in mind that not everybody is willing to move. When you do movement you expose yourself, and people are afraid of doing it. People are not connected to their bodies, so it takes along time to help people to confront another way of listening, another way of being in their body. It is the connection of doing and thinking that has to happen. But there is not enough of time for that to happen.

Sarah: Another problem is that we do not have enough teachers. People want to do things fast and Dalcroze training is long and hard. This education doesn't give you any safetynet: there is no curriculum guide, no instrumentarium; you have to bring your own material. There is only an idea how to teach music, there are some games, activities and ideas we have learnt from other teachers. Besides, the work doesn't pay very well.

Jamie: It should be done better: better teaching, better playing, more rigorous thought about how to construct a Dalcroze lesson or a curriculum, what the aims are. This approach is so vulnerable to bad teaching and a bad Dalcroze lesson is musical abuse. To base the whole method on the teacher's ability to improvise is very shaky ground, because as we know, eight of ten people find it very difficult to improvise. So we need to think what kind of music we use in the class. But a good Dalcroze education is - I think - ideal.

Sarah: Too often it stops at the activity level. We need to remember that this is a musical training with an analysis, we can't stay in the level of experience. Otherwise we are just having fun without learning anything. We also need to make the connection to musicianship and music making. The translation is not automatic, it has to be thought out. The method never makes the teacher; the teacher always makes the method.

J-D: Well, there will always be challenges to face. Anyway, I am very happy to notice that my approach is still alive and, as I mentioned in my will (see, J-D 1948), I hope it will constantly develop.

Conclusion

Even though a decade has passed by since Jaques-Dalcroze created his approach, the Dalcroze teachers of today seem to mostly agree with the original principles of eurhythmics: the main intention is to teach music and to develop musicianship through the holistic mind-bodily experiences by combining music and movement. The teachers of today are not as idealistic as Jaques-Dalcroze himself was; they do not believe that the Dalcroze approach could radically better the world and its people. Nevertheless, they believe that because of the wide educational aspect of the approach, the exercises engage the student 's whole self - his mind, body and emotions - and thus promote his personal growth by making the student more aware of himsef, by developing his imagination and creativity, and by helping him to get in touch with himself and with other people.

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