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Multicultural and idiosyncratic aspects of Malaysian music: How does it survive in the public school curriculum?

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The flooding in of western musical culture into Malaysia has threatened the survival of Malaysian traditional music. Generally, western music is more acceptable than Malaysian traditional music among Malaysian people. Some people treat Malaysian music as second-class music. Realizing that music is one of the important cultural heritages of the nation, the Ministry of Education set up the music curriculum for primary and secondary schools. Malaysian traditional music is one of the elements included in this new curriculum. But the question is, to what extent does the school able to carry the task? In this paper, I will discuss the background of Malaysian music, and the present state of Malaysian music in the public school curriculum. In addition, I will discuss the problems and limitations that have arisen during the implementation of the music curriculum in public schools. Furthermore, I will also offer a few suggestions for the survival of Malaysian musical culture.

Introduction

The current trend of musical preference among Malaysians, especially the younger generation, is more contemporary in nature. Modern technology has encouraged a close connection between Malaysian culture and the western world. Adaptation of western culture has enhanced the influx of western music into Malaysia . Western music, especially popular genres, is now more acceptable than Malaysian traditional music among Malaysian people. Many institutions offer courses on western music, either classical or popular genres. Some Malaysian parents proudly enroll their children for western music lessons. Moreover, western music also dominates the entertainment mediums such as television, radio, and recorded as well as live performances. Malaysian traditional music is only performed on a few occasions such as cultural shows, traditional events or outside the urbanized areas. Some people treat it as second-class music. If restoration cannot be afforded, it will be threatened by extinction. This being so, the public schools are among the best agents that can generate the restoration of the nation's heritage in such areas as traditional music.

The Background of Malaysian Music

The Malaysian society is made up of diversified ethnic communities and immigrant people. The Malay people are the dominant group in Malaysia . As well as the Malay, there are other numerically ethnic groups categorized as *Bumiputera* (sons of the soil) including indigenous people known as *Orang Asli* (literally, original people or aboriginals) in Peninsular Malaysia and native people in the state of Sabah and Sarawak . In Sarawak , the dominant native groups are the *Dayak* , who typically live in longhouse and are either *Iban* (Sea Dayak) or *Bidayuh* (land Dayak). In Sabah , most native people fall under the term *Kadazan* . (Andaya & Andaya, 1982:3-5). There are also many immigrant groups in Malaysian including Chinese, Indian, Eurasians, Siamese, Javanese, Sumatran, Pakistani, Bangladeshi, and Arabs. All these groups have make up to 22 million of population in Malaysia . The musical culture of Malaysia is very much influenced by foreign elements, especially Hindu culture from India , Islamic culture from Arab countries, and later on from the Western world. It is believed that there already existed various types of native musical culture, especially for ritualistic purposes, by the time the natives came into contact with Indian and Muslim traders. Furthermore, such musical culture, untouched by Hindu, Islam and Western elements, can be identified based on the existing performances such as in rhythms for mantras and incantations in animistic belief (Mohd Ghouse, 1992:1).

Undoubtedly, the Indian influence on the musical culture of Malaysia has been very great. Indian musical culture greatly dominated the musical forms of the Malay Archipelago with the setting up of Indianised empires including Funan (1-627 A.D) on the Mekong delta, Thailand; the Langkasuka empire in Kedah, Malaysia; the Sri Vijaya empire (650-1377 A.D) in South

Sumatra; and the Majapahit empire (1293-1470 A.D) in Java, Indonesia. Over a thousand years under these four successive empires, the native people adapted to the Indianised musical culture and it became part of their lives.

The coming of Islam into the Malay Archipelago in the 13 th Century changed and added to the variety of musical forms in Malaysia . The *frame drum* and various types of chorus singing praising Prophet Muhammad and Allah, the Islamic God, are among the elements of Arabian musical culture absorbed and adapted into the musical culture of Malaysia . The group singing praising God and Prophet Muhammad is in the form of various choruses accompanied by frame drum ensembles such as *hadrah*, *rodat*, *kompang*, *dabus* and *dikir rebana*.

Apart from Hindu and Islamic elements, musical forms in Malaysia have also been influenced by neighbouring countries, especially Thailand and Indonesia . In the Northern part of the Malay Peninsula , the Malay and the Siamese had long diplomatic contact for over five hundred years, during which time the Siamese empire (1403-1909) dominated the Northern states of Peninsular Malaysia. As a result, the Malay people who settled there also adapted to Thai culture and music. Certain musical forms such as *Wayang Siam* (shadow puppet), *Makyong* (dance theatre) and *Menora* (musical theatre) were adapted from the Siamese musical forms and widely performed in the Northern region of Peninsular Malaysia. Some of the musical instruments used in the *Wayang Siam* are similar to the Siamese instruments used in the *Nang Talung* shadow theatre such as *geduk* (barrel drum) , *gedombak* (hourglass drum) and *serunai* (double-reed oboe) .

The influence of Indonesian musical culture enhanced the richness of the Malay musical forms. The Javanese, Minangkabaus, Achenese, Bugis and Sumatran peoples, who migrated into the Southern part of Peninsular Malaysia, brought with them several types of musical form. The Javanese introduced musical forms including the *kuda kepang* (dance), *gamelan* , and *wayang purwa* (Javanese shadow puppet) (Ibid: 3). The Minangkabaus, who migrated to the west coast of Peninsular Malaysia, especially the state of Negeri Sembilan, brought with them the ensemble of gong-chimes called *caklempong* (Ang, 1998: 50).

Western colonization had a big impact on Malaysian musical culture. Every colonial power introduced their own culture and music to the native people. The notable Portuguese contribution to the musical culture of Malaysia is that of introducing the violin and guitar to the region. The uses of these two instruments as well as other instruments in the *keroncong* ensemble are evidence of the Portuguese influence.

By the late Nineteenth and early Twentieth Centuries, the British had popularized other western musical instruments such as the piano, trumpet, saxophone, clarinet and others in Malaysia . The instruments were mainly used in musical forms newly introduced to Malaysia , such as the orchestra, brass band, combo and some mixed forms with Malay traditional instruments in the *bangsawan* theatre (Tan, 1993:8-16). The use of western musical instruments in Malaysia became more popular with the setting up of radio stations in Singapore and Kuala Lumpur in 1930, and recording companies and film studios in the 1930s (Matusky and Tan, 1997: 442).

Music in the public school curriculum

Music had been introduced in the public schools in Malaysia since the first formal school, The Penang Free School, was established in 1816. Later on, this was followed by the establishment of a few English-medium schools at major cities such as Ipoh , Kuala Lumpur and Melaka. At that time, musical activities in the form of singing and marching bands were conducted as a co-curriculum activity. In the classroom, music was only taught in integration with other subjects and used as a tool in teaching, especially English. Starting from 1972, music as a subject has been offered as an optional examination paper in the Lower Certificate of Education since a few schools offered music on the principal's initiative. However, no proper music curriculum was set up by the Ministry of Education for the public schools. The number of candidates who took the music examination was very small (Johami Abdullah, 1993).

Realizing that music is one of the most important elements in a pupil's inner development, the Ministry of Education set up the music curriculum for primary schools in 1983. All Malaysian pupils were given the chance to learn music formally through singing activities, and playing the recorder and percussion, for one hour a week in the classroom. In some schools, musical activities such as choir, marching band, recorder ensemble and dance are also being offered as a co-curriculum activity outside the classroom. At the beginning of the implementation of music as a subject in primary schools, the schools faced many problems. These included there not being enough qualified music teachers, the lack of proper music rooms in schools, and shortages of musical instruments and materials. In order to overcome these problems, headmasters selected a few

teachers in the school who had a "sense of music" to teach music in his/her school. These chosen "instant music teachers" were given short courses on how to teach music at the primary level. They were also equipped with a cassette player and pre-recorded music tapes as a tool for teaching. The teachers were also provided with an acoustic guitar and electric keyboard, but many of them cannot play these instruments. Instead, the "instant music teachers" used the "canned music" in the form of pre-recorded tapes to teach music lessons and accompany the singing as well as instrument playing activities. At this stage, besides western music and notation, the pupils were also introduced to some of the Malaysian folksong and traditional beats such as *inang* , *zapin* and *masri* . However, in most cases, the pupils only learned music through cassettes, and the teacher acted like a classroom assistant. This was because many of the "instant music teachers" lacked knowledge and skill. However, there were only two options - either teaching the subject or not doing so.

The implementation of the newly set up music curriculum for secondary schools by the Ministry of Education of Malaysia gave a new impetus towards the survival of Malaysian music. The new music curriculum for secondary schools was established in 1996, with only twenty secondary schools all over Malaysia chosen to offer the subject of music as a pilot project. In 2001, the Ministry of Education expanded the implementation of the new music curriculum. More secondary schools throughout Malaysia now offer music as one of the elective subjects. With the expansion of the new music curriculum, more and more students will have the opportunity to learn about Malaysian music. As well as western music theory, keyboard, and western influenced musical ensembles such as choirs, marching bands and orchestras, Malaysian traditional music is one of the elements included in this new curriculum. Students who choose music as one of their elective subjects are exposed to the playing techniques of some of the "Malaysianized" traditional ensembles including the *kompang* (frame drum) , *gemelan* and *caklempong* (gong-chimes). The curriculum also introduces the student to Malaysian music in general, including Malay music, Malaysian Chinese music, Malaysian Indian music and music of the indigenous peoples of Malaysia including those living in the states of Sabah and Sarawak . The students also have an option to sit a formal music examination set up by the Ministry of Education at Malaysian Certificate of Education level.

Now, music is also offered at a higher level as a major specialization as well as in minor courses at local colleges and universities. Currently, Universiti Pendidikan Sultan Idris, through its music department, offers courses for music education at both undergraduate and postgraduate level. The undergraduate music programme offered by this university is specially tailored towards the production of music teachers to teach at Malaysian secondary schools. Other universities that are also offering music education courses are Universiti Teknologi Mara and Universiti Putra Malaysia . Other music programmes, such as performance, music technology and Malaysian music, are being offered by Universiti Sains Malaysia , Universiti Malaya, Universiti Malaysia Sarawak and Universiti Malaysia Sabah.

Music courses are also offered at diploma level at many teacher training colleges. Mostly, the trained music teachers who graduate from these colleges will go to primary schools all over Malaysia to teach music. There are also many private institutions offering music courses throughout Malaysia . However, most of these institutions concentrate more on western music than on Malaysian music. Only a few private institutions offer courses on Chinese traditional music and Indian traditional music. Malay traditional music courses are offered by Akademi Seni Kebangsaan (National Academy of Arts). This institution was set up by the Ministry of Culture and Tourism to help preserve and promote Malaysian traditional music.

Discussion and suggestions

The Malaysian education system, being exam oriented, puts pressure on schools to achieve higher levels in every examination, especially the onesc set by the Ministry of Education. Music, as one of the non-exam subjects at primary level, is being ignored. In some schools, the time allocated for music lessons is often used for other "important" subjects such as mathematics, science and English. Low interest and poor attitude among some of the "instant music teachers" towards music give the music subject a second-class status in schools. Realizing that these problems have arisen, the Teachers Education Division, Ministry of Education, has revised and set up a new curriculum to train music teachers in many teacher training colleges in Malaysia . As a result, many qualified music teachers are being produced and sent to public schools to teach music.

Some parents argue that learning music at school is wasting time. Moreover, especially at the early stage of its implementation, some extreme parents said that leaning music opposes the Malay culture and Islam. This reason had discouraged some pupils from learning music at school. It is obviously the music teacher's job to convince parents and pupils about the benefits of learning music at school. Furthermore, teachers also have a duty to make clear to parents and pupils that learning music at school is not in opposition to the Malaysian culture and Islam. In order to carry out this duty, teachers must first understand the benefits that pupils will gain from learning music. Music teachers, either Muslim or non-Muslim,

must also be aware of what kinds of music are allowable or prohibited in Islam.

As mentioned earlier, there are only three traditional ensembles -- *Gamelan*, *caklempong* and *kompang* are formally offered to the student for practical participation in the classroom. Being a multicultural nation, Malaysia has many types of traditional music performed throughout the country. Each ethnic community has its own music unique to itself. Moreover, every region in the country has its own traditional music, which is normally performed in its own region. For example, *wayang kulit Kelantan* (Kelantan Shadow Play) is only popular in the northern east coast region, *kuda kepang* is performed in the state of Johor, and *hadrah* is popular in the states of Perlis and Kedah. Students normally enjoy their own traditional music much more than any other traditional music from other regions because they can relate to it, feel it and easily understand it. So, they should be given a more flexible choice to participate in their locally practiced traditional music. Schools should be encouraged to offer various types of traditional music based on their own interests and expertise rather than be forced to offer the three proposed ensembles included in the curriculum.

Conclusion

It is true that the survival of Malaysian musical culture is threatened by the flooding in of western musical culture, but there is a firm momentum for survival because of the following reasons. However, if this is going to happen, all parties should answer all the questions attached to the given reasons.

The music curriculum at public schools still takes care of traditional music. Is there enough space in the current music syllabus at school for Malaysian traditional music to survive?

The subject of music, with the inclusion of traditional music, is being offered at a few secondary schools throughout Malaysia . But to what extent does it prompt the students' interest to learn Malaysian traditional music?

Universities and colleges offer various courses on Malaysian traditional music for music teachers so as to prepare them for going to schools. Do the music teachers who graduate from these institutions have appropriate knowledge and skill to teach traditional music at school?

A few scholars are still doing research and transcription on Malaysian music. The question is, how far has this work proceeded?

All the above questions need to be precisely answered in order to plan for the survival of Malaysian musical culture. The key is, if scholars accept the challenge to do more research and document the music, then Malaysian musical culture can survive.

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A noble music knight, a music teacher in the finest sense of the word

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Dedicated to the centenary of birth of a prominent
Russian Composer and Teacher,
Honorary president of ICME Dmitry KABALEVSKY

"The most favorite and dearest thing of those

*I have been doing throughout my life is
and has always been work for and
with children, for and with youth.
It is my greatest pleasure,
my biggest happiness, it is my world."
(Dmitry Kabalevsky)*

Dmitry Kabalevsky was born on 30 December, 1904 in St. Petersburg . His grandfather was a high ranking military engineer, and his father was a mathematician and a university professor. In his junior years he was keen on music, fine arts and economics, at the same time studying at three different educational institutions simultaneously. However the interest in music prevailed, and Kabalevsky entered the Moscow Conservatoire which he graduated from with honors with two majors - composition and piano.

Throughout his creative years Kabalevsky wrote music in most genres: operas, including "Cola Brugnon" with an overture, which became known around the world, symphonies, lively instrumental concertos, "Requiem" in memory of fascism victims which has been performed on all continents, cantatas, sonatas and pieces for different instruments, vocal cycles, music for plays and films, and so on. His music has been performed by such great musicians as Toscanini and Ormandi with their orchestras, as well as by solo musicians like Gillels and Horowitz, Oistrach and Rostropovitch.

A prominent Russian violinist David Oistrach wrote: "When one listens to Kabalevsky's compositions one can always notice the skill which has been used to produce them. He is a master in the finest sense of the word possessing tremendous composer's technique. Proportionality of the parts and the whole, clarity, precision of design, winning logic of development - these are all the things that catch one's eye. And when one looks closer one finds a great number of curious "tasty" details that are the evidence to a filigree, even precise as a jeweler's work of the author. Kabalevsky has been given a lot, continues Oistrach, nature has abundantly endowed him with various talents. But there also had to be hard labor and, even more important, big soul generously opened to people for him to become that *noble music knight* which Dmitry Kabalevsky most certainly is."

Music about and for children holds a special place in Kabalevsky's art. His songs (totaling about 150) were sung by children across Russia, his instrumental pieces (more than 200) can be heard in almost every musical school not only in this country but also abroad. Shostakovich said that "the peculiar thing about Kabalevsky's music is his care for the listener," and this wonderful quality, which is quite rare in a composer, refers a great deal to children.

For instance, Kabalevsky's "Piano music for children and youth" cycle (13 parts) goes far beyond the scope of any piano music edition for children as far as both its genre variety and scope are concerned. Here we come across virtually all its genre richness: in one part there are variations, in another - rondo, in yet another one - sonatinas, and so on. It is a kind

of an encyclopedia for piano students containing a unique realization of genre and image-bearing musical content.

Still being a very young composer Kabalevsky dedicated his time to children not only in the form of a composer's work. It soon became quite clear that he was also a brilliant music popularizer, as well as a wonderful story-teller and writer. When already a professor at the Moscow Conservatoire teaching a composition class he appeared on the radio and TV talking about music and musicians. His numerous talks with children are preserved in audio recordings. Composer Khrennikov, who for 40 years was head of composers' organization in this country, noted that Kabalevsky's talks before huge numbers of children "were always interesting and welcome. The 'hypnosis' of his speeches spread over listeners of all ages. I would call him a *Music Teacher in the finest sense of the word.*" It is interesting that Kabalevsky's speeches were admired not only by music lovers but also by professional musicians. Kabalevsky's talks on music, which were eventually transferred to print in large circulation, have also been translated into many languages.

Many years Kabalevsky spent thinking about the need to create a new system of general musical education, a system that would allow all children to enter the world of great and diverse music and to absorb all the wealth of the world's musical culture. He realized that the solution to this complex problem was to find new principles and methods, to make fundamentally new knowledge of music part of the content of education, knowledge that, on the one hand, would reflect the most essential patterns of musical art and, on the other hand, would be linked to real life. Only this link to real life could ensure that this knowledge would be accepted by each child. Kabalevsky wrote, "Music and life are a general theme, the most important task of school music lessons. This theme should penetrate all lessons at all levels from the first to the last grade."

Kabalevsky realized that *mastery of music should start from its genre basics* - song, dance, and march, these three being the most available for general understanding of music. Then he followed a great Russian musicologist Asafiev, guided by his theory of intonation which he saw as a basis of musical art. Next steps in children's mastery of musical patterns were a *musical image*, *musical dramatic composition*, and *connection between music and other arts*.

Kabalevsky placed a great emphasis on *moral basis* of musical education, on discovering a transforming influence of music upon any grown-up and child alike. The following saying became an epigraph for his program: "Musical education is not education of a musician, but above all education of a person."

Kabalevsky considered perception of music to be the uniting basis of all sorts of musical activity. This statement was yet another novelty because up until then perception of music was identified only with music listening.

Kabalevsky believed that a child's creativity is displayed not only through the process of composing music and during improvisations but also through the process of performing and listening to the music. In the composer's opinion, all forms and kinds of musical activity should be of active and creative nature.

Kabalevsky attached great significance to the similarity/difference method which he himself actively used during all kinds of musical activities with children. Another thing that distinguished Kabalevsky's work is that he managed to solve the problem of creating a spiritual atmosphere at a music lesson, aiming at immersing a student into the emotional aesthetical world of music which reveals depth and variety of feelings and emotions of a person.

At the age of 70 Kabalevsky decided to work at a school level as a music teacher, so as to test the program that he had designed. This became the main task of his life. Every Thursday he came to an ordinary school of general education to conduct a music lesson. And this went on for seven years. When Kabalevsky fell ill he agreed to go to hospital on condition that they would let him teach. And he fulfilled this task - not only did he design a completely new music teaching program, but he also tested its efficiency himself.

When designing the program Kabalevsky founded a creative laboratory under Russian Ministry of Education. This laboratory consisted of musicians of different specializations: a composer, a theorist, a choir specialist, a psychologist, and methodologists. They all took part in designing this program, they dealt with retraining of school teachers and university tutors, they created teaching aids, readers, audio materials, educational films which showed lessons conducted by Kabalevsky and teachers from different cities of the country. This work continued for ten years, and its result was wide application of Kabalevsky's program at school level. Today in this country Ministry of Education recommends five different programs to be used at school. However the majority of school teachers - around 20,000 -

have chosen Kabalevsky's program.

Time has showed that this important and hard labor that has united thousands of music teachers has yielded good fruit. One can't say that everything is going on smoothly and without any problems. But the fact that in cities, towns and villages alike children get acquainted with music of different nations of the world, that they know works by Tchaikovsky, Mussorgsky, Rachmaninov, Bach, Mozart, Beethoven, Chopin, Schumann, Schubert, Verdi, Bizet, Grieg, Shostakovich, Prokofiev, Stravinsky and a whole lot of other great composers is really very uplifting. What is also important is that this precious key to knowledge of music, that has been offered by Kabalevsky and Russian musicologist Asafiev, gives children the opportunity to experience the essence of music, its intonation and image-bearing world, its connection with other arts and life in general on a fundamentally new level.

The two Kabalevsky international contest-festivals "Music Teacher of the XXI Century" held recently at the Moscow Conservatoire, with participation of students and music teachers from 11 countries prove this, in our opinion, quite clearly. You can see it clearly yourselves, dear colleagues, when you watch two films showing the participants of the contest-festivals recorded on DVD.

I consider myself a happy person since I have had an opportunity to be near Kabalevsky for a number of years at the time of my being a post-graduate student and working for doctor's degree. I also worked as his deputy coordinating the work of designing the music program and its application. I spent seven years working side by side with Kabalevsky as a music teacher with students of one and the same grade, and I conducted lessons according to his program. I substituted Kabalevsky as a teacher when it became difficult for him to conduct all lessons in his latest years, and I am the only witness of all his lessons. Before my eyes, I am sure, a heroic deed of a composer and teacher for the sake of children and future generations took place.

Training of music teachers. Music knowledge as "social representations"

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Introduction

The present paper deals with a research project currently being undertaken at the Faculty of Education, University of Bologna , about the training of the university students studying to become music teachers, in the primary and middle schools. The issue underlying the study was the elaboration of the university curriculum and professional profile of the music teacher in the compulsory school (Emiliani-Addressi 2002).

Our students consist of musicians and non musicians: the musician students will be music teachers in the middle school; the non musician students will be general teachers in the kindergarten and elementary school, and will be involved in basic music education. We observed that the students' "implicit" and "tacit" knowledge about music (Olsson 1997, 2002) affect their concept of both music education and professional role identity, and also their way of learning to teach music. In particular we found an interesting relationship between the implicit conception of "music", "musicality", "musical child" and the concept and the practice of "music education".

The research deals with this relationship. We believe that teaching and learning to teach may change according to the implicit meaning given to these categories and concepts. The general hypothesis is that the implicit conceptions work as social music values (Baroni 1993, Bourdieu 1983) affecting music education and teaching practice.

Studies about the music knowledge of music teachers have been based on different theories and methods derived from other fields: the theory of personal construct (Olsson 1997a/b), the theory of social construction (Hallam & Shaw 2002), the epistemological approach and the analysis of language (Kruger 1998), the theories of professional role identity (Bouji 1998; Ferrari 1994; Hargreaves et al. 2003).

A new model to study the relationships between music knowledge and training music teachers is the *Theory of Social Representations* (Moscovici 1981; Mugny-Carugati 1989). The general hypothesis of our project is that "music knowledge" can be investigated as a social and psychological construction as described by the theory of the Social Representations. According to this perspective, music knowledge could have its development in the crossroads between the different Social Representations of music held by the subjects who take part in its constitution: in our case, the students and the teachers of music education. The main aim of our research is to study the impact of the Social Representations of music on students studying to become music teachers.

In this paper I shall present a synthesis of the theory of Social Representations and the research that we are carrying out in the domain of training music teachers.

The Theory of Social Representations

What exactly are "social representations"?

The theory of social representation was elaborated by Moscovici (1961). I shall begin by presenting a synthesis of the book by Mugny-Carugati (1988), which studied the social representations of intelligence: the aim of this research was to explain the social and psychological bases of parents' and teachers' SR of intelligence.

Theoretical perspectives

SRs are defined as "profane conceptions, ingenuous, daily, of the many profane buildings whose meanings are correlated to specific social experiences " (Mugny, Carugati 1988, p. 8).

By social experiences we do not mean the main variables of sociology, that is age, sex, social class, etc., but a kind of psychological experience (Moscovici 1961, 1981).

In fact, SRs constitute some processes of the symbolic building of the reality of a person; in other words they are cognitive elaborations affected by the particular social position taken by the individuals who produce them. The SRs change according to the individual and the social groups. It is therefore a concept between sociology and psychology, a "place" of articulation between the individual and the collective.

- *How do the SRs work?*

According to Moscovici (1961), SRs work in the opposite way to scientific thought.

We could say that scientific thought is well grounded about systems of differentiated roles and categories. Not all people have the same right to talk about the truth: only the experts can distinguish the bad from the good; the computer is the highest symbol of scientific thought.

On the contrary, SRs exist in the "consensual" universes, where it is important to agree on things, instead of demonstrating them, where the rules of scientific reasoning are replaced by conventions which are the fruit of informal collective elaborations, where every speaker has his/her own part of the truth and contributes to varying extents to the collective vision.

It would be possible to object that also in scientific thought everyone can speak, and that maybe on the contrary, in informal collective elaborations whoever has a particularly strong power also has the power to impose his/her personal views. But polarizing the differences between the SR and scientific thought is important in order to understand the SR, as you can see in Table 1:

SCIENTIFIC THOUGHT....	SOCIAL REPRESENTATIONS....
... falsifies	...confirm
.. values the preliminary	... confirm the conclusions
... discusses the trial favour the verdict
... changes prefer stability
.... is analytical, logical (if....then)	...are analogical
... is based on contradictionassert themselves
... prefers the unknown , the discovery	... prefer the familiar, the already known

Table 1

- ***What are the constitutive elements of the SR?***

It is possible to distinguish three elements:

1. The "Information" which the individuals have access to with regard the object of the SR. Such information can be formal or informal. Where does the information come from? From personal experience, reading, expert advice, informal social contacts, or from more systematic sources and situations, including teachers (in this case it is also necessary to evaluate the transformation between the model acquired during training and the model which tends to be created in the practice of teaching). Sometimes we can see a phenomenon of refusal of information which could put the SR in crisis ("anorexia of the information"). Naturally (the) information does not necessarily coincide with the SR, because it is subject to an interpretation derived from experience.

2. The "Field": the field is the place, the space, the experience where the information is focussed in and structured. For instance the "music knowledge of music teachers" is a field within which the information about the concepts of music, musicality, music education are organized (see also Gustavsson 2000 cit. in Olsson 2002).

3. Attitude: it places the individuals, negatively or positively, towards the various elements of the SR.

- ***What are the functions of the SR?***

SRs can be considered as principles that organize social positions, inside a specific set of social relationships. These principles organize the symbolic processes underlying relationships (50). They therefore build up our daily experience at a symbolic level, and help to justify our attitudes and actions, to anticipate them and modify them. They ensure cognitive adaptation to the daily reality. A fundamental function of the SR regards the individual's capacity to explain the inexplicable (i.e. the difference in intelligence between individuals). The main function of SRs is to dominate the inexplicable, turning what is inexplicable into familiar (i.e. some people explain the difference in intelligence by saying that intelligence is a natural gift, or talent). Therefore two elements are necessary in order for an SR to exist: the feeling of inexplicability and mystery, and the information gap.

SRs have the function of placing individuals and groups within the social field. In this sense they allow them to assign themselves a particular and distinct position (in the music field see Baroni 1993, 1996; Bouij 1998). SRs are constitutive of social and psychological identity. For example, the results of Mugny-Carugati's study show that the parent-teacher agrees with the theory of natural difference more than non-teacher parents, who very clearly assign the responsibility of the development of intelligence to the teachers. Mugny-Carugati explain these results by the tendency of parent-teachers to protect their own identity as teachers.

They work like some implicit prototypes: it is essential to render the SR explicit, because they guide our judgements and behaviours as individuals, parents or teachers.

- How do SRs change?

We can notice a change in the SR according to the social group.

The evolution of the SR mainly tends to coincide with self affirmation, the tension between the unknown and the familiar tends to be solved to the advantage of the familiar. In other words, social thought seems to proceed not in an analytical, but analogical way. For this reason SRs escape the concept of contradiction, at least in the logical form, which is instead typical of the scientific thought.

But SRs are not inert and constant, they change and are affected by events. Therefore discontinuity points are created, called "turning points". These Turning Points are determined by the tendency to produce changes that can neutralize conflicts of identity (i.e. mother/teacher), or explain the inexplicable.

However such transformations do not happen from the inside, but are induced by the outside, through conflicts of a social nature.

Method

The method used by Mugny-Carugati was the questionnaire. Preliminary interviews were used to help elaborate the questionnaire. They also used the method of free association with the word "intelligence" and studied articles from newspapers and specialised magazines, in order to find the items to use in the questionnaire.

The participants were asked about the following topics: definition of intelligence, development of intelligence, teaching strategies, the image of the intelligent child, etc. For every topic the participants were asked to indicate their agreement with a list of statements (items).

The data was analysed by multidimensional scaling (SPSS, factor analysis, *rotazione* varimax).

Results

The results of any first-level treatment of subjects' answers, in search of a latent organisation of empirical indicators (items), could be labelled as "Conceptions". But the empirical evidence that people hold several conceptions at the same time raises the question of the relationships between "conceptions". The organisation of these hypothetical relationships could be defined as "Theories". In Carugati, Selleri, Scappin (in print), this method was checked by other kinds of test and they made the following hypothesis about the SR as an architecture of cognition:

level 1: Empirical Indicators (the items of the questionnaire: i.e.: "only science can define what intelligence is", etc.)

level 2: Conceptions (cybernetic prototype of intelligence, errors as revealers of intelligence, etc.)

level 3: Theories (Intelligence as a natural gift, Social intelligence, Teaching methods, etc.)

Music Knowledge as Social Representations

The general hypothesis of our project about the training of music teachers is that "music knowledge" (Olsson 1996, 2002) can be investigated as a social and psychological construction as described by the theory of Social Representations.

The main aim of our research is to study the impact of the Social Representations of music on students studying to become music teachers and on teaching practice.

Another aim is to check if and how the university courses affect or change the student's social representations of music.

Finally, we will compare the Social Representations of music with the Social Representations of intelligence, as studied by Mugny-Carugati.

The expected impact of the results will be a contribution to the elaboration of the university curriculum for music teachers. We also believe that by making their SRs of music explicit, the students will have a better understanding of their own future professional role.

We are preparing a questionnaire like the one used in Mugny-Carugati, in order to study the following topics: "music", "musicality", "musical child", "music education". For each topic the participants will be asked to indicate whether they agree with a list of statements (items). The items used in the questionnaire should represent both scientific theories and the meaning that every topic has in everyday life. Above all it is important that these items are formulated with the same language as used by the participants. The items can therefore also derive from free interviews, newspapers, recordings of lessons, debates or other moments of discussion.

In order to compose these items, a pre-questionnaire was given to the students following the courses in Music Education at the University of Bologna and University of Reggio Emilia (Italy).

We are analysing the data. The results will be presented and discussed.

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Play: A synonymous moniker for music in Africa

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The word music may not conveniently find a suitable equivalent word or term in the African society. Not because there is no music in the (Africa) society, but because the term music, may not adequately take care of what the concept is in Africa . Play is the only word that Africans use in describing musical activities in their society. Music in Africa is beyond singing and playing of musical instruments. It is singing, dancing, miming, acting, clapping and movement.

This paper therefore focuses on what play is in Africa , who the players are and the ethos of the society as reflected in the play

INTRODUCTION

Fun, entertainment amusement and not too-serious activities come to mind when the issue of play arises in many societies. To really confront serious artistic sensibilities of Africans, in the original context, the word 'play' comes in to play an important role.

The word play in Africa distinguishes itself from the Western notion of theatrical presentations only. It could mean theatrical presentations too, in Africa. But for every stage presentation in Africa , such is always lacquered with songs, movements and dances. It means that even theatrical works in Africa are not 'dry'. (Arnoldi 1995:22) records in her puppet theatre research in Mali :

Play is a reflexive activity, and , as most everyone would agree, what is communicated through play, while defined as amusement, can be quite serious indeed. In the youth theatre, actors use masquerade, dance, music, and song to comment upon moral values, the conditions of existence, the ambiguity and indeterminacies that arise in social relationships in the everyday world of experience.

There are other 'materials' of music, conventionally, that have equivalent words in many African countries, though. Words like song, and drum have equivalent in Africa . (Kofi Agawu 2003:2)

If one should also go by the widespread belief of what music is; organized sounds which is acceptable to ears, it still confirms that 'music' in Africa will not be what it is taken to be in other societies outside of Africa . 'Music' is more than singing or playing of musical instruments in the African society. In as much the term 'music' may not be conveniently represented in Africa with the same word, it is still important to point out that, the concept of the term 'music' is adequately felt within the continent. Though with a lot of more 'musical activities. The etymological study of the term play shows that other arts are interwoven with musical activities which eventually culminates into what is called or termed 'play' in the African society. Children have their own playgroups as well as adult. When musical activities are taking place in African countries, such is referred to as play. In Nigeria , the Yoruba of the South West call it 'ere', and the musicians are 'elere' {the players - literally). Among the Ibo of the South East of the same country, 'nkwa' means play in terms of song and instrumental ensembles, or egwu, in another Ibo dialect. (Hanna 1979:18). The Kiswahili - Kenya , word for activities which include dance, songs with dance is 'kucheza', which means play. To play drum or make music in the same language is 'Kucheza ngoma'. Among the Ewe of Ghana, the word 'fefe' means play, which in reality means song, (fefe-hawo-playsongs). The Akan (Ghana) word 'agoro' means play which is a term used for music, dance, drama and games. (Minette Mans, Mary Dzansi - Mcpalm and Hellen Odwar Agak. 2003:196).

The word 'Okudhana' among the Oshidoga of Namibia means to dance or play (Mans and Oliver 1998-2001). The phenomenon of play in Africa is an embodiment of serious musical activities, and a major characteristic of the latest advocacy of this as what should be the bedrock of arts education system in Africa .

COMPONENTS OF PLAY

As earlier mentioned in the introduction, there are a lot of artistic activities that form what play is, which could eventually mean music or music performance, and may metamorphose into stage presentations in Africa . These components are Music, Dance,/Theatre arts, Visual arts, Language arts.

Music

Music accompanies the African child from cradle/birth to grave. It means that music making in Africa is a multipurpose 'material'. Besides its artistic nature, it is equally philosophical, social, educative and informative. It is used to transmit societal values from generations to generations.

It is a community art. Community history is known through historical songs. The whole community takes part in functions, and there are a lot of functions that bring members together. Funeral rites or rites of passage, religious or ritualistic activities, games, recreational activities, communal activities (construction of bridges, for instance) are part of the activities that strongly make use of music and, equally involve members of the community.

Dance

As many people have argued that in Africa dance is music and music is dance; it only buttresses the fact that music and dance are closely interwoven. For through dance gesture Africans connect with both the music and the related event, and it (dance) provides a context for socialisation and sharing in a musical arts event. (Akosua Addo, Florence Miya and Hetta Potgieter 2003:238). This emotive effect of dance bonds participants in the process of performance (Nketia 1982:640). When the music is fully in control of the dancers' steps, the dancers exhibit or evoke a lot of spiritual dimension to dance. This could only be possible through the music, the music serves as 'prompter' in this case. The spirit possession in some festivals or religious rites is a good example of this.

Drama / Theatre arts

The musical activities and rituals performed on many occasions in the African society are dramatic. Theatre itself being the oldest and greatest of the communal performance arts (Guth and Rico 1993). During ritual or some other ceremonial occasions, there are other special performances designed as drama. For example, dance-drama. This really communicates to the members of the community. It is often used to tell stories of past events. It is used too, as enactment of beliefs and social values. Akosua, Florence and Hetta (2003:20) writes:

...when a number of the Luo community of Kenya dies, the 'Teroburu' (mock battle) dance drama is performed. The motifs, themes and properties used in the dramatization include masks, chasing bulls, bull - fighting, spears and Knot (a shield of buffalo hide.)

In such a drama, the members of the cast wear costumes that are symbolic, so as to make it easier for the audience to easily de-code some of the actions of the actors. It may be difficult for non-members of the society to understand some of the presentations, because most dramatic presentations are communal activities. Because of this peculiarity, the gestures, text, meanings, movement and even costumes are culture based. The ritual and cultural contexts are germane to the dramatic content.

Visual arts

Those who are involved in musical activities in Africa do put on some special appearances during performances that depict either their professional status or special role being played in such performance. It (the appearance) could at times tell the historical background of a particular community or betray a particular rulership office. Musical instruments also wear some

special ornaments or carvings. Mask are worn by actors to conceal their identity on stage. Visual arts (and human body movement in drama/dance drama) equally serve as media arts in this case.

Language arts

In music making in Africa , language plays a prominent role. History, poetry, literature and proverbs are memorized and recited in a way that befits performances. The performers use it with musical modes and exhibit their skill in the areas eloquence and knowledge of the tradition of the society. A good drummer in the Yoruba land (Nigeria) is known through his oratory power and good knowledge of proverbs and his level of familiarity with the history of the environment, which he applies on his instrument during performance.

Many song texts are reflection of both personal and social experience of Africans. Nzewi et al (2001) write about text in African music as occurring on the following levels:

Song, being the language of instruments

Meta - song, being the language of instruments

Visual poetry of dance, being the choreographed metaphor

Extra - musical, being the symbolic

Musicians in Africa are expected to be fluent in the language of the society. This is a major pre-requisite for improvisation which usually brings out the artistic ingenuity, especially on the parts of singers and instrumentalists who play talking instruments.

MUSICAL STOYTELLING AS PALY

Hardly will one find a community in Africa that does not tell stories. Most of these stories are accompanied by songs, usually in a solo-chorus style. The storyteller takes the chorus, while the participants - audience, responds. Movements and gestures are made either when the story telling is on or when the accompanying songs are on. These stories are used to pass on information (current and old) or the main theme could be based on topical, historical or legendary subject. Okafor and Ngandu (2003:179). Story telling is part of the community art in Africa . There are some stories that are full - blown musical tale where the stories are sung, chanted or mimed to music.

CONCLUSION

Play in the artistic context in Africa means a serious art business. It does not imply chaos, neither does it imply un-organised presentations. It involves a highly structured song-dance embedded with socially and culturally pre-determined entries and musical construction. Every dance pattern is learnt and mastered. The instrumentalists involved are not novice on the instruments. The participants understand play structure, and know when and what to play. The play in Africa is a community art. It brings atmosphere of communal sharing and participation which confirms the egalitarian nature of some communities within the specific cultural frame or category which may be gender or age specific. Some of the plays in Africa are historic, social, entertaining and educative.

Minneta Mans (2001:84) writes:


In Namibia many forms of play are gendered. There are all kind of historic, social and physical reasons for this, and in contemporary play, traditional gender roles are often confirmed (despite legislation that confirms equality). This may happen when, for example, girls perform tantalizing, sexual movements while boys leap, shout and threaten.

Societal values and beliefs are exhibited in plays in Africa . Because of the performance atmosphere of plays, a lot of gap is bridged; young and old, poor and rich, strong and weak, able and disabled come together to either take part as artists or

artists or as members of the audience.


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Factors influencing learner's preferences for music theory, practicals and aurals in Kenyan secondary schools

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This study aimed at determining factors that influence learner's preferences for Music Theory, Music Practical and Aurals at Kenya Certificate of Secondary Education (KCSE). Participants were 17 First year students of Maseno University admitted for degree programme in Bachelor of Music and Bachelor of Education Music, 2003. Data was collected using questionnaire. The researcher distributed the questionnaire to students and collected them as soon as they finished responding to the question items. Analysis of data consisted of tallying frequencies for like and dislike for the three areas in Music and converting them into percentages for comparison. Results of the analysis indicated that 58.82% (n-10) of the participants showed preference for Music Theory; 17.65% (n-3), for Music Practical and categorically no student 0% showed preference for Aurals. However, 11.77% (n-2) showed preference for Music Theory and Practical; 5.88%(n-1) for Theory and Aurals and 5.88%(n-1) for Aurals and Practical. The major reason given for preferring Music Theory to either Practical or Aurals is the fact that Music Theory is given more time by teachers at the expense of Aurals and Practical and little guidance given by teachers in Aurals and Practical. The study reveals that learners' preference for the three areas in Music is heavily influenced by the time and effort teachers give to the particular areas in Music.

Motivation

Some of the students admitted in September 2002 at Maseno University Music Department for degree work in Music preferred to change from Music to other subjects. The major reason given by most of those who opted to change is dislike for Aurals otherwise, they would have not minded Music Theory. Minor reasons given were like "I just memorize to pass but I don't really like Music. The statement made by some of the students seemed to suggest that they preferred Music Theory. This promoted the current investigation that could possibly reveal factors leading to such preferences.

This study sought to find out factors that influence student's preferences for Music Theory, Music Practical and Aurals at the Secondary level of Education. The following objectives guided the study in achieving its aim.

- Tallying and comparing frequencies for like and dislike in Music Theory, Music Practical and Aurals
- Establishing professional qualification of music teachers
- Comparing the ratio of male to female Music teachers in Secondary schools
- Compare the method of teaching and learning in the three areas i.e. through lecturer, practical teaching or tape recorded material (TRM)
- Compare teaching time given to each area (Theory, Practical, Aural)
- Find out resources available for teaching Music

Factors behind student's preferences for Music Theory, Music Practical and Aurals in Secondary Schools may be related to teaching methods, teachers competence in teaching certain aspects of Music, teaching and learning resources, the teaching time and teacher gender so that recommendations of the study may go along in helping teachers improve their teaching strategies for example. Administrators may be motivated to purchase resources materials for teaching Music. The results of this study may answer the question as to why both genders seemed to have achieved academically the same in Music at Form Four national promotion examination as found by Agak (1999). The recommendations of the study may promote a holistic teaching of the subject.

Researches in music preferences have taken different forms. There are those that have addressed instrumental

preferences (Byo, 1991; Abeles and Porter, 1978; Griswold & Chrobak, 1981), those that according to Morrison & Yeh (1990), have focused on musical styles of different cultures (Appleton, 1970/71; McCrary, 1993a, 1993b; Morrison, 1993; Pembroke, 1996; Shehan 1981, 1985; Fung 1994b; Britten 1996; North & Hargreaves, 1997; LeBlanc, Sims Siivola & Obert 1996), Morrison & Yeh (1999; those according to Fung, Lee & Chung, (2000) have focused on an immediate choice within a set of music stimuli (Abeles, 1980; Price, 1986 LeBlanc, 1984) and those according to the above named authors, that have viewed preference as affective reactions to a piece of music or a certain style of music that reflects the degree of liking or disliking for the music (Finnäs 1989). Yet, there are those researches that have compared preference responses of students from different cultures. The authors mention researchers of Geisler, 1990; Nakazawa, 1988; Pembroke, 1997; and Darrow, Haack & Kuribayashi, 1987. Some studies have looked at a combination of several factors on preference responses. For example the study by Fung et al., (2000) considered the effect of grade level, gender and musical style on preference responses. Byo (1991) referring to a study by LeBlanc (1982) lists several variables that LeBlanc identifies as fundamental factors that may affect preferences. These are media, peer group, family, educators and authority figures, incidental conditioning, physical properties of stimulus, and performance quality. Byo however, makes a statement that is suggestive of the fact that the instrumental teacher assumes a very important role in shaping instrumental preferences of children. Carlin (1997) conducted a study aimed at finding about factors influencing decisions made by students as they chose musical sounds and constructed composition. The author however, cites several studies that looked at a variety of possible influences on the development of musical preferences. These studies are those of Marple (1986) and Nozol (1966) which looked at age factor; Hargreaves (1984), Hargreaves and Castell (1987), and Radocy (1982) looked at familiarity with repetition, Greer, Dorow, and Randall (1974), Boyle, Hosterman, and Ramsey (1981), and Walker (1987) used personality and cultural factors; and Kelly (1961), and Bradley (1972) who saw formal training as influential in preferences. Carlin's own study indicated that age and formal training are primary factors affecting specific choices made in compositional process.

A study conducted by Burnsed (2001) on preferences for expressive (with clearly marked dynamics nuances) and non-expressive 10 American folk songs indicated that age and/or musical experience may affect perception and preference for subtle dynamic nuance in music. In their extended previous study of 1997, to further explore young students preferences for two kinds of bouncing Japanese folk songs (Ogawa & Yoshitomi (1999) found that elementary pupils showed preferences for all of the bouncing rhythms (fast and vivid tempo), which evokes up and down body movement, than non bouncing rhythms. The junior high school students however, had preference for a variety of mode scale.

There are studies that have compared gender preferences in school subjects including Music. For example, study by Coley, Comber and Hargreaves (1994) showed that boys liked Music least among other subjects. Lightbody, Siann, Stocks and Walsh (1996) found out that girls were more likely to report liking English, French, German, History, Drama, Music and Home Science but to a lesser extent Art, Media Studies and Social education. Boys were reported as liking Science, Craft and Design, Technology, Physical Education, Information Technology and to a lesser extent Mathematics. Hendley, Stables, & Stables (1996) carried a study on pupils' subject preferences at Key stage 3 in South Wales and found out that most pupils liked English and games best and had no enthusiasm for modern foreign languages. In addition, the study also showed that pupils had little positive response for subjects like Music and Religious Education, which occupy a small amount of curriculum time. The authors cites one of the earliest studies on preference conducted by Pritchard in 1935, in which Pritchard noted a distinct preference for Arts as opposed to science subjects among both boys and girls. This study according to Hendley et al revealed few obvious gender differences, though boys had a relatively greater preference for physics and Chemistry.

Hendly et al. cites another study by Ormend undertaken in 1975 that showed a strong male bias towards chemistry and physics and a strong female bias in favor of French, English and Religious Education. Comparing the two studies, Hendly et al reports that Pritchard failed to find the teacher as a major influence on subject preference while Ormerod found a strong correlation between subject liking and teacher liking. This study looked at factors influencing preferences in Music Theory, Music Practical and Aural at the Kenya Certificate of Secondary Education (KCSE).

Methodology

The study used all first year Music students who sat Kenya Certificate of secondary promotion examination 2001 and are admitted at Maseno University for degree work in Music (n=17). Of the 17 participants, 9 (52.94%) were males and 8 (47.06%) females. The accessible population was used to enable a wide representation of schools from all over the country. Data was gathered using a questionnaire. The questionnaire consisted of both unstructured and structured types of items. Both structures were used to allow for greater depth of responses as well as to give only restricted responses.

The researcher gave out questionnaires to the participants and collected them soon after the respondents finished answering the question items. Data was analyzed using both qualitative and quantitative methods. Quantitative analysis consisted of computing frequencies, comparing responses on closed ended questions and converting them to percentages. Qualitative analysis consisted of summarizing literal statements and giving them in-depth meaning for useful conclusions.

Results

Responses to likes and dislikes were as follows: 10 (58.82%) students out of 17 indicated that they liked Theory best, 3 (17.65%) indicated liking for Music Practicals and categorically no student (0%) indicated a liking for Aurals. However, 2 (11.76%) students indicated liking both Theory and Practicals equally; 1 (5.88%) student Theory and Aurals and another 1 (5.88%) student Practicals and Aurals. Study results show that majority of teachers had good professional qualifications. Seven (7) of them were holders of Bachelor of Arts (Education) Music, One (1) a holder of Bachelor of Music degree, two (2) had Diploma in Music and two (2) Certificate in Music. Five respondents could not remember their teachers' qualifications. The study found out that there are more male teachers compared to female teachers in the ratio of 14:2 and that music teachers had their full time teaching engagement in schools in which they were teaching. The learning of Music Practicals and Aurals was generally done through practical teaching or taped recorded materials (TRM). One respondent however indicated that time was shared half half between the two methods. Yet, another respondent after indicating that they learn Aurals through Practical teaching most of the times added, " *we were only introduced to it a few days before examinations* ". One other respondent after ticking through taped recorded materials most of the times added, " *we were taught sometimes through taped recorded material only in Form Four* ".

The majority of respondents 11 (64.71%) indicated that most of the teaching time was given to Theory of Music. This was corroborated by the opinion of majority 12 (70.58%) that indicated that Theory was given more time by teachers while 3 (17.64%) indicated Aurals; 1 (5.88%) Music Theory and Practicals and 1 (5.88%) Theory and Aurals.

There was an indication that most schools had a keyboard, a recorder, guitar and piano for teaching purposes. On the contrary very few instruments of African origin are mentioned i.e. *Marimba* , *Litungu* and *Nyatiti* . There was only one school (privately) owned that possess most types of western music instruments i.e. piano, keyboard, recorder, guitars, clarinet, trombones, tuba bass drums and horns.

Further analysis was done to explore gender differences in preference in the three areas and find out from the respondents the area in which in their own opinion they thought to had scored the highest and lowest marks. Equal number of boys and girls 5:5 showed a liking for Theory. Preference for Practicals was in ratio 3:0. Emerging preference for the various combinations are as follows: Theory/Practicals 1:1 Theory/Aurals 0:1 and Practicals/Aurals 0:1 Only one boy showed a liking for Theory/Practicals. Opinion on scoring were as follows: Nine (9) participants (52.94%) indicate that they scored the highest marks in Theory; six (6) (35.29%) indicated Practicals. No respondent (0%) indicated scoring the highest marks in Aurals while one (1) (5.88%) indicated both Theory and Practicals and one (1) (5.88%) indicated Theory and Aurals. Conversely, 15 (88.23%) indicated scoring the lowest marks in Aurals, 1 (5.88%) indicated Theory and 1 (5.88%) indicated Practicals.

When asked to comment generally on Music Teacher and learning in the school/s they attended, the responses given by majority of respondents indicated that Music is not prioritized, it is perceived as dancing and singing mainly for festivals and because of this administrators do not provide for Music in terms of material resources for learning, that Music teachers are less motivated, that students end up learning Practicals and Aurals on their own; instrumental music is neglected; few learners choose to take Music because lack of career prospects after school and that Music given less time compared to other subjects.

Discussion

The fact that privately owned schools are equip with all kinds of western instruments but totally lacking in African instruments is an indication that these schools promote Western music ideals at the expense of African music. Schools, which have African instruments, use them mainly for accompanying performances for Kenya Music Festivals (KMF). For example, in one of the schools where *Orutu* is mentioned, it was used to accompany folk songs for KMF. It seems that Music teachers do not explore the potentials in African instruments for teaching concepts like rhythm, time, timbre etc. It

was not possible to determine any influence of teacher gender on preference since the majority of teachers are males. However, the fact that the ratio of male teachers was greater than females may have educational and other implications. For example, female students may lack role models in the subject. It also raises a question as to what happens to female students who graduate from Universities and Diploma colleges as Music Teachers.

Most of the teachers were reported to have good professional qualifications although the study did not determine whether they trained privately or in public Universities and/or colleges. Teacher qualification may influence learners to like a particular area. For example, a teacher whose musical knowledge is predominantly Theoretical will place emphasis on Theory of Music and give little time or neglect other areas. Students will tend to like the area that teachers spend more time and effort on in terms of assignments, teaching etc. The study indicate that most students preferred Theory just because teachers teach more Theory, give them assignments and even spend extra time in it.

"That is the area that I performed best as compared to others"

"I understand it best. It only requires reading, understanding, and application. I am not good at the Practicals, but I try my best. Aurals is a hell of work. It requires continues practice so it is difficult"

"The foundation was given from Form one enabled me to be good in Theory. My teacher was also good in presenting theoretical mater of Music"

Most of the time, we were referred to read from the library and therefore liking Theory part. We were not taught much in Practicals thus relying on the Theory"

"It is because the teacher also dealt with it more than Practicals and Aurals so my attitude to it increased"

"Because it was easier to understand Theory work of Music than to use the recorder or even listen to Aural"

"Lack of teacher caused as to concentrate on available textbooks leaving the other areas due to lack of guidance on their importance in Music"

"Because with the Theory in mind when I came to the introduction of Aurals, I managed to combine theoretically and what was performed on recorded material"

"This is because we were sometimes forced to take more than eight examinable subjects and sometimes to find time for Aurals was hard unless otherwise you're in a class session or at home with the recorded materials"

This is supported by the findings of a study by Hendley, Stables, & Stables (1996) which showed that pupils had little positive response for subjects who occupy a small amount of curriculum time. The fact that Aurals is introduced late in some schools and is given less time compared to Theory could contribute to students not liking it since they have not heard enough time with it.

The majority of respondents indicated that teachers gave Theory more teaching time.

"We dealt with Theory most of the time while Practicals and Aurals occasionally i.e. fortnightly"

"Music Theory was given more time than Pratical but Aurals were almost unconsidered"

"we had one double and 1 single lesson for music Theory, one lesson fro music practicals and one Aurals per week.

"Most of the time was given Music Theory e.g. composers followed by music practicals and less time to Aurals because it was through tape recorded and most times on our own"

"More emphasis was on Music Theory followed by Music Practicals but Aurals was given less time"

"Each week there were 3 lessons of music. During the double lesson we learnt Theory and the single Practicals or Aurals"

"Music Theory was given more time during the lessons of the week."

"Music Theory took most of the lessons in a given term while the practicals and Aurals came during my fourth year."

"We had 3hrs a week of theory and two hrs a week of Aurals"

"Music Theory dominated while Practicals and Aurals were scattered at intervals of two to three weeks."

"We were only dealing with Music Theory, Practicals would come only when we proceeded for music festivals or as an introductory part of a lesson"

This could be because teachers themselves are good in Theory or have more resources for teaching Theory than the other two areas or the feeling that Practicals and Aurals is easy and may not require more time. Whatever the reason may be, majority of respondents seemed to prefer Theory because teachers gave it more time. Little wonder that majority of the learners (52.94%) thought that they had scored the highest marks in Theory at KCSE compared to the other two areas. The results of the study explain the findings of a study by Agak (1999) in which both boys and girls performed equal in Theory at KCSE because equal number of boys and girls preferred Theory above the other two areas.

Too much emphasis on Theory can be traced back to teacher undergraduate training. It seems that training of Music teachers occur in institutions, which emphasize Theory. This may limit their awareness of strategies and materials that involve Practicals or Aurals. Again, the Theory classes require mostly textbooks so that when teachers have these books, they can easily lecture, give out assignments to students to memorize to pass examination. A teacher cannot do this with Practical classes and Aurals

It could be that teachers do not have resources for teaching Aurals and Practicals. Unless adequate resources are provided, even the well-trained music teacher could very well feel uncomfortable teaching in these areas. Respondents showed little interest for Aurals and Practicals, which were given little time by teachers. Even Though, Hendly et al. mentions the seemingly inconsistent studies in relation to findings concerning the role of the teacher in subject preference, however in contrast to work, the teacher featured prominently by their input, time, assignment etc given to areas as to why a particular area was liked best. This study seems to indicate preference for Theory, Aurals and Practicals is influenced by the teachers input in the subject areas

Conclusion

While the study has shown that most students prefer Theory of music because of the effort and time given to this area by teachers, this study was based on the opinion of learners who are subject to forgetfulness. A study could be done while teaching is on to verify some of these findings. The study has also indicated that more time is given to Theory compared to Aurals and Practicals however, a study could be done to find out how teachers share time allocated for Music between Theory, Practicals and Aurals. It could also be of importance to find out if the content coverage of Aurals and Practicals may be either too difficult for teachers or too little to warrant less time and if there are resources for teaching these two areas effectively.

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Development and experimental implementation of a model of teaching the history of music in secondary education

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The history of music constitutes one of the important areas of study in the course of many educational programs in music studies at various educational environments and levels. The teaching of the history of music presents several particularities and difficulties, a point that is expressed clearly in the multifaceted speculation that appears in the relevant bibliography, and as such it is worthy of further study. As was discovered during the relevant bibliographic search for the present study, within the international music education community, and indeed at various educational environments and under different perspectives, there exists a strong interest in the teaching of the history of music. Among other things, speculation has occurred at a general theoretical level, especially about its inclusion in tertiary education, general secondary education, and in the training of music performers. Within the framework of the above speculation, serious efforts are being made in the search for methods for more effective means of teaching the history of music, in the form of practical concepts for implementation.

Music history has been well accommodated in the music curriculum of the public general secondary education in Greece since the 1980s. The pedagogic learning environment utilized in the present experimental study was the public general secondary education in Greece, in particular the 9th grade. Hence, particular emphasis was also awarded to this educational level in the process of the bibliographic search. Although several references were located in regard to the teaching of the history of music in secondary education, the bibliographic search also established an absence of trends toward the systemization of the process of teaching in the form of specific teaching models, strategies, and methods. The sole exception that concerns tertiary education is a model developed and qualitative study conducted by V. L. B. Freire. Although no other models were located, including those for secondary education, as the investigator maintains nevertheless that there is a need for a search in this direction, as well as for the creation of such models. Additionally, the teaching of the history of music in general, and in secondary education in particular, has so far rarely constituted the subject of experimental research or even of scholarly activity within the field of research in music pedagogics internationally.

The main goal of the present study was the development and experimental implementation of a model for the teaching of the history of music in secondary education. Within this framework, among other things it was also investigated whether, and to what degree, the implementation of this model facilitated the achievement of 9th-grade general public school students in the history of music. As stated above, during the bibliographical search, no similar experimental research in the field of teaching the history of music in secondary education was located. Therefore, it appears that this is the first study of its type.

Research Methodology

The model that was created, together with its composite elements (strategy, methods, tools, and teaching material), aims to aid students in the development of skills of historic perception, comprehension of historic continuity, and placement of historic music events in time and place; perception of historic, social, and cultural connections and comparisons; and listening recognition and placement of musical works in their historic framework. Additionally, it sought to assist students in the use of critical thinking processes to help develop effective ways of learning historical musical information. The model also aimed to provide instructors with a methodological tool designed to facilitate the process of teaching the history of music (see this model in Figure 1).

The specific model designed for this study was implemented in teaching practice, and for this reason it also defined the choices of the experimental process. The model belongs to the extended family of teaching models that aim toward the acquisition and processing of information. Therefore, the teaching-learning process involved mostly cognitive work and listening recognition. The model was designed to be as flexible as possible so that it could be implemented with any period of music history. The teaching goals, strategy, and methods used in the model were adapted to the level of difficulty in accordance with the cognitive abilities of secondary school students, especially 9th-grade students (15-year-olds).

The teaching strategy employed was monologue-dialectic. This strategy is thought to facilitate the learning of information, maintain students' focused attention, and activate critical thinking. This strategy, which was used in the instruction of the experimental group, led to a series of choices of teaching methods and tools, and determined the structure and form of the teaching material. In addition to monologue and dialogue, other employed methods and tools for the teaching included: inductive, deductive, and analog methods; critical thinking, comparison, listening, keywords, recapitulation, and systematic use of schematic representations and visual teaching aids; and alternating activities at least every 10 minutes.

The teaching material that was developed accordingly included: notes for students, notes for teachers, transparencies, a cassette tape with musical examples, and a videotape. Also, a cassette tape was prepared for the teachers that included listening examples for the Format Trial Test and final test.

In accordance with the research design that was adhered to in the present experimental application in the Main Study,

the research design included an experimental group (taught according to the model) and a control group (not taught according to the model, but according to the choices of their instructor). The variables in this study included one dependent variable (defined as student achievement in the form of students' scores on the learning evaluation test); and three independent variables: (a) treatment (defined as teaching with the application of the model in the experimental group and without the application of the model in the control group), (b) region (urban, rural), and (c) gender (male, female). Only university-trained teachers were involved in this study, each with a minimum of four years of teaching experience. Due to practical reasons relevant to the school system and the availability of music teachers in public secondary schools, the sampling procedure was gradual (teachers, schools, classes). After all steps of sampling were finished, the samples for the present study consisted of 10 intact classes of 9th-grade students from the general public schools of the prefecture of Thessaloniki. Four classes were randomly assigned to the experimental group and four to the control group. To obtain a balanced regional representation from urban and rural areas, two classes (from two schools) in urban areas were randomly assigned to the control group and two classes (from two schools) were randomly assigned to the experimental group. Similarly, each of the two rural classes (schools) were randomly assigned to the control and experimental groups. The individual classes within each school were randomly assigned to groups also. The two remaining classes were randomly assigned to the two pilot studies groups.

The research design employed was an experimental-control group post-test only design. According to the research design's choices, the instruction period was 10 weeks, in which the Baroque and Classical eras of Western art music were covered (5 lessons for the Baroque period and 5 for the Classical period). During the 11th week lesson the teacher reviewed all taught material and gave the students a Format Trial test. This test was designed to prepare and familiarize students with the multiple-choice format. Because there was no extant test to measure student achievement in the history of music designed specifically for the pedagogical environment of this study, the investigator designed a test. The test design procedure for the test used in the Main Study consisted of several stages. The initially constructed test included 60 questions: 15 listening and 45 regular. This test, together with the instructions to the test-takers (with 2 examples) and the Format Trial Test, was given to a Test Review Group of Teachers consisting of music teachers in secondary education who did not participate in the Main or Pilot studies. The Test Review Group of Teachers found the Format Trial Test satisfactory and made no suggestions for improvement.

The teachers made valuable comments about the main test. The Review Group's suggestions concerned changes in wording to make some of the questions less ambiguous, easier in content, and generally more appropriate for the students' age. Most of the review group's suggestions were implemented in the final version of this test. Furthermore, all teachers in the Test Review Group declared that the test was content representative of the two periods (Baroque and Classical). Hence, in this initial stage, the investigator received positive feedback about content validity.

This 60-item test was administered to the Pilot Study A group. Pilot Study A was used to construct the final version of the 40-item test that would be used in the Main Study, that is, to select the best 40 items from the 60 original questions.

Pilot Study A followed the same schedule (described above) that was subsequently used in the Main Study, and was administered to an intact 9th-grade class chosen randomly from three 9th-grade classes at a rural school that was chosen randomly from the sample of the two teachers who were chosen to participate in the pilot studies.

For the question selection process for the final test, two methods of item analysis were employed. The first method of item analysis involved ranking the questions by difficulty. The second involved computing a series of correlations between each item and the total test. Finally, the mean of the two rankings was calculated for each question. Based on the mean rank, 10 listening questions (with the highest mean ranks) and 30 regular questions (with the highest mean ranks) were selected. These 40 questions constituted the test for Pilot Study B. The main purpose of Pilot Study B was to test and thereby confirm or reject the hypothesis that the vast majority of 9th-grade students in general public high schools had minimal or no knowledge relevant to the history of music before it is taught as a lesson (especially in regard to the Baroque and Classical periods, which constituted the teaching material for this study), and therefore to determine whether a pretest should be administered in the Main Study. The population for Pilot Study B was an intact 9th-grade class selected at random from three 9th-grade classes in an urban area school. The results showed that the subjects were within statistical limits for guessing, and hence it was confirmed that they had little or no knowledge of the teaching material before it was taught, which justified not administering a pretest in the Main Study.

The 40-item test used in Pilot Study B was given to a panel of experts to examine its content validity. Five university professors, internationally known for their relevant expertise, constituted the panel of experts that examined the test for content validity. The panel of experts found the test to be content representative of both periods (Baroque and Classical), clear and unambiguous in its form and construction, and at an appropriate level for the age of the student subjects. The panel also approved the test directions written for the students. Some members of the panel made valuable suggestions regarding clarity for some questions that were incorporated in the test. The panel was also given the Format Trial Test, which it found satisfactory. No suggestions for improvement were made. After the panel of experts validated the test content and the investigator made the recommended minor changes, the test was deemed ready for use in the Main Study.

The total sample for the Main Study consisted of 176 students. Before the Main Study began, the investigator met several times with the four experimental teachers to explain the teaching material, teaching techniques and procedures for the study. The investigator also met the control group teachers to inform them about the procedures of the study. During the Main Study, the investigator met the experimental teachers two more times to give them opportunities to ask questions regarding the teaching material and teaching strategy, and to monitor the progress of the study through their comments. From this procedure, the investigator received positive feedback about the model, strategy, and teaching material from the experimental teachers. After the 10-week treatment period and review during the 11th week lesson, the test was given to the classes during the 12th week lesson. After the data-collection and paper-grading stage of the Main Study, the investigator proceeded to examine the test's reliability. Test reliability was measured via the split-half method. The results gave a relatively high test reliability coefficient ($r=0.79$), which is considered to be an adequate level of reliability for a test used in research, and confirmed the success of the item selection procedures.

Research results

After estimating the test's reliability the data were analyzed through three-way Analysis of Variance (ANOVA) procedures. The dependent variable was the test scores and the independent variables were treatment, region and gender of the students. The linear model of the ANOVA included 3 main (treatment, region, and gender) and 4 interaction effects (treatment x region, treatment x gender, region x gender, and treatment x region x gender) (see the three-way ANOVA results in Table 1).

	Source	Sums of squares	df	Mean Squares	F	p
Treatment		226.015	1	226.015	6.670	0.011*
Region		60.301	1	60.301	1.780	0.184
Gender		106.058	1	106.058	3.130	0.079
Treatment x Region		54.474	1	54.474	1.608	0.207
Treatment x Gender		221.774	1	221.774	6.545	0.011*
Region x Gender		282.016	1	282.016	8.323	0.004**
	Treatment x Region x Gender	0.233	1	0.233	0.007	0.934
Error		5692.823	168	33.886		
Total		68018.000	176			

*Statistically significant at $\alpha=0.05$

**Statistically significant at $\alpha=0.01$

Table 1. Three-way ANOVA results for the Main Study

From these, 1 main effect (treatment) and 2 interaction effects (treatment x gender and region x gender) reached statistical significance. The statistically significant difference ($p=0.011$) between the control and experimental treatment groups in favor of the experimental group demonstrated the success of the model, strategy, methods, and teaching material used. Also statistically significant was the interaction between treatment and gender ($p=0.011$). The fact that the control group males scored substantially lower than the other 3 subgroups indicates that the treatment worked very effectively for the experimental group males. Furthermore, statistically significant was the interaction between region and gender ($p=0.004$). Rural males scored substantially lower than the other 3 subgroups. The results in general showed that the model and its components had a substantial positive effect on male students' achievement. Further analysis of the data via a one-way ANOVA and post-hoc tests showed that student achievement was higher for the experimental group than for the control and Pilot Study B groups. In other words, the positive effect of the experimental instruction was greater than that of the regular (control) instruction, and even greater than that of no instruction (Pilot Study B group).

Discussion and conclusions

The results of the study suggest that this research design was workable for the specific experimental situation. Also, the results of the study demonstrated the effectiveness of the investigator-developed model and its experimental implementation confirming the positive feedback that the investigator received from the teacher of Pilot Study A and the experimental group teachers. Regarding the model, in addition to being workable, it has other advantages. First, teachers with little training can use it very effectively. Second and more importantly, the model in its general form (see Figure 2) could lend itself to many different applications. The measurement instrument developed for and used in the study, proved to have high validity and reliability levels for a research test. Therefore, it proved to be a successful assessment tool. Another successful part of the study was the Format Trial Test. It worked efficiently as evidenced by the fact that the students were very well prepared and familiarized with the multiple-choice format that they would have to use in the Main Study.

The statistically significant difference between the control and experimental treatment groups in favor of the experimental group pointed to the success of the model, strategy, methods and teaching material used (treatment). Therefore, the teaching procedure based on the specific teaching model with its accompanying strategy, methods, and teaching material had a statistically significant positive effect on the students' achievement compared to the regular teaching.

At this point lies the contribution of the study in practical terms. The significance is not only statistical but also practical.

In other words, the model proved to be useful and viable; that is, the teaching materials are appropriate for actual use in the schools.

The results showed that region (rural, urban) did not affect the test scores of the students. Also, the test scores were not affected by the gender (male, female) of the students, although the result was relatively close to reaching statistical significance (in favor of females).

The above fact, namely, that the main effects of region and gender did not reach statistical significance, showed that region and gender, in and of themselves, did not affect the test scores and demonstrated the effectiveness of the treatment. Therefore, the statistically significant difference between the experimental and control groups in favor of the former is likely to have resulted from the effects of the treatment. Regarding the interaction effects, the results did not indicate statistically significant differences in the interactions between treatment and region, or between treatment, region, and gender.

However, the interaction between treatment and gender was statistically significant. The fact that the control group males scored substantially lower than the other 3 subgroups indicates that the treatment worked very effectively for the experimental group males. Apparently, a conclusion that can be extracted is that the model and its components had a positive effect on male students' achievement (experimental group males mean=20.017 vs. control group males mean=15.443), whereas there was almost no effect on the female students (experimental group females mean=19.311 vs. control group females mean=19.289).

These differences have not only statistical but also practical significance because females did equally well with the experimental program as with traditional methods, and males did much better. These findings justify the use of the program in schools.

Some speculations can be made about the positive effects of the experimental program on the male students. For example, it might be that the model-based instruction worked well with male students because it helped them concentrate during the teaching. Many male students of this age have a short attention span, and they also become distracted much more easily than do female students. The systematic use of teaching aids, together with the alternation of activities at least every 10 minutes, might have helped maintain male students' focused and undivided interest. Also, the critical thinking and other questions in each lesson, together with the use of keywords, might have resulted in an increased degree of participation in the lessons by males. This situation might have resulted in higher achievement scores on the test. Moreover, the interaction between region and gender was statistically significant. The fact that rural males scored substantially lower than the other 3 subgroups could be an indication that this happened due to social, economic, and cultural background factors.

The substantially low scores of the males generally in the study might refer to issues related to gender and achievement. As educational research has shown, females attain higher achievement levels than do males, at least in school system settings, for most school subjects, including music.

Further analysis of the data showed that achievement was higher in the experimental group compared to the control group and the Pilot Study B group. Post hoc tests (Scheffé) indicated that all three groups were significantly different from each other: Experimental vs. control, control vs. Pilot Study B, and experimental vs. Pilot Study B. Therefore, the positive effect of the experimental instruction was greater than that of the regular (control) instruction, and greater than that of no instruction (Pilot Study B group).

Recommendations and implications for future research

The results of the present study suggest that in the teaching of the history of music this particular teaching model and its components were effective and successful. It appears that the model, strategy, and methods positively affected students' achievement. The results show that the model and its components had a substantial positive effect on male students' achievement.

A number of recommendations for future investigations can be made. First, a replication of the experiment is suggested, with exactly the same research design but with other populations in order to investigate whether similar results would be obtained. Another replication could be done with a longer treatment period and also with the other grades of secondary education (7th and 8th).

A replication also could be done with different music history periods, and not only periods from the Western European art tradition, but with different kinds of musics such as popular, traditional, and world. In this case, respective packages of teaching material should be developed. A replication is also suggested with different teachers. Teachers with at least 8 years of experience might affect the results. Also of great interest would be the replication of the study in different countries and cultures. The study could also be replicated in a way that the sampling procedures would take into account more of the students' social and economic background factors, due to their region of living. In this case, the sample distribution could be defined through examining the socio-economic status and cultural background of the students' families, depending on their families' regions of residence. In this way, with analogous changes in the research design, the results would bring to light interesting information regarding students' achievement and socio-economic and cultural parameters.

Similar studies could be conducted in pedagogical environments other than that of the secondary public general schools, with some adaptations (where needed) to the material of teaching. Similar studies could be conducted in the pedagogical environment of the public secondary special music schools (within the subject of general music), and also in tertiary musical studies education. Future researchers could also examine why male students were helped substantially and females were not.


Also, the research design could include more affective measures such as student and teacher opinions about the model and strategy. This information could be obtained via interviews or questionnaires.

Future researchers could determine whether other variables correlate strongly with posttest scores. If so, one or more of these variables could be used as covariate(s) in the analysis. Such variables might include student IQ scores, school

grades, musical aptitude test scores, or others.


For future research, the parameters in the model could be changed or adjusted according to the circumstances under which it is used. Of great importance in this general form of the model is the feedback loop that permits different choices in the selected strategy, methods, teaching content and materials of teaching, as well as the selection of teachers depending on the results of the evaluation of the learning process. In this way (see the feedback loop in Figure 2), some of its parameters could be adjusted and tested easily. Furthermore, since the model in its general form is dynamic, the rest of the parameters could be adjusted as well.

The present study's results verified the basic hypothesis and positively answered the first research question. Indeed, the model with its accompanying strategy, methods, and teaching material was proven to facilitate students' achievement in their knowledge of the history of music. The remainder of the results were quite interesting too and have implications for further research. It is hoped that the findings of the present study will provide the impetus for further research in order to continue to investigate the already revealed and other interesting trends in the teaching of the history of music. It is also hoped that the present study will open the door to the development of models in other sectors of music teaching, especially in secondary school music education.



Music as experienced by three music-teacher-education students at the University of Illinois at Urbana-Champaign

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This paper reports case studies of music education students at the University of Illinois at Urbana-Champaign (UIUC). Its purpose is to tell of the conditions, causes and ways in which some undergraduate students in music education build both musical and educational knowledge en route to becoming music teachers. My intention is to portray and discuss what these three students experienced during their junior spring semester: their expectations about the degree, their professional life and the relationship between their academic and everyday musical experiences.

My interest was in a contextualist perspective. I did a case study at the UIUC School of Music to better understand what is general and personally specific to these students' professional education. In this paper I will present those data and findings related to the music and music education concepts that these three students constructed. This point has been drawn from a wider case study report (Aróstegui, 2003).

The research methodology was qualitative. Data-gathering mostly was observation in class and interviews with these three students and also analysis of documents. I collected data during the 2002 spring semester. Observations lasted from January to April. Two interviews were held with each student in March and May. Once the full report (which this paper is based on) was written, I negotiated and received their consent before release. I also received the UIUC School of Music approval.

The plan was to observe these students in as many courses as possible. There were 25 different subjects in total, too many. I chose 14 subjects, having to apply for the professors' and assistants' authorization for each. I observed systematically their two music education courses and, with fluctuant regularity, the other courses, depending on what I was finding. I observed between one and eight sessions per course. One of the music education courses consisted of practice teaching at middle and elementary schools. This meant I attended classes not only on campus, but also at those schools.

Practices were not intrusive for instructors and students. No intervention was carried out without the consent of participants. Names of participants and courses have been changed to preserve anonymity. The methods and case were specified in accord with the procedures for review of research involving human subjects as stipulated by the Institutional Research Board on that campus.

In this paper I will refer to the concept of music and music education that each of these three students had. I will interpret each view according to personal and academic characteristics that I found relevant to understand their thinking about music. I will try to relate those characteristics with other data from the field pertinent to understand such music concepts. I will discuss each student's perception but first I present an introduction to the music education program. In the conclusions I will cope with similarities and disparities across cases.

The academic program

Amy, Kelly and Heather were enrolled in the music education degree specialization of bands and orchestra and in their junior spring semester during the period of observation. This speciality had a high influence on all three students. For instance, in total they were enrolled in five out of thirteen bands that this School of Music had.

Once I had all the permits, I learned the students' schedules. I found three different types of subjects: (1) music education (two subjects); (2) music courses not related to teaching, emphasizing technical skills (18 subjects, some about theoretical aspects, e.g. Music History, but overall related to performance, e.g. wind bands); (3) and courses not specially related to music or teaching (five subjects satisfying degree requirements -e.g. Geology- or personal interests -e.g. Dance). Increasingly I found a triple tension here: one between musical and non-musical subjects, between music performance and music theoretical background and between music-education and music-training courses. In this complex the courses related to music skills were clearly dominant, not only in number, but also in interest these three students paid to the different tasks they had to do. A teaching assistant (TA) provided an illustration of this standpoint. We were talking about his degrees:

TA: I started a course about education, but I put it down, because you had to read a lot, and nothing related to music.

JL: Well, yes, I understand what you mean, but I think this theoretical background is necessary.

TA: Well, I don't know why. At the end, what we do at schools is teach kids how to play instruments.

The concept of music education focused on performance is also supported in *Music 001*. This course provides discussion of very specific topics related to band management, such as "structuring motivation within teaching and rehearsing", "what the teacher does is what the students get", and so on. The instructor dealt with operational behavior and how to change it, without considering causes and as if teacher practices were independent of context. To discuss this content, the instructor continuously promoted student participation in class with examples and jokes illustrating what they were talking about. That is, she tried to give positive reinforcement to thinking about themselves as teachers.

With regard to music-skill subjects, personal lessons were the main priority. If this type of course is the core curriculum, one's own instrument is the core of the core. This perception is supported by the students' organization time I discussed earlier. They did not allow me to observe any session. It was the only class was not able to observe. When I interviewed them after classes ended, they acknowledged they did not feel comfortable with my presence because they were working scores they did not play properly at that moment. I had tried to attend those private lessons at the end of the semester, that is, when the academic pressure was greater for the students.

After personal lessons, band rehearsals were the main focus. These three students were playing in five bands in total. The biggest part of their time was committed to their bands. It impressed me that majors music, and some minors too, were enrolled in those bands without differentiation. I found graduate and undergraduate band mates playing together, enrolled in instrumental degrees, in musicology, composition, or music education. They were there to play music, and they did it together and with a surprisingly high level of musical performance. I could not see any difference in purpose of those five bands, from a music education viewpoint: learning in wind symphony band was the same as in brass band, though the repertory, musical requirements, and so on, were different. The conclusion here is the high importance of music performance in their training.

The repertoire played in music-skill courses was mostly Western classical music-extending from the late Baroque to the late post-Romantic periods. The exception was obviously the Twentieth Century Music Theory course, focused on the highbrow music of that time, that is, dodecaphonism, serialism and the like. Band repertory had its own peculiarities. It dealt also with Western classical music, but included music from the US much of it written in the Twentieth Century in tonal system; that is, a chromatic music language directly derived from late post-Romanticism, and undoubtedly characteristic of US band music. It was within the orthodox Western classical music paradigm. This is important for music education, that is, for prospective band teachers, such as these three girls, because this is the repertoire they will feature when they are teaching.

Some students expressed considerable resistance to the course on Twentieth Century musics, which historically were a rupture with the core music at this School of Music. This course was required. Amy, the only student of this study enrolled in that subject, stated, "I admit my attitude in that class is not a positive one, just because of the music that they play. I think it's garbage."

Music History appeared the more orthodox course with regard to the great masters' music, although it did not follow the other implicit rule to be consider core: it dealt with theoretical content rather than practical. There were three classes a

week, one a lecture given by the professor to a crowded auditorium, and the other two in small groups, conducted by graduate assistants. The structure was similar in all of them: 25 minutes of lecture, then musical illustrations mixed with commentary. Music was frequently live during lectures. I observed a string quartet, and a solo pianist, visiting professionals playing at the Champaign Krannert Center for Performing Arts. In this course, two of my students were enrolled and assigned to different groups and assistants. Despite similar agendas, differences between groups were evident in lots of aspects: student participation, points emphasized by assistants, even content and musical examples. That is, dealing with different assistants and different students, learning was different. Clearly their learning content was partly determined by the instructional process.

In my opinion tensions between music education and music skills, between music performance and music theory, and between musical and non-musical subjects derive from this focus on music performance. The programme design supported such an idea, and the participants' beliefs were coherent with it.

Amy

Now it is time to introduce the first student observed, Amy. She comes from the Chicago suburbs, as is common for most of the students at UIUC. This origin means a middle-upper social class student body. Her parents came from the Philippines in the seventies, a few years before she was born. That is, she is first-generation Asian-American. I find this data important due to the scarce representation of ethnical minorities at the School of Music ; whereas Asian students are 13.1% ¹ in Urbana-Champaign campus, at the Music Building they are 8.3% ². Differences in ratio between the whole campus and the School of Music are bigger in Hispanic and African-American population. The Caucasian majority present in campus-74%-becomes bigger at the School of Music -83.1%. Amy is also a woman. This circumstance is not affecting in the same way music students (57% female) in comparison to the whole campus student body (47%).

She started studying music in the 5 th grade when she began clarinet lessons. She was about to quit, though she reassumed music studies in the 8 th grade. This is what she said when I asked her why she was about to quit:

Amy: Because I didn't like it. Because my teacher sucked! [chuckle] I don't think he was a clarinet player. And just like the music program in the school that I was in. this was in Calumet City when I started, and then we moved to Orland Park . So the music program in the school that I was in wasn't very big, and they didn't really pay much attention to it. So I liked it at first, but then by 7th grade, I started losing a lot of interest in it. We moved in the middle of my 7th grade year. And then, when I went to my new school in 8th grade, when I went to register, they asked if I played any instruments. I wanted to join the band. My mom told me just to do it one more year, and then I could quit in high school if I didn't like it anymore. So I just joined it, and then, I actually liked the program in Orland Park . The teacher there was really encouraging. So she even found me a clarinet teacher to study with privately. And then, I just started getting better, so of course, I liked it more because I could actually play.

Activities which Amy was involved in during her junior spring semester were worthy of note for being involved only in music issues. She was enrolled in three bands. All her subjects were related to music. Private lessons in her major instrument were her main concern. In addition, she belonged to the small School of Music fraternity.

With this background we can understand now her concept of music education, summarized in the following comment she sent me by email when I was organizing the three students' schedules. I asked her to specify those subjects related to music education. She answered that *"Music 001 [instruction for school bands] and 002 [conducting] are music education classes. Well, as a matter of fact Music 003 and 004 can be considered that way too. They are method classes that teach me how to play other instruments. In this case Percussion (003) and Trombone (004). Understand??? I hope so, I know it can sound really confusing."*

That is, any music-method subject is for her intrinsically educational as well. But is the learning of technical skills the same as learning how to teach those technical skills? You need to know how to conduct bands and how those instruments are played in order to become a band teacher, but is that all? On the one hand, it seemed that Amy regarded musical performance knowledge as necessary and sufficient to become a music teacher, or at least a band teacher. But on the other hand, she was about to quit clarinet when she was at 5 th grade because her teacher *sucks* (sic), but not in the 8 th grade because her other teacher was encouraging. Her decisions of quitting or continuing with clarinet were influenced by something completely different from her teacher's instrument proficiency. In our second interview I asked her for the

differences, if any, she conceived between being a good music player and a good music teacher.

Amy : I don't think there is a difference. I think it's important to be really proficient on your instrument in order to be a good conductor. If you don't know how to express something on your primary instrument, how can you tell other people to do something on an instrument that you're not really familiar with? So that's part of the reason why I played French horn in concert band. It is so I could get a different feeling of what it's like to be a brass player, and get a better idea of how that instrument works. And so.

JL: But on the one hand, you just told me that you like marching band because it's more social than other bands. And on the other hand, in the first interview, you told me that you were about to give up music when you were in the 5th grade.

Amy : Because the teacher wasn't personal with me as a student, and I felt like he wasn't challenging me. And I felt like he acted like it was a chore to teach me how to play the clarinet. And he didn't make it interesting at all. He wasn't animated. He didn't really seem like he wanted to be there. As a kid, if the teacher doesn't want to be there, why would you want to be there? It's like obviously this isn't supposed to be something that is worth my time if you don't think it's worth my time. He wasn't encouraging to me at all. And that's why, when I went to a different teacher in 8th grade, my whole opinion about everything changed because she was very encouraging. She encouraged me to practice. And then, when she saw improvement, she'd say something, and she would compliment her students for making achievements. And I think that's really important, especially at that age, where you're just.

However, this *being personal* that she mentions is not related to the teacher's proficiency as performer. The problem is that she did not make explicit this second requirement. This elicited focus on music skills (implying the learning of how to teach such skills) likely explains why her main priority is clarinet, her major instrument. It also explains why she is enrolled in so many bands when the learning for a music-education point of view is the same in all of them. This conception focused on performance is in accordance with the criterion supported and fostered by the program implemented in the School of Music already mentioned. This criterion, however, was made explicit, whereas the personal abilities that she stated kept implicit.

Kelly

Kelly comes from the Chicago suburbs too. She thinks that her family at large and more in particular her mother has a high influence on her. For instance, her mother was a professional ballerina currently retired. Kelly was raised in that culture. She would be a ballet major if her mother had not advised her to choose a career in which her peak is not at thirty years old or less, and then it is all downhill. In addition, she thinks she is too short for the typical dancer. For those reasons, and following her mother's suggestion, she enrolled at the School of Music instead of the Dance school to maintain her interest in the arts. As a child, she was a ballerina from three years of age and playing the flute since 4th grade. In addition, she also took visual art classes and ceramic lessons. This interest in anything related to arts comes from her family, strongly conservative, according to Kelly. This influences her interest in arts, the degree/s chosen, and even her musical preferences for Celtic music. Familial influences are high indeed for Kelly.

She was enrolled in two degrees at the School of Music : flute and music education in bands. Perhaps the reason for two degrees is because she thinks she lost her time when she was "*young*" -she was twenty years old during her junior school year. She was in addition enrolled in a dance course. I observed Kelly during her junior recital, in dance classes and during band-conducting practices. I found her a talented player. Despite of it, I had the impression that her performances were somewhat uptight. She played the flute, but not always with expression. She could dance, but there was not always agility. She was learning to conduct, but she forgot to pay attention to expression. I wondered if her interest in arts is because she is looking for herself through music and dance. It is a very strong and personal assertion based only on my perceptions. The only way I had to triangulate my perceptions was to ask her directly, and she agreed:

JL: Would you agree if I say that in music many people are studying arts because they are trying to express something of themselves? Do you think that it's something that happens to you, that it is related to you?

Kelly: Very much so. Every time I get angry, I play the flute. Every time I'm happy, I play the flute. But when I was growing up, that was my motive for playing. My brothers who were very violent had very bad tempers. They would explode and beat up on each other or get aggressive. I would go in my room and lock myself in and just play. And I'd probably play loud and obnoxious and bad, but I would play. It was an outlet for me. It was and it is a physical and emotional outlet. If I have to go

several days without playing, I get very antsy and I get nervous. I get frustrated, and I want to go play. And I find if I've lost my keys and I haven't been able to get into my flute locker, it's a cause of stress. Then I can't relieve my stress by playing, and I get very frustrated. So it's definitely an emotional outlet for me.

JL Maybe this is something influencing your decision to study flute and music education?

Kelly : Yes, that's what I mean.

This is the background from which Kelly constructs her concept of what music education is. First, she considers that being a good music teacher is a matter of being a music player, in correspondence with the model supported at the School of Music :

Kelly : As an educator, you should have the experience of performing. How could you be a math teacher if you're not good in math? How could you teach someone to perform, deal with performance anxiety, learn how to bring out aspects of music, if you've never learned how to do it yourself and taken the time to discipline yourself to do that?

JL : So what's the difference between a music teacher and a musician, if there is any?

Kelly : There is. [pause] Well.

She went on giving an explanation which seemed to me vague. For the time being we notice she was aware of the importance of linking theory and practice, and the importance of having a prior experience of what you want to teach. This last point also means for Kelly that performance is superior to any other issue, whether theoretical-music, educational, or whatever. But are those requirements the only conditions to be fulfilled in order to become a good teacher? During the second interview, we dealt with that question again, and I understood what she meant:

Kelly: It's similar to having a math teacher who doesn't know how to balance his checkbook and doesn't apply it to his everyday life, but is teaching my children how to do math tables. A teacher who could teach facts from a book, but can't apply it to life and carry through the concept, is the same as a musician being able to teach the techniques to an instrument, and not being able to show them, show the students how to carry it on through life and enjoy performance. The last thing you need is somebody who openly discards what they're actually teaching from their life.

In other words, Kelly deems that academic knowledge should have consequences in the everyday life, in the daily knowledge. So if you are a good musician, you will teach what you do out of the school, and thereby you will be able to transmit to your students the love that you have for music or any other content. Otherwise it is something theoretical.

She thinks this is the only requirement to be a good teacher. However, when we were talking about other subjects she has at the School of Music . This is what she said about her attitude as student in class.

Kelly: I've always been the kid in the class, ever since elementary school, that everybody in the class knows what the teacher wants to hear, but no one else really cares to answer. So you just say it just to give the teacher some response. I've actually treated teachers in that manner. It's really funny.

«To give what the teacher wants to hear». Is it something related to be a good musician? We can deduct from her words that a teacher's proficiency in getting students' feedback so that students are involved in class is crucial. While the teacher deals with important explicit technical content, students can contribute or resist the instructional process according to such implicit circumstances. This is in my opinion another requirement that Kelly has in mind for being a good teacher, though she does not assert this explicitly.

Heather

Heather comes from the Chicago suburbs too. Her concept of music education is featured by the elicitation of both the importance of music skills as well as the need of being supportive with students. In my opinion this explicit interest for this

personal side of education is likewise manifested in her strong religious beliefs. She was enrolled that semester in several band activities, but she was not taking private lessons for her major instrument, French horn. This absence of private lesson in her weekly schedule might be another sign of her interest for a more human perspective of what music education is.

Heather along with other undergraduate students was carrying out practices at middle and elementary schools during that spring semester. Twice a week we attended a middle school from 7:00 to 8:30 am . Then, we went to an elementary school in the same neighborhood from 9:00 to 9:30 am . The most usual task carried out consisted of giving private lessons to some students who voluntarily went to the school from 7:00 to 7:45 . The regular class with the whole started at 7:50 . Undergraduate students usually worked with kids by family instruments distributed in different classrooms. What follows is a vignette of a regular rehearsal:

Once Undergraduate students have finished their private lessons, they go back to the seminar close to the band rehearsal classroom. Heather talks to her classmate Peggy who is on the couch. Then another student arrives and sits down with them.

In the meantime, middle-school students are arriving. We can see them through the glass panel dividing rehearsal room from the seminar. They are talking cheerfully in small groups—always girls with girls, and boys with boys—and taking out their instruments from their cases. Some others come to talk to Ms Eunice Blue, the music teacher.

At 7:50 Ms. Blue goes to the Rehearsal room. She goes up to the podium and makes a signal to students. Everybody quiets. Then there is an announcement on the Public Announcement System which is a speakers system distributed throughout the building. It is the notice to state the *pledge of allegiance*, a sort of prayer with patriotic content to be said compulsorily at schools all over the US . Peggy is the student in practice more concerned about that notice:

Peggy : Hey, the pledge. Up, up, up.! [She says to her classmates].

Seven minutes have gone by after the class started. Ms. Blue is now taking attendance. Each of them has a number to be said in order.

After that, we move to the next activity. Today, as usual, rehearsal will be held not all together, but by type of instrument. Heather is a French horn major, so she will be in charge of French horn players. In this band there are two girls, Beatrice and Clarice, playing this instrument. We go to the *Animalia* class, the name given by students to the math classroom.

When we arrive, there is a teacher working there. After a while, she leaves. Once the instruments and music stands are ready, students start warming up with the whole instrument and with the mouthpiece only too. Heather plays the exercise first, and then they repeat.

After that, Heather shows students "*one of my favorite books*," she says. It's a book with exercises in duet. As it is the first time these girls work from that book, they are sight-reading. Beatrice is playing pretty well her part. Clarice has problems with her part. Sometimes she produces a good sound. Heather plays too, accompanying each girl alternatively. They try the same exercise again. Now it is better, but it is not OK yet. They try more times, always having Heather's supportive comment: "*Yeah, OK*," she says now.

Heather chooses another exercise. Beatrice asks how to do something written on the score. Heather suggests they find out. Once the problem is solved, Heather asks her which part she wants to play. She chooses the lower part, so Clarice will play the upper. They begin to play, and the sound is not good. Clarice begins to laugh.

Heather: What's happening?

Clarice: Sorry. I figure out she chuckles because of the sound she gets from her French horn, but I do not really know, because she does not explain why she has laughed. Heather does not insist on explanation.

After some practice, she says about students' playing:

Heather: I think it's cool, but faster is cooler. Now let's see quickly that other score.

That other score is the "*Korean Song*". And they are in a hurry because they have only five minutes left to finish the class.

I would like to discuss the learnings kids made as Heather was learning how to teach. First, kids learned to get up early in the morning, 7:00 am school arrival. They are also learning the importance of time with a tight schedule in which everything is calculated almost minute by minute. An additional lesson these kids have is socialization before the official learning starts. Once the class starts, they learn patriotism as the first important and required activity with the statement of the pledge of allegiance. Then attendance taking is the following activity, in which they learn to accept supervision and control by somebody who has authority over them. Students also learn to play an instrument in a band, which implies sense-motor skills development, social abilities, and cognitive learnings. They also learn that those music-related contents (or any other) are to be done after prior required activities are done. But during the musical part they are also learning the importance of:

- Time, following a schedule.
- Patriotism, in the sense that they learn a repertoire characteristic of US culture as well as a musical ensemble characteristic of US schools.
- Socialization, as some students were enrolled in the band to improve social abilities.
- Control, with the acceptance of teachers' instruction of silence or when and how to play.

The difference with the pledge of allegiance and the attendance roll is that all those learnings are made in a way not overtly imposed, but as the normal pattern of teaching and learning in music rehearsals. Heather already knows all this enculturation, so she is now practicing how to contribute to the reproduction of those lessons to younger generations.

Ms Blue did not fulfill her weekly schedule as a teacher in the first school, she also taught music in this second school. The following vignette depicts activities made in a session at the elementary school. We can see both Heather's teaching concept and the influence of school circumstances in the instructional process:

We move to-ward the classroom in which the music class is given. It is a wide room used for dif-ferent pur-poses. There is a strong smell which strikes us. "*Sick!*," Heather says. Next to that room there is a gym where kids are doing psychomo-tor activi-ties. The wall dividing both rooms is remov-able, so acous-tic iso-lation is not very good. We can hear them clearly. Now Eunice and the other classmates ar-rive. They talk while they wait for kids.

Tasks to be done here are similar to the middle school. Kids will work with each music education student according to the instrument they play. This time, however, they will be distributed within the same room. When students begin to play, there is a lot of noise in the classroom. Heather is in charge of glockenspiels. Her classmates are working with two trumpets, one euphonium, one saxophone and three flutes which are all practicing at the same time in the same room.

Today Doris is the only student who plays the glockenspiel. She starts playing, and she does it in fits and starts. To illustrate how she is doing and how it would sound keeping the beat, Heather sings that melody in both ways. Doris tries again, but there is no change. Doris insists on performing that piece again. At the end she manages to play it right. Then Heather is very supportive with her, "*That's beautiful,*" she says with a big smile and a warm expression on her face.

Now Doris is going to try another passage, but the girl is unable to play a note. Heather says nothing. She just writes something and looks at her out of the corner of her eye in a mischievous way.

It is almost time to go, because other kids are coming for the next class. Everybody is collecting his or her stuff. Well, not everybody, because Heather and Doris go on, they are still "in class". After some tries, she manages to play this second piece. At the end, Heather tells Doris what they will do next class. She finishes by saying: "*Yeah, that sounds good. Good work.*"

Doris says good-bye and goes away. We collect our material and leave the school.

For Heather, music teaching consists of two elements. First, music performance skills; you need to know how to play an instrument. If you are going to teach how to play a French horn or a glockenspiel, you need to play it first. You need some abilities to teach those instruments in different situations. For instance, you have to play a musical motif so that they keep the beat. This also means that you have to simplify the task, so before learning the whole piece, students can practice small excerpts increasingly longer.

The second element is to be supportive with students. She is always emphasizing what students have done well. Heather was especially careful with Doris, who did not play very well. She commented that in her opinion Doris' problem was self-confidence. Something similar could be said of the other students, but this point was clearer with Doris. Maybe they will not play an instrument after their school years, but that musical and personal experience will always go with them. They will get that experience through music, perhaps playing a glockenspiel. This supportive attitude with students is not only a question of getting a musical skill, but a way to educate people through music. The problem is that in her opinion these personal abilities cannot be learned:

JL : You were very supportive with Doris .

Heather: I think that's what she needs because I think she has it in her head that she's not a good player. So I think that's what she needs.

JL: Is it something you've learned at the School of Music ?

Heather : No, not really. I think it's either you know or you don't know. I think it's just intuition. I think just knowing where people are coming from and what they need to learn. Something like that.

That is, only the objective knowledge is able to be transmitted by the academia, while the interpretative comprehension of every situation in class, either you know or you do not know.

In the last vignettes there is a third element with direct consequences in the everyday teacher's work: the influence of school management. For instance, Heather has learned that being a music teacher might imply working in two different schools. Heather has also learned that conditions for teaching music are not always the same. On the one hand, at the middle school, there is a specific room for band rehearsals. If you use another empty classroom only for your students, the other teachers will leave that classroom only for you. On the other hand, at the elementary school the room which is likely used as dining hall -hence the harsh smell of disinfectant-must be shared with other students for rehearsal. The noise of all those instruments practicing separately in the same place is added to the noise from the psychomotor classroom not properly isolated. Also you have less time for class, and there are no extra classes, as there was at the first school.

I could not find out the reasons for different attention to music at each school. Maybe it is because Ms. Blue must fill her working timetable there with her main work being at the middle school. Maybe it is because an elementary school is *less* than a middle school, at least with music. Perhaps it is because of different policies followed by each board of trustees. Whatever the reasons are, Heather has learned that school management is having a very relevant influence on the possibility of teaching music, or not. This third element of contextual circumstances affecting the instructional process was invisible for Heather.

Conclusions

The music education Bachelor degree in bands and orchestra at the University of Illinois at Urbana-Champaign is devoted to reproduction of the Western classical tradition-more specifically in band style as conceived in the US, at least during the junior spring semester observed in this case study. This reproduction is mostly focused on music performance. This scope on *classical* music performance is mostly in accordance with Nettl's findings (1995) about a generic midwestern school of music. The main difference between Nettl's work and mine was that the music education syllabus had a performance core-curriculum with concentration on band music rather than symphonic.

A hierarchy of courses comes up from this rationale for the three students observed. The further the subject is from playing an instrument, the less relevant is for them. The consequence is a strenuous musical performance level, as well as a focus on technical skills, in this music education degree, specialization in bands and orchestra. In my opinion this high level of performance is managed to the detriment of instruction and education. Being a good music teacher is being a good performer. This music education derived mostly by instrumental skills meant criterial and technical thinking. Proficiency in music skills was in direct relation to the teaching concentrated on objective and positivistic knowledge.

In addition to focus on knowledge based on criteria, Heather, Kelly, and Amy have learned throughout their experiences in music and education another requirements for being a music educator. First, there must be a relation between theory and practice. Otherwise, it is impossible to transmit love for music or any other issue. This relation should be reflected in the activities carried out in the everyday life of any musician. This relationship is what, e.g., Pérez Gómez (1994), calls the relationship between the academic and the experiential knowledge an ingredient for relevant learning. Music training at schools should transcend musical facts in order to contribute to global instruction of students as persons. Thus, the earlier the educational level, the larger should be the attention to encouraging students to have self-confidence in their own possibilities. This should be done not only as a way to motivate students in music, but overall for personal growth. This means that music content is not only an end, but also a means to educate. Unfortunately, this issue is not included in the objective criterial knowledge of the music education degree. How students at schools are involved and culturally identified with music (Swanwick, 1994) and with the social context of learning (Holland, Lachiotte, Skinner, & Cain, 1998) were not treated as relevant topics for this music education program. Amy's, Heather's and Kelly's mind sets are in correspondence with the academic rationale, not considering these issues explicitly but disposed of being learned. They do not always state explicitly the importance of the episodic knowledge or the influence of school context in the instructional process.

In these different rationales the personal background of each student seems clear, and also some contradictions. Thus, Heather elicited an interest for educational issues, in correspondence with her personal beliefs and with the schedule chosen with no private lessons, albeit considering that it is not possible to teach such personal abilities. Kelly has a pragmatic point of view learned from her family which leads her to point out the implementation of academic content in different milieus. At the same time she was enrolled in an artistic degree as a personal search. I do not find I get the same understanding of Amy. I think I gained her confidence and collaboration for this study. However, I have managed a partial understanding of her conception of being a music educator and earning this degree. I do not know yet why her musical preferences, her involvement in so many bands and performances, and even her belonging to the small music fraternity are so in accord with the prevailing attitudes at the School of Music and the University. I still wonder why her position is so orthodox.

With regard to musical notion, it is Beethoven's concept of classical music that is supported. This concept mainly consists of abstraction to get spirituality, hence its lack of functionality (Baricco, 1999). It has come to be a concept of «highbrow music» in which fidelity to the composer's purposes preserves its «authenticity», only attained after hard work on the technical skills for performance, and with listeners' concentration. This explains why the central repertory comes from late Baroque to early 20 th Century: Back and forth in time, Beethoven's model becomes too distorted. Music is an absolute and objective knowledge that must be reproduced as *it is*.

Nettl (1995) finds this same model of classical music in his research on the Schools of Music in the Midwest . He raises this idea stating that there is a primacy of the great master's Western classical music. This first implies that that highbrow musical tradition is absolute and objective. The repertory, from late Baroque to the beginning of the 20 th Century, turns out to be *central*.

This means for those Schools of Music: (1) the primacy of performance over any other musical activity, as the main purpose is to reproduce the central repertory. This would explain why there is so much emphasis in "playing" in this music education degree, even over conducting; (2) The relegation of jazz, folk, and contemporary music in those subjects dealing with those contents to be distinguished from the «normal» music; and (3) "*music education and appreciation courses concentrated almost totally on the so-called common-practice styles*" (ibidem, 86). In this case study this concept of classical model was evident in *History of Music, Music 002* about conducting practices, and the junior recital corresponding to Kelly's major instrument course. It was also perceived in bands and music-education courses, but with some peculiarities to be discussed later. This model is completely accepted by the students; the further the subject from performance in the classic repertoire, the bigger resistance from the students.

In short, this academic degree was focused on performance as influenced by social relationships characterized by

opposing forces. Nettl points out in his research most of the same dualisms and hierarchies. The main difference with this research is the concentration on band music rather than symphonic. This also features an importance of wind instruments over string, and an emphasis on the core repertory for bands, something of a variant included in the stated Western classical music tradition. This stress on bands does not seem to come from the fact I observed three undergraduate music teacher education students in the specialization of bands. In my opinion the profusion of bands is due to historic and social conditions distinctive of the United States , but not unrelated to community music in northern Europe .

According to Cripps (1999), as the US Civil War ended many military bands dispersed. Clarinets, trombones, trumpets, and the like, arrived in the civil population bringing about local marching bands. Band music became very popular among the populace . This was one of the roots giving momentum to the birth of jazz. Bands developed a wider style. Lots of European classical influences gave rise to the band music style characteristic now of the United States . From an educational point of view, junior bands imply the conservation of the cultural heritage. This seems to explain why even when the referent is still the European symphonic tradition, bands have become so important. This would also explain why jazz, country, and other traditional music styles from this country, as well as pop music, are not usually included in the music at the School of Music .

In addition to this historical onset, I found another explanation related to the pragmatic social structure of the US . The case of the basketball band is a good illustration in this regard. The entertainment does not start with players on the basketball court. The first thing is the band, playing twenty minutes or so before the game, ending exactly when the clock shows zero seconds before game time. Then there will be public homage to the flag of the United States , and the band will play the Star Spangled Banner. Once the game has begun, during time-outs and half-times, the band will play again. The band will also play at the end of the game. That is, there are no intermissions, but end to end entertainment. The final result for the eyes of this alien visitor is that everything during the game must be spectacular. Bands have an important role to play in basketball games, but also in football matches, parades, different celebrations, and in recitals.

It was apparent that orchestras also collaborate in some holiday celebrations, and of course in recitals. And not all bands are carrying out their activities as spectacles. There are bands whose repertory is more intellectual, and closer to the orthodox concept of Western classical tradition, the Beethoven's model. According to one view, Western classical music (Beethoven's concept of classical music) has no function at all (Adorno, 1976). Bands can indeed carry out functionality, being in accordance with the stated search of practicality in every component in the US social way of life.

Students reproduce the focus on Western classical music. This centrality in classical music might be working as an unconscious filter selecting white and middle-upper social-class students. It seems to be a social class and an ethnical influence in the selection of students. Students also reproduce a music education concept mostly based on technical skills. A vaster gamut of learnings that emerges from learning interactions while supposedly focused only on music skills became apparent in this research.


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1 Source: UIUC Office of Publications and Marketing. Data are referred to the 2001/2002 school year.

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3 Information attained from the *Band Music from the Civil War Era* website, located at <http://memory.loc.gov/ammem/cwmhtml/cwmhome.html>



Effectiveness of preservice music teacher education programs: perceptions of early-career music teachers

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Preservice music teacher education programs aim to equip prospective music teachers with the knowledge and skills to teach music in the classroom. As the quality of teaching occurring in schools can be directly attributed to the preservice teacher preparation that teachers receive (Carter, Carre, & Bennett, 1993; Committee for the Review of Teaching and Teacher Education, 2003; Darling-Hammond, 2000; Hamann, Baker, McAllister, & Bauer, 2000) , it is clear that the quality of music teacher education is of vital importance to the music education profession. Given the range of specific challenges faced by music teachers in schools, it is imperative to ensure that teacher preparation programs are meeting their needs as effectively as possible.

This research investigates the knowledge, skills and capabilities that Queensland early-career secondary music teachers perceive to be necessary to function effectively in the classroom, and their perceptions of the effectiveness of current teacher education programs in preparing them to teach secondary classroom music. Importance-Performance Analysis provides a means of comparing these areas of the preservice course and grouping them into areas on an 'action grid'. This grid highlights those areas of the preservice course that constitute a high priority for attention, those areas which constitute a lower but significant priority for attention, those areas where universities should maintain their performance, and those areas which may need possible cutbacks of attention. An important finding is that pedagogical content knowledge and skills was an area found to be requiring most attention. This area relates to the knowledge and skills specific to the teaching of music within the classroom. Also in need of attention was non-pedagogical professional content knowledge and skills - an area that incorporates the professional aspects of teaching secondary classroom music and also includes involvement in the extra-curricular music program.


Consequently, the findings of this research suggest the need for increased support for the development of pedagogical content knowledge and skills and non-pedagogical professional content knowledge and skills at a preservice level. Such findings will be most useful in informing and providing a context for the planning and development of new preservice music teacher education programs in Queensland . However, they also have wider implications for music teacher education programs in general, and raise important issues that music teacher educators will need to address in order to ensure that graduates are being adequately prepared for and supported in their important role as classroom music teachers. By meeting the needs of future music teachers in the preservice program, the quality of music teaching in classrooms can improve, therefore enhancing the 'sound worlds' of students.



Introducing band instrument collective instruction in Bahia, Brazil

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To learn how to play band instruments in Brazil is a privilege of few. The problem is that they are expensive, there is no instrumental music program in the regular schools, most of the music school does not offer this instruction, and the price of the classes is not accessible to the majority. Some institutions offer free of charge instruction, but they are too few to the high number of people interested on it. Besides, they can be attended only by a small number of students for they work with individual lessons that are the very common practice in the country. Another problem is the limitation of the music education approach of this common practice. How can we improve the band instrument instruction in Brazil and make it available to a greater number of people? This paper describes and discusses three programs that point out some solutions to this question. One happens in a non-profit organization with youngs from very poor families, another in seven community bands from seven different cities from the interior, and the other at a private school. The programs utilized collective instruction, using a book adapted from American band method books to the Brazilian music education, entitled Da Capo. The book is written with tunes known in The paper concludes stating that collective classes may be one way to cheapen the cost to learn a band instrument, making it available to more people, because there are more students paying for a lesson and dividing the cost of each instrument. Also, if compared to the traditional approach of teaching band instruments in Brazil , we can say that these three programs have a more complete pedagogic methodology because it includes perception, creativity, and memory, besides music reading, technique and music knowledge.

The problem

To learn how to play band instruments in Brazil is a privilege of few. The problem is that they are expensive, there is no instrumental music program in the regular schools, most of the music school does not offer this instruction, and the price of the classes is not accessible to the majority. Some institutions offer free of charge instruction, like public school of music, community bands (municipal, civil, and religious), and non-profit organization, but they are too few to the high number of people interested on it. Besides, they can be attended only by a small number of students for they work with individual lessons that are the very common practice in the country.

Another problem is the limitation of the music education approach of this common practice. It focuses on instrumental technique and music reading. It may be divided into three phases. In the first, the student is trained with rhythmic division. It consists of singing the rhythm of exercises by speaking the name of the notes, without singing its pitches. This is not a musical experience at all. Usually, this phase takes something around six months. In the second, the student start to learn the instrument and the instruction is individual. Initially, it concentrates on finger dexterity and then on the band's repertoire, until he becomes a regular member of the group. In the last phase, the student spends some time in the band as apprentice. This pedagogical approach gives very little chance to the pupils to develop most of his music skills. Usually, it presents a high drop out rate.

The question is: How can we improve the band instrument instruction in Brazil and make it available to a greater number of people? This paper relates three programs that point out some solutions to this question through the use of collective and group instruction.

UFBERÊ

The first program took place in a non-profit organization called Sociedade 1 o de Maio, situated in a very poor area of Salvador , the capital city of Bahia , in partnership with the School of Music of the Universidade Federal da Bahia (UFBA). It

is called UFBERÊ, which is a combination of UFBA and Cluberê (kids club - a program of the Sociedade 1 o de Maio for kids with difficulties in the schools), and started in 1998.

The band students come from the families which lived in the area. They start to learn their instruments through collective instruction, using a book adapted from American band method books to the Brazilian music education, entitled Da Capo (Barbosa, 1994). The book is written with tunes known in Brazil. In general, the students had one or two classes of one hour and a half a week, and practice the same period in two other days. This has varied from year to year, depending on the availability of the teacher, the UFBA's students, and the room of the Sociedade 1 o de Maio's headquarters. The pedagogical activities of the method book focus on music knowledge, perception, instrumental technique, music reading, creativity, and memory, through playing, singing, doing solfeggio, practicing ear-to-hand coordination, improvising, and imitating.

The UFBA's students are trained with this pedagogy which is not available in the School of Music's curriculum. The university does not have also the instruments to offer this training. The students learn how to teach band instruments collectively and to write for them within the didactical scope of this methodology. One part of the discipline happens at the community, the practice, and the other, theory, at the university.

Also, the UFBERÊ has served as a laboratory to produce pedagogic material (method books, arrangements, and compositions), and to experiment methodologies to prepare students to work with this pedagogy.

One of the main results has been the good quality of the community students. They learned to play in the program and have been hired to work professionally, playing and teaching with this pedagogy. Consequently, the band has had a good quality and been invited to play in very important events in Salvador and other cities. Some university students has also obtained good results working professionally with this pedagogy after being trained in the program.

The program does not aim to show that the pedagogy allows one to work with a big number of students. It is intended to be a laboratory, being limited to the time of the university discipline.

Tim-Arteeducação

The Program Tim-Arteeducação consisted of training directors and musicians of community bands of seven cities of Bahia to work with the collective instruction. The program included drama, circus, plastic arts, choir, and Afro-Brazilian dance. It happened in 2002 and used the same band method book as the UFBERÊ, Da Capo. It was divided into four actions. The first action took place in the cities where the students received a training of 16 hours on how to work with the collective pedagogy. In the second the students were supposed to apply the methodology. They recruited pupils to teach how to play the instruments using the Da Capo method book and some very easy arrangements for band. The instruction was collective and focuses on music reading, technique, perception, creativity, music knowledge, and memory. The teacher divided the students into groups of two or three, having at least a reed player and a brass player in each. Each group taught a group of beginners. Each city received seven instruments (clarinet, alto saxophone, trumpet, trombone, baritone, snare drum, and bass drum), the method books and repertoire. This phase took three months. The third consisted of the teacher's accompaniment of the application process. The accompanied it by the student's relates made regularly, written and oral to the teacher (by phone and e-mail), and by a visit to the city. In the last phase the students showed the results publicly. They conducted the beginners playing the repertoire of arrangements for band. It happened in the city with the presence and direction of the teacher who took more instruments to the cities in order to all beginners to play together.

The results obtained in the seven cities were impressive. In Juazeiro, seven students from the first phase continued in the second phase. They were from the local band and developed the second phase in the band's headquarters. They had time to work only with 28 from the 78 people who subscribed to start to learn instruments. They divided the beginners into four groups, since there were only seven instruments, and the groups had two classes a week. The beginners played very well the entire repertoire at the final phase. The program re-opened the school of music of the local band and motivated the band's president to hire a professional to teach and direct the group.

In Feira de Santana, the second phase happened in the headquarters of one of the old five bands of the city. These bands were famous, but today two of them are striving to survive and the others are not in activity anymore. The training took place in a band that does not have enough musicians to play for the last, approximately, 27 years. There were only five

musicians in the band at the beginning of the Program. Due to personal and administrative problems during phase two, the group got to the final phase only with five students. They were apprentice of the band and were able to start 12 pupils with two classes a week. For the final phase, the public concert, the five band musicians, the five apprentices, and the 12 beginners played together. The band was born again after 27 years and its school re-activated.

In Ilhéus there was no band in the beginning of the Program. At its final phase, there was a new band in the city. Five students prepared 26 beginners. They received more instruments and created the band Sociedade Filarmônica Capitanía dos Ilhéos.

In Vitória da Conquista, four students prepared 28 beginners with the seven instruments. The work did not happened in a directed connection with the local band. In Barreiras, 14 students from the local band prepared 27 beginners. The work took place in the band's headquarters, activating its musicians. Cities around these last two, became interested in the program and hired some students from the Program to start a band program there.

In Itabuna , three students prepared 14 beginners. The program re-activated the band's school of music, and motivated the band's president to refurbish the headquarters and to hire a director. Finally, in the seventh city, Jequié, where there was just one musician able to be trained to work with the pedagogy, he prepared 10 beginners.

Colégio Adventista de Salvador - CAS

This last relate is very important because it is a very rare case in Brazil , band as part of the curriculum of a regular school. It took place in a private school. It started out with two classes four years ago, 2000. Now it is part of all classes from the fifth to the eighth grades of the morning period. This school also uses collective instruction. In the beginning it used the band method book *Essential Elements* , and in the last two years it has used the book *Da Capo*, working on music reading, technique, perception, creativity, music knowledge, and memory. The school has the instruments and makes them available to the students so that one instrument is used by two or three students. The band classes are given in the same period that the students are in the school. They go to school just for one period (morning or afternoon). The student can choose between art or band classes so that it is not always possible to have an entire band in one class, being sometimes a group instruction. It is necessary to join two or more classes once a week to have a complete band. There are two band classes a week.

The motivation of the students to participate of the band classes has increased each year, expanding the program in the school. The board of the school has also been amazed with the results and has provided the necessities to keep it growing. The main band of the school traveled in 2003 to other states to represent the school.

Discussion

These three programs demonstrate that collective instruction may work fine in a non-profit organization, community bands, and private schools. In the Program UFBERÊ, we can observe that with this pedagogy we can prepare students and ensembles with good quality.

In the Program Tim-Arteducação, which included community bands, we can note that with seven instruments some group of students could teach 28 beginners. It demonstrated how the cost of the learning can be available to more people. We can also notice that the beginners were able to do their first public performance with three months of activities. There is no record showing that this can be obtained with the common pedagogy utilized by these bands using the same amount of time spent with the collective instruction. At last, it is important to register that the pedagogy influenced the band motivation and that it embraced the pedagogy.

The experience with the CAS shows that the collective instruction works in the private school motivating students and producing fine ensembles. Besides, it also indicates that an instrument used by more than one student may not affect the quality of the final result.

It is important to say that to work with a more expanded pedagogic approach than the common one used in Brazil, does not compromised the time to have an ensemble performing publicly and its musical quality.

Conclusion

We may conclude that collective classes may be one way to cheapen the cost to learn a band instrument, making it available to more people, because there are more students paying for a lesson (when compared to individual class) and dividing the cost of each instrument. Also, if compared to the traditional approach of teaching band instruments in Brazil, we can say that these three programs have a more complete pedagogic methodology because it includes perception, creativity, and memory, besides music reading, technique and music knowledge.

Considering our question on how can we improve the band instrument instruction in Brazil and make it available to a greater number of people, we may conclude that collective instruction, including a more thorough pedagogic approach, may be one solution.

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Sounds to be constructed: music education including the construction of instruments

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In Brazil , the activity of constructing instruments was very used in the sense of promoting opportunity to the financially poor students, to involve with the music in a more direct way, since the acquisition of conventional instruments would be impossible due to the high cost of them. So, for many years the "Rhythmic Band" was promoted, and it consists of the construction in class room of alternative instruments, more percussion and winds, being used in the activity of creation of arrangements and of collective execution (Góes, 1959; Pereira, 1978).

The musical creation is not only understood as creating a music according to a formal existent or new structure, but it also includes the research, the imagination, the experimentation and the production of new sonorities that can be obtained by the execution of conventional instruments, sounding objects or alternative instruments (Beyer, 1996a). The sound world we lived is full of new objects and instruments: the airplane, motorcycle, appliances, telephones, cellular, sirenas, special sonore effects, electronic instruments, and others. Consequently, these effects comes into the contemporary music, independent of musical style: popular or erudite music, rap, rock, music of films, didactic music or any other one. Therefore, the music education needs to contemplate this fact, including the construction of instruments, collecting alternative sonore objects or creating new musical structures with new sonorities (Beyer, 1998).

When an individuum is stimulated to search different sounds, he is more attentive to all objects around. He examines the characteristics of the sound and searches possibilities to handle this object. He imagines the wanted sound, looks for perfect its ideal sonority, and the attempts reflect the persistence of this search. If this practice is constant, the individuum begins to discover objects with more complex and interesting sounds. Thus, he has the need to transform this object in a musical instrument. Consequently, there is a need to think about the ergonomic concepts: functional, anatomical and aesthetic.

After creating and building an instrument, after searching its sound possibilities and composing a music, we have the need to register this sounds. Initially we have alternative forms of register these sounds. This behavior stimulates the beginning notions of the musical contemporary and traditional notation, where the musical language is registered and recognized.

Seeking to answer some of these questions, we planned a study with different groups of people in contact with musical instruments. The objective of this work was of observing, to describe and to analyze the behaviors of three different age-groups doing activities of Construction of instruments; musical Literature; Appreciation; Technical instrumental/vocal; Execution and Creation - CLATEC Approach (Nagy, 1997, p. 48).

The sample had three groups: Group A - Six adults studying Music Education at a Faculty; Group B - Ten adolescents (aged 11 to 15 years) that attend to Musical Initiation classes with Flute; Group C - Twelve children (aged 3 to 5 years), attending to Musical Initiation classes with a private teacher.

Referring to the procedures, the length of the experiment was of 8 hours by group A, 6 hours by group B and 4 hours by group C. All groups are going to: 1) build or complement a building of a kit of alternative instruments, 2) explore this instruments and the sonore possibilities; 3) hear the music "Giraffe" (Oliveira, 2003) and make a instrumental arrangement with the built instruments; 4) build new instruments; 5) create a new melody with the instruments.

All the activities were recorded in videocassettes and analyzed according to the same criteria for the three groups:

a) construction of the instruments according to the ergonomic concepts (A) or complementation of the construction of the instruments (B and C); b) sound exploration and instrumental handling; c) execution of the melody, analysis (A and B) and creation of the arrangement; d) text creation, melody and arrangement of the music.

About the results, the students of GA built with success a Kit of instruments and they explored exhaustively the possibilities of sound emission. They heard the given music with attention and created collectively an arrangement including the instruments built in room, using the form ABA . They built other alternative instruments at home, obeying the ergonomic concepts, and they made a collective composition. It is important to emphasize that this students accomplished additional readings about the construction of instruments in the musical education (Goés, 1959; Guerreiro, Moraes & Caiado, 1985; Santiago, 1996; Brasil, 1997; Brasil, 1998a,1998b and 1998c; Maffioletti, 1998), before they began the activities CLATEC. Therefore, they accomplished all the activities CLATEC.

The students of GB, after the partial construction of the instruments, explored the sound possibilities with more freedom than the adults. Some instruments dismantled, due to the disordered use of them. They accomplished its arrangements, as well as a related choreography. At home, with its parents' help and with observation of didactic books on the subject, everybody built sound instruments of short duration. And, with the teacher's help, they created a musical text and its arrangement collectively.

In the students' of GC case, because the built instruments presented colored lists and exotic forms, these were fast playing them. The instruments were finalized with the parents' help, as well as its sound manipulation. Everybody heard the music and they improvised using the alternative instruments, in the pulsation of the same. In class room, they accomplished a composition using the form AA."

Concluding, all the groups had the opportunity to accomplish activities CLATEC. Some with deeper ideas than other, depending the understanding level of the students. The construction of instruments favored the other activities, enriching the class with music and own arrangements. We could also notice the satisfaction of GA in building musical instruments for the groups B and C. The same happened with GB in relation to GC. The parents' participation in GB (at home) and GC (in class room)opened some opportunity of partition among its children, facilitating the understanding between everybody. Finally, the construction of instruments promoted more musical behaviors and an enlarged musical knowledge.

Although we have many bibliographical references about how to build an alternative instrument, they rarely mention the importance of this practice in consonance with other musical activities. Saitta (1990a, 1990b), Palácios and Rivera (1990), Hopkin (1995), Summit & Widess (2002), Feliz (2002) and so many others just present the alternative musical instruments as well as its construction steps and information about their origin. But Jeandot (1990), Seabra (1972), Bensaya (1986), Fadol (1983) and Guerreiro et alii (1985) present information on the importance of the construction of instruments in the musical education.

In Brazil , this activity was very used in the sense of promoting opportunity to the financially poor students, to involve with the music in a more direct way, since the acquisition of conventional instruments would be impossible due to the high cost of them. So, for many years the "Rhythmic Band" was promoted, and it consists of the construction in class room of alternative instruments, more percussion and winds, being used in the activity of creation of arrangements and of collective execution (Góes, 1959; Pereira, 1978).

The sound exploration and, consequently, the construction of instruments, induces to the creation and/or the musical execution. The Brazilian composers Heitor Villa Lobos, Lindembergue Cardoso, Bira Reis, Celso Braga, Roberto de Castro and Marco Antônio Guimarães built alternative instruments and used them in its compositions (Nagy,1997 , p. 27). Marco Antônio Guimarães said in an interview on February 4, 1995, in Belo Horizonte (MG) that "the process of instrumental construction enlarges the levels of discoveries and creations and thus enriches the works, with timbristic and unknown, exotic and diversified sonorities" (ibid, 27).

The musical creation is not only understood as creating a music according to a formal existent or new structure, but it also includes the research, the imagination, the experimentation and the production of new sonorities that can be obtained by the execution of conventional instruments, sounding objects or alternative instruments (Beyer, 1996a). The sound world we lived is full of new objects and instruments: the airplane, motorcycle, appliances, telephones, cellular, sirenas, special sonore effects, electronic instruments, and others. Consequently, these effects comes into the contemporary music, independent of musical style: popular or erudite music, rap, rock, music of films, didactic music or any other one. Therefore, the music education needs to contemplate this fact, including the construction of instruments, collecting alternative sonore objects or creating new musical structures with new sonorities (Beyer, 1998).

The creation of new musical instruments requests, from teacher or student, a capacity to search different sounds, to imagine the wanted sound; to look for possibilities to obtain sounds with objects of the surrounding world, like glasses, plates, covers, pots, plastic pots, wood, metals, marbles, currents, strings, laminate paper, etc.. It still requests the capacity of transmission to the other ones the obtained sounds creating new music, giving them the possibility to generate musical ideas thought by the manufacturer of the instrument (Beyer, 1996b).

When an individual is stimulated to search for different sounds, he is more attentive to all objects around. He examines its form, texture, weight, appearance, durability, functionality, sound quality and possibilities to handle this object. He imagines the wanted sound, looks for its perfect sonority, and the attempts reflect the persistence of this search. This person goes for a walk looking at all things that surround, producing small changes and adaptations. But one sound is not built separately. He composes a history that soon is presented in form of sonorous or musical structures. This process, once initiated, provokes learnings in chain, enlarging the capacity of musical perception, adaptation and creation in any level. So, it is very important that the teacher in class room always look to provoke attitudes of searching, adaptation, creation, etc (Beyer, 2000).

If this practice is constant, the individual begins to discover objects with more complex and interesting sounds. Thus, he has the need to transform this object in a musical instrument. Consequently, there is a need to think about the ergonomic concepts: functional, anatomical and aesthetic. At the beginning of this search the sounding objects could have low durability, now they need to function for a long time, following these concepts.

The functional concept demands that the instrument assists to the wanted musical needs. The anatomical concept, requests that this instrument is adapted to the human being, so that it would not provoke damages or lesions in the instrumentalist by playing it. The aesthetic concept provokes the sensation of beautiful, exotic and pleasant. This concept is very important with children instruments. They always choose the colored and robust formed instruments.

After creating and building an instrument, after searching its sound possibilities and composing a music, we have the need to register these sounds. Initially we have alternative forms of register one or more sounds - melody, rhythm, timbre, tempo, etc. This behavior stimulates the beginning notions of the musical contemporary and traditional notation, where the musical language is registered and recognized. Which is the convergence among the sound planned by a person with that what she effectively plays through his notation?

This enlarges the potential of multiplication of these new ideas - in sounds, with new instruments - for other ears or hands. It is in this sense that we expect that the teacher has the ability to place himself in the position of the other (the student) (Freire, 1983) and to open to the student new possibilities of musical learnings. Not only the teacher is placed in this position, but very often parents or even children. Thus, the teacher could build musical objects to awake the interesting of the student in using them as challenge to his musical experiences.

Methodology

Seeking to answer some of these questions, we planned a study with different groups of people in contact with musical instruments. The objective of this work was of observing, to describe and to analyze the behaviors of three different age-groups doing activities of Construction of instruments; musical Literature; Appreciation; Technical instrumental/vocal; Execution and Creation -CLATEC Approach (Nagy, 1997, p. 48). CLATEC Approach was adapted and enlarged from the Model CLATE, of Keith Swanwick (1979).

Sample:

Group A - Six adults studying at the Undergraduate Studies in Music Education at the Evangelical Faculty of Salvador (FAESA). They are studying the discipline "Foundations and Practices of Music Education I";

Group B - Ten adolescents (aged 11 to 15 years) that attend to Musical Initiation classes with Flute in the School of Music - Federal University of Bahia.

Group C - Twelve children (aged 3 to 5 years), attending to Musical Initiation classes with a private teacher.

Procedures

GROUP A

Length of the experiment - 8 hours (two weekly hours)

1) Delivering tools, varied sound objects and 10 figures (with photos of alternative instruments and the procedures of construction of these instruments), GA built a Kit of instruments (percussion, blow and strings), according to the given model.

2) Soon after, the group had 15 minutes of exploration and sound manipulation.

3) The music "Giraffe" of Alda Oliveira (2003) was presented (including the playback) and the whole group sang the melody and they made an instrumental arrangement with the built instruments, thinking of the children and teenager groups (GB and GC).

4) Supported in bibliographical references concerning the child and teenager age and based on the previous experiences, GA created a music with melody and arrangement using the Kit of alternative instruments, and other instruments that were built at home.

GROUP B

Length of the experiment - 6 hours (two weekly hours)

The same procedures that are described in the items of 1 to 3 of the Group A above. After this, GA taught the music made to GB. Based on those experiences, GB created a music with melody and arrangement using the Kit of alternative instruments, and other instruments that were built at home, thinking of the children from 3 to 5 years.

GROUP C

Length of the experiment - 4 hours (1 weekly hour)

The same procedures that are described in the items of 1 to 3 of the Group above. After this the teacher played the music composed by GB and and GC. After they heard, they produced a new arrangement of these music, using the instruments built previously. Based on these experiences, GC created music using Kit of alternative and other instruments that they built at home, with parents' help.

The tasks of the groups are compacted according to the table 1:

TABLE 1: *Tasks of this investigation organized per group*

Task	Group A	Group B	Group C	C'LATEC ²
1) Build kit of instruments	Yes total	Yes partially	Yes partially	C ¹ L
2) Explore sound possibilities	Yes 15 min.	Yes 10 min.	Yes 5 min.	T
3) Hear and rearrange music with new instruments	Yes	Yes	Yes	A C ² E
4) Construction of own instrument (at home)	Yes	Yes	Yes, with parents	C ¹
(Researching in class room and looking for bibliographical references)				
5) Musical creation with instruments (music I and II)	Yes music I	Yes music II	Improvisação	C ² T
6) Play music I for group (to accompany with instr.)	No	Yes	Yes	A E
7) Play music II for gr. (to accompany with instr.)	No	No	Yes	A E

The group A follows the sequence of tasks 1-2-3-4-5-6, the group B follows the sequence 1-2-3-6-4-5, the group C follows the steps 1-2-3-6-7-4-5. Thus, the teachers' group (A) built the kit of instruments for the adolescents (B) and for the children (C) and they also composed the music for both. In the same way, the adolescents' group built a kit of instruments and composed a music for the children. These actions help us to understand the ability of these two groups to build instruments and to compose some music that in fact interests the infantile public.

Analysis

All the activities were recorded in videocassettes and analyzed according to the same criteria for the three groups:

construction of the instruments according to the ergonomic concepts (A) or complementation of the construction of the instruments (B and C);

sound exploration and instrumental handling;

execution of the melody, analysis (A and B) and creation of the arrangement;

text creation, melody and arrangement of the music.

RESULTS

The students of GA built with success a Kit of instruments and they explored exhaustively the possibilities of sound emission. They heard the given music with attention and created collectively an arrangement including the instruments built in room, using the form ABA . They built other alternative instruments at home, obeying the ergonomic concepts, and they made a collective composition. It is important to emphasize that this students accomplished additional readings about the construction of instruments in the musical education (Goés, 1959; Guerreiro, Moraes & Caiado, 1985; Santiago, 1996; Brasil, 1997; Brasil, 1998a,1998b and 1998c; Maffioletti, 1998), before they began the activities CLATEC. Therefore, they accomplished all the activities CLATEC.

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Concluding, all the groups had the opportunity to accomplish activities CLATEC. Some with deeper ideas than other, depending the understanding level of the students. The construction of instruments favored the other activities, enriching the class with music and own arrangements. We could also notice the satisfaction of GA in building musical instruments for the groups B and C. The same happened with GB in relation to GC. The parents' participation in GB (at home) and GC (in class room)opened some opportunity of partition among its children, facilitating the understanding between everybody. Finally, the construction of instruments promoted more musical behaviors and an enlarged musical knowledge.

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Music students in collaboration with theatre and dance-sound worlds to create and share
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Introduction

Collaboration has been defined as "a situation in which several individuals work together as a team to achieve creative ends. Cooperation, collaboration, occurs when [these individuals] . are interdependent, in that the movement of any one of them toward a goal they all seek increases chances the others will also reach it (Abra and Abra 1999:283). Hines (1991) distinguishes between the word collaboration referring to "work artists do together to produce a joint creation" (4), that is the acts of the collaboration of the artists, and the "composite work"(4) itself, the effects of which we experience most immediately.

This paper examines the responses of 17 tertiary music students (9 female, 8 male) to a collaborative improvisation project undertaken with tertiary dance and theatre students in a contemporary performing arts faculty. It focuses on the process and responses of the music student collaborators and engages, to a lesser extent, with their views of the resulting composite work. In doing so, it looks inside the process of music students collaborating with dance and theatre peers and finds musical and personal creating, sharing and learning being undertaken during the collaborative process.

Inside the collaboration process

Within a society where the individual achievement of artists is rewarded, collaboration presents a challenge. Geczy (2002) finds that "collaboration is something of a logical consequence of the various new, technological medias that have emerged in the last ten years. Major films employ hundreds of people, and the video artist, all alone, soon realises that his or her own skills are not enough" (2). The "unprecedented burst of collaborative activity" (Brooks, 1993:338) between composers and other arts practitioners in the 1960s in the US, was seen by Brooks as being motivated in part by the social thought of the time. In particular, he points to "utopians and futurists like Marshall McLuhan, Buckminster Fuller and Gregory Bateson [who] projected visions of global cooperation, integration and responsibility, and such visions were enlisted as support for a variety of aesthetic purposes" (338). And Bresler (2002) draws this argument into the education environment of today, stating that the issue of collaboration "is particularly relevant for schools and universities now" (54) because we are living in a world which is interconnected and interdependent, with our "intensely localized" culture being "powerfully shaped by accelerated globalization" (54).

In order to collaborate across arts disciplines, we must overcome "the inertia that is discovered when one attempts to compel any art into combination" (Hines 1991:8) and understand that collaboration requires "a shift of perception regarding the relationship of the individual to the society, from the individual *against* the community, to a framework where the individual becomes *enhanced* by interactions with the society" (Bresler 2002:54). The role of the genius and the celebrity is celebrated in Western cultures and to collaborate is challenging "not least because it impinges on one's solo notoriety" (Geczy 2002:2) . For Bresler (2002), collaboration in educational settings is also affected because of "th [is] myth of individualism [which] underlies our perception of ourselves - both in terms of individual success and the fear of being constrained by society" (54). She finds this prevalence in music particularly surprising as a "collaborative, interconnected model is embedded in the very existence of music ensembles and their repertoire, where instruments or voices .need each other to bring to life the performed work of art" (54).

Farrell (2001) uses the term, "collaborative circle" to describe the collaborative process of a primary group of peers who share similar occupational goals and who, through long periods of dialogue and collaboration, negotiate a common vision that guides their work" (11). She describes how creative collaborators learn from each other's artistic styles, learn different modes of thought which create opportunities for expansion and may make changes in temperament (189).

Meredith Monk (Duckworth, 1995 :367) likens her vocal collaborative process with ensemble members, to the way a choreographer works with bodies and dance - "I can have people try something and I can hear it. Then I can revise it, hear it, and then revise it again" (367).

Collaboration in the music education context

The student musician may collaborate with other musicians and with non-musicians. We need to remember that when two or more musicians work/play together - wind band, orchestra, pop group, rock band, vocal trio, choir and chamber duet - they are collaborating and the musical interplay and social psychology required for this collaboration to be successful is both conscious and subconscious.

From her research into music and cross-disciplinarity, Bresler (2002) has described four "integration styles of arts education" -

subservient integration style, where the relationship was unidirectional, with music and the other arts serving the basic academic curriculum in contents, pedagogies and structures;

co-equal, cognitive style - this was featured rarely, and only in programs for gifted students. It brought in the arts as an equal partner, integrating the general curriculum with arts-specific contents, skills, expressions, and modes of thinking, addressing larger principles and issues;

affective integration style - this consisted mostly of exposure to music, and its aim was to evoke feelings and free expression. It typically manifested in the implicit (non-official) curriculum;

social style - emphasizing the social function of the school and its role as a community (57).

She found that even when a school is committed to arts integration involving all arts and academic subjects, "music teachers are typically the ones to resist collaboration" (53). Bresler is talking of the school environment yet notes this is often true of academia as well. Three suggested reasons for this resistance are:

music primarily as set of technical skills and formal concepts;

music education focused on performance and acquisition of musical skills;

negative experience of music teachers with collaboration within the Subservient model (59).

For these reasons, Bresler believes that "collaboration should revolve around *relationships* between teachers, not [be] centered on *subject matter content*" (59) .

Placing a stronger focus in her work on the collaborating teacher than the student, Bresler's findings present the tangible effects of the collaborative process. First, there is the willingness on the part of the teacher to collaborate across disciplines, which in turn facilitates and encourages students to take part in collaborations. Bresler has noted benefits of collaboration for teachers. These include a move away from reliance on set activities and narrower, discipline-specific skills, towards a focus on larger projects, overarching themes, broad issues and questions; seeing themselves as a part of a larger whole instead of being isolated (63). In order to make collaboration possible, Bresler describes "transformative practice zones" where this can take place. These zones provide "a space to share ideas, visions and commitments, where participants bring together their various areas of knowledge, experience, and beliefs." (71). They cannot be forced and are "characterized by open-endedness, providing spaces for exploration and discovery, rather than products of prescriptions" (73). For Melbourne composer/performer Warren Burt (1998), collaboration provides a place for taking "risks without fear; a place to try out ideas; a place to experiment" (5). It makes "me do things I wouldn't otherwise do, aiding my quest for art activities that will help me change, grow and explore" (4) .

Bresler (2002) writes of the arts as subjects where "expression of ideas and feelings [could be undertaken] openly and thoughtfully; the ability to image different vantage points of an idea or problem and work towards a solution; the ability to focus perception on items of experience, and sustain this focus over a period of time.[and] where students could take

risks in their thinking as they tried out new and unexplored arenas of learning" (65). This has links with Webster's (2002) definition of 'creative thinking' in music education, through the creation of music (improvising, performing, composing and active listening) as "any effort to encourage children to think imaginatively about sound and to apply this thinking in divergent and convergent ways to form products for the purpose of better understanding music as art" (127). While my investigation focused more strongly on the collaborative process through improvisation, rather than product, my project was, as Webster states, asking students to "exercise their own aesthetic judgments [and] helping them to construct their understanding of music as art" (133) and more broadly, to embrace a 'better understanding of music and the arts'.

At the Guildhall School of Music and Drama, London, classical musicians, in groups of eight, undertook workshops aimed at challenging the dualism of the roles of composer and performer by making each present as the other; engaging musicians in Tai Chi and Visualisation to help them become aware of being a musician as a mental, physical, and emotional activity; and exploring questions of leadership in collaborative compositional-performance projects as opposed to the tendency for orchestral musicians to follow the instructions of the composer and conductor, and subjugate their own artistic opinions (Davidson and Smith 1997: 253). The three aims of Davidson and Smith's study of 'newer practices' in music education in the Guildhall School of Music and Drama involved: "developing holistic educational practice; expanding and crossing boundaries; empowering the musician" (253). The inclusion of physical exercises in the Guildhall workshops was not "a discrete domain emphasizing the exploration of physical being" (261), but instead was found to relate intimately to the musical aspects of the workshops. For example, in a 'physical grounding exercise', "the combination of rhythmic swaying and individual embellishment is analogous to aspects of musical performance" (261). They find that the important principle is that "although [their] workshops emphasized the domain of the physical body, one could envisage work in other domains being equally appropriate and invigorating: e.g. painting, sculpture, or drama" (262).

The project and the research methodology

The project

The project was a short-term collaboration between tertiary music, theatre and dance students from the School of Contemporary Arts at the University of Western Sydney. The research focused on the responses of the music students involved in the collaboration and does not address the views of the staff and the dance and theatre students. When collaboration occurs across the arts disciplines (music, theatre, dance, visual art), a rich artistic outcome can result, and while social psychology is always active (that is, group dynamics), other creative factors come into play too. As in Bresler's study, this research project was interested in observing what collaboration does to those who engage in it, rather than just outcomes and achievements.

Many Australian music departments, at secondary and tertiary level, are located within performing arts zones with one or more of theatre, dance and visual arts, and most primary schools also have this close proximity of the arts. The School of Contemporary Arts, University of Western Sydney situates music with theatre, dance, fine art and electronic arts. This proximity offers rich creative possibilities and opportunities for both students and staff for collaboration with the other arts disciplines ranging through the staging of an existing play or musical, multi-media installations, to free improvisatory exploration. Three staff members teaching into the three discipline areas created an opportunity to bring students together over two days to work together, in eight multi-disciplinary groups, collaboratively and creatively through improvisation and discussion towards an 'event'. The principle aim of the project was to develop the improvisational skills of the student participants by exposing them to other arts disciplines through collaboration.

The project had some aspects in common with the workshops undertaken at the Guildhall School of Music and Drama, London in both the size of groups and the issue of challenging students to think in different ways. There were several differences between the projects. The UWS collaboration was across arts' disciplines. Some music students play instruments associated with classical music, some play instruments associated with popular music and others play instruments from outside these two areas. Also, our music students, at third year level, had been introduced to many different styles of improvisation during their course of study as a Music Performance major.

The two days began with exercises, led by the staff, designed to introduce all students to aspects of the other disciplines, warm people up socially, and create a relaxing environment. The exercises included theatre games, group dance/movement e.g. flocking, and sound exercises e.g. throwing sounds, vocal games. The teams then situated themselves in different parts of the campus, some outside, some inside buildings, and began work on their improvisations while the staff moved from group to group offering advice and help. In the second half of the second day,

each group presented their 'event' which had been built up through the improvisational process. These events were videoed so students could review their outcomes. Assessment of the project focused on a) commitment to the improvisation team; b) imaginative thinking and communication; and c) the event.

Participants

The dance (16) and theatre (20) students were at first year level, and the music (17) students at third year. Three staff members, one from each discipline, took part in the collaborative event. Students were placed in 'mixed' groups of around 7-8 students, with as even a proportion as possible of dance, theatre and music students per group.

Data collection

At the end of the two days, all students were asked to complete a short questionnaire. The questions the students were asked to respond to sought prevalence (Yin 1994:5) (i.e. what they experienced at the time) and were designed to encourage open-ended but focused answers about what each participant gained from, and thought about, the two-day improvisation. Areas of enquiry across the 9 questions (see Table 1) sought responses on aspects of new learning, individuality and sharing, similarities and differences between the disciplines, and comments about the way the project had been run and structured.

Table 1: Areas of enquiry across the 9 questions

New learning -

1. What were the most useful aspects of your collaboration?
2. What new things did you learn through the collaboration?

The individual in collaboration -

1. What do you think was your most important contribution to the group?
2. What was the impact of sharing with students in other disciplines, on your ability to present your ideas?

Similarities and differences between disciplines -

1. What similarities and differences between disciplines did you personally observe through the groupwork?

Sharing, and learning from, each other's artistic styles -

1. Describe some aspects of theatre, dance and music that you can usefully adapt, and adopt for yourself.
2. What do you think the theatre, dance and music people will take away from being involved with your theatrical/dance/musical view point?

The project -

1. If you could change the ways your group ran, what sorts of things would they be, and why.
2. Give any suggestions you can on how such collaborative projects could be improved.

Data analysis

A recursive analytical process (Ely, Vinz, Downing, Anzul 1997:175) was adopted which led to the data being interpreted and categorized in relation to the comments and findings of the artists and writers discussed above.

Findings

The music students' responses to the nine questions reflected many of the issues about collaboration raised by artists and researchers earlier in the paper and Tables 2-6 present some of their responses in relation to these issues.

Table 2: Responses to questions 1 and 2 - new learning

New learning
1. What were the most useful aspects of your collaboration?
Creativity: <ul style="list-style-type: none">• Being creative;
Seeing themselves as part of a larger whole: <ul style="list-style-type: none">• Working as a team with other disciplines; Meeting new people - sharing ideas;
Learning from each other's artistic styles: <ul style="list-style-type: none">• Different ways to perform something - reaching for ideas outside my own experience of performance
Transformative practice zones: <ul style="list-style-type: none">• Length of time, good space;
Empowerment: <ul style="list-style-type: none">• Encouraging comments from lecturers.
2. What new things did you learn through the collaboration?

Individualism and one's solo notoriety:

- Intuitive leadership is often vital to a group's success.

Seeing themselves as part of a larger whole:

- Challenging creating with a new group; Learnt to understand other people while working together;

Envisaging work in other domains being equally appropriate and invigorating:

- There is no 'right' way to improvise, allow things to happen; Balance and juggle with their energy, attention and imagination
- to understand and concentrate;

Learning from each other's artistic styles:

- Learnt other ways of improvising i.e. not just with a musical instrument; To break out of my own discipline; That I, and other musicians, lag behind the other disciplines in terms of losing inhibitions with physical movement.

Transformative practice zones - a place to try out ideas:

- First time 'true improvisation' experienced with nothing prepared except for a theme; How to listen more carefully, react to new ideas, act on impulse, use time wisely; That an idea, no matter how small, is something that can grow immensely, and it is the harnessing of this small idea that is the essence of true improvisation.

Table 3: Responses to questions 3 and 4 - the individual in collaboration

The individual in collaboration

3. What do you think was your most important contribution to the group?

Individualism and one's solo notoriety:

- Just giving my ideas, mainly - how I thought things should or shouldn't have gone; My dream - the story told - brother, guillotine, jungle, castle etc. Everyone seemed to love it!; The sound and other metaphysical inputs;

Seeing themselves as part of a larger whole:

- The fishbowl idea (I think I suggested it

anyway!) it was a very collaborative project. I brought the lights in!; I was often

quite dominant - this for me is very strange; Listening to others;

Individual becoming enhanced by interactions with the society:

- The interpretation of each person should connect with others; I couldn't really say as the 'ownership' of ideas was extremely muddled as we worked so well as a team;

4. What was the impact of sharing with students in other disciplines, on your ability to present your ideas?

Seeing themselves as part of a larger whole:

- *Scary* at first. Everyone was really *encouraging and enthusiastic* which gives confidence; I scared myself in being more confident to put forward ideas than the theatre/dance students were - they were much more confident in acting them out however; Made me present ideas at levels that could be understood by all;

Individual becoming enhanced by interactions with the society:

- It was difficult at first because we all had so many *different ideas*, especially from the *different departments*; I found it most inspiring and felt only too happy to offer any ideas I had. And then to hear others ideas; Everyone listened and *took turns* in expressing their ideas;

Learning from each other's artistic styles:

- It was really evident that music students had at times *different approaches* to improvisation and it was a challenge to try and understand and learn from the theatre and dance students; They couldn't get technical!!! Were more willing to explore rather than someone of the same discipline. Accepted a wider variety.

Table 4: Responses to question 5 - similarities and differences between disciplines

Similarities and differences between disciplines

5. What similarities and differences between disciplines did you personally observe through the groupwork?

Seeing themselves as part of a larger whole:

Obey the order of the group;

Envisaging work in other domains as being equally appropriate and invigorating:

Some thought more of the sound world, others thought more visually. But everyone was interested in all realms; All were enthusiastic and willing and able to work with music, theatre and movement within our piece. It was quite an equal performing event;

Learning from each other's artistic styles:

- (approaches, attitudes) Theatre and music were very spiritual whereas dance was more conventional e.g. wanting dialogue used as sort of a play as opposed to an improvisation; Similarities were the ability to go with the general direction that the piece was heading. Differences were that theatre students liked to throw around many ideas, dancers were very quiet; Each discipline had different perceptions of performance and different ideas of the expected outcome;
- (physicality) Dance and theatre are both comfortable with movement - dance and theatre think (perceive) visual aspects before aural concepts; Musicians are not as body orientated as others, (exceptions exist) obviously, musicians' goal was to provide audio effect (again, exceptions) while dance/theatre are more physically interactive. Although all desired their own interpretation to be recognized.

Table 5: Responses to questions 6 and 7 - sharing, and learning from each other's artistic styles

<p>Sharing</p> <p>6. Describe some aspects of theatre, dance and music that you can usefully adapt, and adopt for yourself.</p> <p>Envisaging work in other domains as being equally appropriate and invigorating:</p> <ul style="list-style-type: none"> Some aspects could be incorporated into music performance such as visual work, such as movement and text to create more interest in performance; <p>Learning from each other's artistic styles:</p> <ul style="list-style-type: none"> (movement) The ability to feel more comfortable with movement will be useful in musical performance; Going right outside my artform into mainly movement based collaboration has given me more confidence in terms of body awareness in performance; <p>(blending/overlapping) All three overlap and it is great when you can't tell them apart. The use of the individual personality; Unlearn what I've learnt - no limitation; To be more carefree with performance and take more chances; To utilize your space, to choose to use sound, movement or image for a given event;</p>
<p>7. What do you think the theatre, dance and music people will take away from being involved with your theatrical/dance/musical view point?</p> <p>Learning from each other's artistic styles:</p> <ul style="list-style-type: none"> Another view or idea; A greater respect for other disciplines; A different perspective of the meaning of their own artform through reinforcement from another genre; Our group have discovered their voices - the dancers especially and perhaps we have become more aware of the physical interaction; How to respond to music, how it can set a mood, change context, tempo, dynamics etc; <p>Thinking in divergent and convergent ways:</p> <ul style="list-style-type: none"> To realize that a title can 'box' people in and that we all succeeded in un-boxing each other and have the desire to do it all again!; <p>Transformative practice zones:</p> <ul style="list-style-type: none"> More freedom in performance.

Table 6: Responses to questions 8 and 9 - the project

<p>The project</p> <p>8. If you could change the ways your group ran, what sorts of things would they be, and why?</p>

Seeing themselves as part of a larger whole:

- More initial input from myself rather than sitting back and watching before making suggestions; nothing really. I mean I continually wanted to make decisions and do it how I imagined, but from the start I suppressed that way of thinking;

Learning from each other's artistic styles:

- Swap roles in disciplines to show our multi-talents. Have one leader/director, that others listen to, give inputs and try;

Thinking in divergent and convergent ways:

- I think everything unfolded naturally and organically. It was great; I really enjoyed the process we took in this collaboration. We did not have one idea but many and thus we were free to explore more. I would have liked the dance and theatre students to have been more free to explore the 'musical aspects of this performance;

Ways of collaborating:

- To start improvising immediately, so as to avoid intellectualizing TOO MUCH; get physical very early to develop comfortableness between people. Grab one idea and JUST DO IT; more of actually following a certain idea through rather than starting one and coming up with one that's totally different;

9. Give any suggestions you can on how such collaborative projects could be improved

Transformative practice zones:

- I wish we had more opportunity to use lights, but this was circumstance; I'm not sure. We had a great group, had a lot of fun and generally learnt some interesting lessons. I wish we had done this more often in the last 3 years.

Ways of collaborating:

- The group exercises were great, more of this would have been excellent to improve and increase interactivity and concentration with each other; The music tech aspects could be very exciting; use students from same year e.g. Music 3 rd , theatre 3 rd , dance 3 rd ; This collaborative project was a success for everybody I find and I really enjoyed it even though I had collaborated a lot before. The people I worked with were very open.

Conclusions

The music students responded with enthusiasm to the collaborative improvisation project with dance and theatre students. Their written responses about the project reflected many of the findings of researchers and responses of artists to the collaborative process which suggest a continuum of development from individualism, through an understanding of the learning and sharing to be gained, to consideration of different ways of collaborating:

1. Individualism and one's solo notoriety (Geczy, Bresler);
2. Seeing themselves as part of a larger whole (Bresler);
3. Individual becoming enhanced by interactions with the society (Bresler);
4. Envisaging work in other domains being equally appropriate and invigorating (Davidson and Smith);
5. Learning from each other's artistic styles (Farrell);
6. Transformative practice zones (Bresler); a place to try out ideas, experiment without fear - aiding their quest for art activities that will help them change, grow and explore (Burt) ;

7. Taking risks in their thinking (Bresler); thinking in divergent and convergent ways (Webster);
8. Recognising different ways to reach a collaborative outcome -

Co-equal, cognitive style (Bresler);

Try it, revise it, try it, revise it (Monk).

Collaborations "push us out of our comfort zones. They take time and energy. . But they can offer tremendous opportunities to grow and be effective in new and different ways" (Bresler 2002:55) and the responses of the music students in this project reflected these outcomes. Bresler reminds us that collaborations are not always successful, despite the time and energy that has been given (55) and Reimer (1989) further warns that "attempts to produce works using materials from more than one art are likely to be unsatisfying in education because of the extremely high levels of creative insight required to produce such works successful (232).

While agreeing with Reimer at one level, there are three points I will make in favour of multi-disciplinarity/crossing arts boundaries, call it what you will, all drawn from the responses of the students in this project. Firstly, to not engage students in a Performance Arts unit, at primary, secondary or tertiary level, in collaborative work is a tremendous loss of opportunity for engaging with, and understanding, other arts disciplines thereby developing creative growth, creative sharing and challenging ways of thinking about one's own discipline. By all means build the skills and art within individual arts disciplines but also take the ready opportunity to build on collaborative skills. We do so within the music discipline through bands, orchestras, and choirs, and regular collaborative work across disciplines (and the musical is a prime example of this) can be seen as a similarly rich creative and educational learning environment. The solution surely lies in a judicious balance being found within the arts curriculum by creating workable transformative practice zones which encourage opportunities for staff and students to discuss and experiment and create.

Secondly, collaboration offers opportunities to find out about oneself - to explore one's creativity but at the same time, learn to share one's creative identity by working as a team member in one of the many different ways of collaborating. Through this comes personal growth and an understanding of personal sharing. And thirdly, as Geczy and Bresler have reminded us, society requires us to work as collaborators, within both the society of artists and the wider society, so collaboration is particularly relevant for schools and universities now. Working collaboratively is required by the 'new technological medias' - films, videos - of the last ten years, and the interconnectedness and interdependence of individual localized cultures is being shaped by 'accelerated globalization'.

Collaboration between the arts - what does it offer music students? An opportunity to look inside the artistic process of the other arts resulting in creative possibilities, creative expansion, creative thinking and creative sharing plus personal development and an understanding of the role of the individual within the teamwork of the collaborative process towards a creative outcome.

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Getting to know music through a structured music listening library

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This research presents children's evaluation of music taught at school and listened to at home through a Music Listening Library. Participants in the study included 473 second- third- and fourth-graders, and a control group of 239 children. In a pre-test and post-test the children heard 12 short excerpts of classical music from different periods and styles included in the Library, and 15 matched excerpts of classical, popular and folk music not included in the Library. Children completed a "musical game" booklet to indicate familiarity with and liking for the test musical excerpts on a four-point Likert scale. Findings show significant differences between the experimental and control groups in familiarity and liking for the music in the Library, and children liked the Library music heard at home and not learned in school at least as much as the pieces they learned. Children in the control group learned to play an instrument at school, but had no general music lessons and did not use the Library. A sharp decline in their liking for classical music occurred between second and fourth grade, whereas in the experimental group, children continued to enjoy classical music.

Background

The research described here presents an innovative music project aimed at increasing children's exposure to music taught at school through a Music Listening Library. An aim of many general music programs is to increase children's enjoyment of different musical styles. As technology develops, the music of diverse cultures becomes more easily accessible, yet there is a tendency towards uniformity in the musical taste of young people. Musical taste and preference is formed largely through exposure to and familiarity with music. This helps to explain strong preferences for popular music held by many sections of the population, who hear the music through the media and through inexpensive recordings. In order for school music education to be effective, the music taught must be equally accessible and attractive in its presentation.

Literature survey

Preference is defined in the literature as an affective reaction, not based on cognitive analysis or aesthetic relection, which reflects the degree of liking or disliking for that music (Finnas, 1989, in Gembris, 2002). Previous research findings regarding musical preference helped to identify factors that were taken into account in setting up the Music Listening Library.

1. Highly valued musical compositions of intermediate complexity, diverse types, and appropriate length

The quality of the esthetic experience of listening to music depends on the quality of the music (Meyer, 1956; Reimer, 1962; Winner, 1982). Hargreaves (1984) claims that liking for a piece of music is maximal at an intermediate level of subjective complexity and that musical preferences are related to the situation in which the music is heard (North & Hargreaves, 1996). Espeland (1987) recommends using short pieces of music, which may be complex 'miniatures', since they provide good opportunities for repeated hearings.

2. Extensive opportunities for leisure-time listening

For most children, a separation exists between school music and music heard at home. Efforts to bridge this gap have advocated the teaching of popular music in schools (Espeland, 1987). This study, by contrast, suggests that classical and other previously unfamiliar music be brought into the home. Taylor (1985) points out the disadvantages of allocating specific predetermined periods for music instruction in schools, whereby music may become an entity isolated by time and insulated by location. This situation differs from the role played by music in the lives of young people outside of school.

The amount of listening during regular weekly music lessons is generally not sufficient to increase familiarity with

previously little known music, or to encourage preference through familiarity. Children seldom hear great musical works in their entirety in general music classes at the elementary school level. Feldman (in Feinberg, 1974) says that "the entire funding of meaning does not take place until the work of art has been experienced in its fullness and entirety." Leisure-time listening offers the flexibility to hear music when and for as long as the listener chooses.

In a previous study of a Music Library (Brand, 1989), the listening habits of children in two age groups were compared: third-graders who learned music as part of the school curriculum, and sixth-graders at the same elementary school, who had no music classes. The results showed that both third- and sixth-grade children listened, independently at home, to the Western art music and world music provided by the Library and their enjoyment of this music increased.

3. Guidance in the appreciation of complex music and music of value

Listening guidance enables children to develop the mental and auditory skills necessary to perceive and react to music (Cohen, 1999). According to Winner (1982), the listener is continuously organizing and solving problems when attempting to make sense of a work of art. In a study of young children's musical games and improvisation, Cohen (1980) found that children begin to organize sound from an early age. Mental musical organizations used by children in 'making sense' of a song were identified by Brand (1997) and these same mental musical organizations were found in children's spontaneous movement to music (Mualem-Paliov, 2000). Teachers may use this knowledge of intuitive musical organization as a basis for movement, graphic representation, improvisation and related movement expression when engaging children in active listening experiences.

4. Characteristics of the Music

An extensive review of musical preference studies (Finnas, 1989) reports that higher preference tends to be aroused by fast tempos and distinct rhythm, coherent melodies and an absence of pronounced dissonances (Getz, 1966; LeBlanc, 1982; Prince, 1972; Shuter-Dyson and Gabriel, 1981). More recent studies confirm these findings (Geringer & Guerra, 2002; LeBlanc et al., 2002).

5. New technologies

Facilities for listening to music have become feasible because of developments in sound and communications technology. Today, music of all types has become a major part of lifestyle in the informal settings of the home and public places, using tape recorders, CDs and the Internet.

On the basis of the research reviewed above, a Music Listening Library was established and two hypotheses were postulated:

1. Children who utilize the Music Lending Library will broaden the repertoire of music with which they are familiar and which they like.
2. The Library will be an effective way of maintaining enjoyment of classical music as children grow older.

Method

Participants

Children in three age groups, 157 second-graders, 189 third graders and 127 fourth-graders participated in the study. The children were taught by 15 different teachers, all of whom participated in special in-service training focussed on teaching the pieces in the Library in their weekly general music class. The control group comprised a total of 239 children, in the same three age groups, who had no general music classes at school. The participants were locally born and immigrant children from low, medium and high socio-economic groups attending religious or secular schools, in urban and rural areas. The teachers too came from a wide range of backgrounds in the above categories. In the experimental groups, some of the children learned to play an instrument and in the control group most of the children learned to play an instrument.

Research instruments

A pre- and post-test was used to assess the extent to which each participant was familiar with, and liked the 27 short

excerpts of music presented. A four-point Likert scale with cartoon faces and verbal choices (recognize/don't recognize; and like/ quite like/ don't like much/ don't like) was used. The test pieces included 12 short excerpts of classical music from different periods, in the library, and 15 short excerpts not in the library, including matched excerpts of classical music, world folk music and pop music. The children listened to the musical excerpts and responded on test sheets in a booklet called "Musical Game".

Procedure

The Music Listening Library included recordings of six complete works or collections of various styles and from different periods (Haydn, Divertimento - The Echo; Schumann, Album for the Young; Bartok, For Children; Saint-Saens, Carnival of the Animals; Hajdu, The Milky Way; and Max Stern, Balaam and the Ass). Children learned, in their general music classes, many pieces from each work, and listened to the complete works at home.

The study was conducted over a period of seven months. The listening test was carried out at the beginning and at the end of this time. Teachers were asked to teach as many as possible of the 12 test pieces from the Library. In-service teacher training resources included a variety of musical activities including movement analogues, graphic scores, analytic work pages and cooperative group assignments. At the end of the year, most of the children attended a live concert performance including some of the music they had learned in school.

Findings

Results show a clear increase in familiarity and enjoyment of the Library music by children who participated in the study, as compared with their peers in the control groups.

The data were analyzed by two-way analysis of variance with repeated measures. From the pre-test to the post-test, all three experimental groups showed a statistically significant increase in the amount of music with which were familiar ($p < 0.001$), whereas there was no increase for the control groups. The differences between the tests are illustrated in Figure 1.

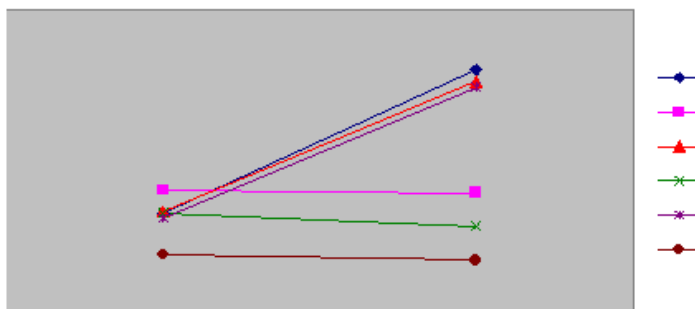


Figure 1 : Percentage of music in the Library (total 12 pieces) with which children in experimental and control groups were familiar in pre- and post-test.

No significant difference was found between pre- and post tests for music that was not in the Library in either experimental or control groups, as shown in Figure 2.

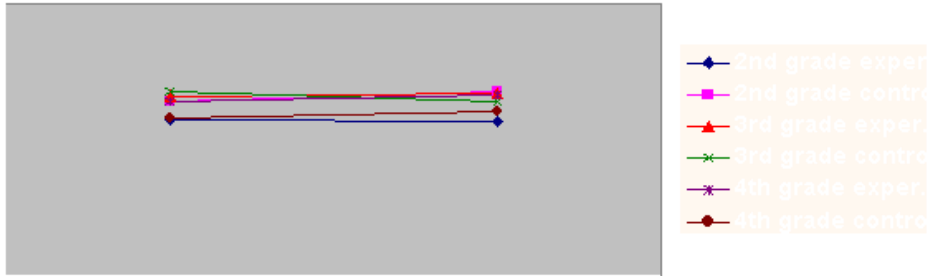


Figure 2 : Percentage of music not in the Library (total 15 pieces) with which children in experimental and control groups were familiar in pre- and post-test.

With regard to enjoyment of the music, the two-way analysis of variance shows significant differences between tests ($p < 0.001$) and significant interaction between tests and groups ($p < 0.05$) in the experimental groups. The interaction stems from the second- and fourth-grade children in the experimental groups, who showed a highly significant increase for music that they liked from pre- to post-tests ($p < 0.001$) whereas the third-grade experimental group showed a smaller, but also significant, difference ($p < 0.005$) as shown in Figure 3.

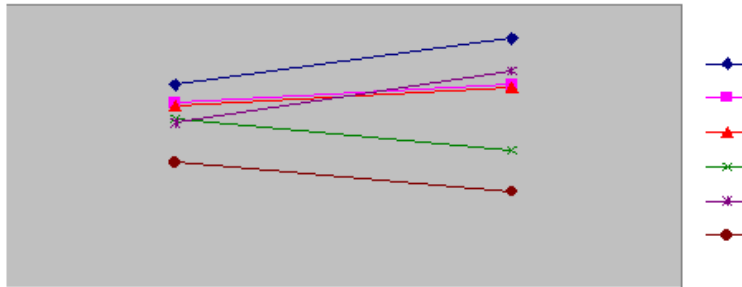
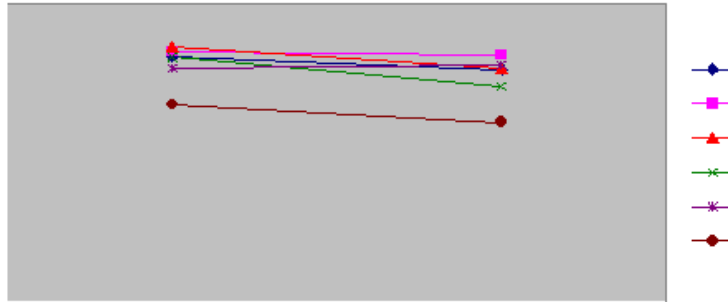


Figure 3 : : Percentage of music in the Library (total 12 pieces) that was liked by children in experimental and control groups, in the pre- and post-test.



There were no significant differences between pre- and post-tests for enjoyment of music that was not included in the Library, and even some small decreases were noted in the post-test.

Figure 4 : Percentage of music not in the Library (total 15 pieces) that was liked by children in the pre- and post-test in experimental and control groups.

Comparison of children's liking for different types of music in the Library shows interesting trends. There was a small decline in enjoyment of classical music from 2nd to 4th grade in the experimental groups and a very large decline in the control groups. In the experimental groups the difference between second and third grades, as well as between second and fourth grades was significant ($p < 0.001$), and in the control groups all differences between grades were significant ($p < 0.001$). The results are shown in Table 1.

Table 1

Percentage of pieces of classical music in each category liked by children in each group in the post-test.

Type of Music	2nd grade	2nd grade	3rd grade	3rd grade	4th grade	4th grade
	exper.	control	exper.	control	exper.	control
All pieces of classical music in the Library	70.8%	57.5%	56.9%	39.7%	61.3%	27.3%
Classical music in Library but not learned in school	75.0%	60.0%	60.0%	40.0%	67.5%	35.0%
Classical music in the Library and taught in school	67.5%	56.3%	53.8%	38.8%	58.8%	22.5%

Matched pieces of classical music used in the test but not in the Library	62.9%	55.9%	51.2%	35.9%	54.7%	25.9%
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p<0.001

In all the groups, popular music was liked best, and this category was followed by the music of Israeli singers. In the classical and world folk music categories there were significant differences between experimental and control groups. Table 2 shows a comparison of the percentage of pieces liked, in the categories not taught in school and not heard in the Library.

Table 2

Percentage of pieces of music in each category, not in the Library, liked by children in each group in the post-test.

Type of Music	2nd grade		3rd grade		4th grade	
	exper.	control	exper.	control	exper.	control
Classical music used in the test but not in the Library	62.9%	55.9%	51.2%	35.9%	54.7%	25.9%
Israeli singers, Hebrew lyrics	80.0%	80.0%	83.5%	83.3%	89.3%	80.8%
World folk music	53.5%	57.5%	53.5%	49.3%	53.4%	41.2%
Pop music with English lyrics	86.9%	92.6%	94.4%	97.2%	94.5%	88.7%

p<0.05

Discussion

1. The large increase in familiarity and preference for music in the Library found in the experimental groups, and particularly in the second- and fourth-grade groups, shows that a Music Listening Library can be an appropriate facility for increasing children's exposure to and enjoyment of different types of music.

2. Children who learn music at school and participate in the Music Listening Library retain their enjoyment of classical music over the years. Children who are not exposed to classical music at school and at home, enjoy this music less and less as they become older, as compared with their enjoyment of other types of music. The decline in enjoyment of classical music is the most extreme.

3. The effect of musical parameters such as slow tempo, minor mode, disjunct melody, dissonance, atonality, and vocal versus orchestral music, described in the literature as being less liked, can be partly overcome by the use of appropriate teaching strategies. This was evident in the scores for individual works, as shown in the Appendix.

4. The pieces of music listened to in the Library but not taught in the classroom were graded even higher than the taught pieces. One piece of contemporary music taught in class was not liked by many of the teachers and the teachers' presentation of this music may have influenced the children's liking for the piece.

5. Popular music, ranked highest in all the groups, as found in previous research (Finnas, 1989; Hargreaves, Comber and Colley, 1995).

6. World folk music ranked lowest, possibly because it was the least familiar music (Fung, 1994). A preference for instrumental above vocal world music (Shehan, 1985) was not found in this study.

7. This study included extensive reports by teachers, work pages and musical descriptions made by the children, and reactions of parents to the Music Listening Library. This qualitative material confirmed the positive results presented in the present study.

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Appendix

Percentage of children who liked each of the 27 musical items (12 in the library and 15 not in the library in 2nd grade (exper. n=157; control n=81) and in 4th grade (exper. n=128; control = 86)

Second-grade experimental group		Second-grade control group		Fourth-grade experimental group		Fourth-grade control group	
* Saint-Saens - lion	91.3	Gidi Gov (Israeli singer)	92.6	Britney Spears (international pop)	96.1	Tippex - (Israeli pop group)	93.2
Gidi Gov (Israeli singer)	90.0	Britney Spears (international pop)	92.6	Tippex (Israeli pop group)	96.0	Gidi Gov - (Israeli singer)	89.8
Tippex (Israeli pop group)	89.9	Natalya Oriero (international pop)	92.6	Eyal Golan (Israeli singer)	95.3	Britney Spears (international pop)	89.8
** Bartok - children at play	88.8	Tippex (Israeli pop group)	90.1	Natalya Oriero (international pop)	92.9	Natalya Oriero (international pop)	87.5
Natalya Oriero (international pop)	88.1	Eyal Golan (Israeli singer)	87.8	Gidi Gov (Israeli singer)	91.3	Eyal Golan - (Israeli singer)	86.4
Britney Spears (international pop)	85.6	** Schumann - melody	78.0	** Bartok - exercise for left hand	85.9	Yehudit Ravitz - (Israeli singer)	54.5
Eyal Golan (Israeli oriental pop)	83.2	Irish folk song - Duleman	75.6	** Bartok - children at play	81.9	** Bartok - children at play	42.0
** Bartok - exercise for left hand	82.4	* Saint-Saens - lion	74.1	* Saint-Saens - lion	81.3	Bizet - Children's Games	38.6
** Haydn - the echo IV	80.9	** Saint-Saens - fish	73.2	Yehudit Ravitz (Israeli singer)	77.3	Verdi - Rigoletto	38.6
** Saint-Saens - fish	78.8	** Bartok - children at play	69.5	** Saint-Saens - fish	65.4	** Schumann - morning walk	37.5
** Schumann - melody	71.9	Arab instrumental	66.3	** Schumann - melody	62.5	** Schumann - melody	37.5
* Schumann - happy farmer	68.3	* Bartok - teasing song	61.3	** Haydn - the echo IV	61.7	* Schumann - happy farmer	36.4
* Bartok - teasing song	68.1	** Bartok - exercise for left hand	61.0	* Schumann - happy farmer	59.4	** Saint-Saens - fish	35.2
Irish folk song - Duleman	67.3	** Schumann - morning walk	59.8	Arab instrumental	57.8	* Saint-Saens - lion	34.1
Yehudit Ravitz (Israeli singer)	64.3	Bizet - Children's Games	59.8	Irish folk song - Duleman	57.5	Irish folk song - Duleman	33.3
** Saint-Saens - donkey	62.3	* Schumann - happy farmer	56.8	** Schumann - morning walk	57.0	* Haydn - Echo Div. allegro V	26.1
** Schumann - morning walk	62.0	Verdi - Rigoletto	56.6	Verdi - Rigoletto	56.7	Arab instrumental	26.1

Arab instrumental	55.1	Yehudit Ravitz (Israeli singer)	56.3	** Saint-Saens - donkey	53.1	African folk song - Shosholoso	26.1
* Haydn - Echo Div. allegro V	54.9	Chick Corea - Children's Songs	54.9	African folk song - Shosholoso	52.8	** Bartok - exercise for left hand	22.7
Chick Corea - Children's Ssongs	54.7	John Cage - Amores	50.6	* Bartok - teasing song	49.6	Chick Corea - Children's Songs	20.5
Bizet - Children's Games	51.3	African folk song - Shosholoso	50.6	Freilechs - Hassidic melody	46.9	* Bartok - teasing song	18.2
** Max Stern - Balaam & the Ass	49.7	** Saint-Saens - donkey	48.1	* Haydn - Echo Div. allegro V	44.9	** Haydn - Echo Div. - IV	18.2
Verdi - Rigoletto	46.9	Mozart - Quartet K428	47.6	Chick Corea - Children's Songs	44.1	Freilechs -Hassidic melody	18.2
African folk song - Shosholoso	46.9	* Haydn - Echo Div. allegro V	43.2	Bizet - Children's Games	39.1	Mozart - Quartet K428	15.9
Freilechs - Hassidic melody	43.8	Freilechs - Hassidic melody	43.2	** Max Stern - Balaam & the Ass	34.4	** Saint-Saens - donkey	13.6
Mozart - Quartet K428	42.0	** Haydn - Echo Div. - IV	38.8	Mozart Q K428	29.7	John Cage - Amores	10.2
John Cage - Amores	39.0	** Max Stern - Balaam & the ass	34.1	John Cage - Amores	25.0	** Max Stern - Balaam & the Ass	05.7

* In the Library, but not taught at school

** In the Library, and taught at school

1 "Repertoire of music" is defined in this study as a selection of 27 examples of different types of music.

2 "Familiar" refers to those of the 27 examples recognized as having been heard before the pre-test and/or before the post-test. "Like" refers to those examples that the child enjoyed.



Dragons in the music classroom: Toward an understanding of Chinese school music books
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While China 's school music education teaches musical understanding and skills, it also serves an ideological function. In this proposed session paper the song lyrics in *Music* , the most widely used children's music education textbook series in China , are analyzed in terms of Confucian ideals, nationalistic content, and communist ideology. This study's methodological approach is grounded in semiotics, the study of symbols and signs, such as language and visual and verbal cues found in a culture. Such symbols communicate social and political knowledge, norms, and expectations to members of a culture.

Therefore, this presentation will include an:

introduction to *Music* , the government approved music text used in most of the PRC's 70,000 primary and secondary schools;

explanation of the ideological messages found in these Chinese school music texts; and

examination of specific song lyrics reflecting Confucian ideals, nationalistic content, and communist ideology.

Christopher Columbus, what have you done to us? The impact of non-native music and musical styles on the evolution of native American musics

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*Christopher Columbus
What have you done to us?
Christopher Columbus
What have you done to us?
They give you the credit
And the whole white world's read it,
But WE discovered you!
I said 'We discovered you'*

("Christopher Columbus" written and performed by Tom Bee and XIT. Relocation, Sound of America Records, 1977)

On October 12, 1492 , an Italian adventurer sailing under the flag of Spain , set foot on a small island somewhere in the eastern Caribbean . What seemed to be such a small step at the time has reverberated through the succeeding centuries leaving Native American culture forever changed. Explorers, missionaries, and immigrants brought their languages, religions, and values to the "New" World seeking to impose these values upon the indigenous peoples often implementing efforts to eradicate all traces of the original culture including music and dance. What have been the repercussions of the arrival of the Europeans upon Native American musics? Have the original traditions been destroyed or have these practices survived more than five centuries of cultural colonialism through a combination of often secret preservation and evolution of style and genre by melding elements of European, African, and Native musics? Through historical documents, Native aural histories, and recorded examples, this paper will briefly explore the worlds of Native American sounds to trace the influence of European musical practices upon Native American musics, examine how instruments and styles crossed between cultures, and what contemporary Native American musics show a continuous use of traditional musical styles and genres and which represent the result of generations of borrowing, sharing, and molding a new uniquely Native American music. I hope the listener will come to believe, as I do, that October 12, 1492 was not the beginning of the end of Native American music, but the birthday of new, vibrant musical traditions drawing from the best of multiple worlds joined as a result of Senor Colon's small step onto the sands of San Salvador .

Beginnings

Let us move forward to the Valley of Mexico , ca 1520:

The music was unlike anything we had heard before-the singers' voices sounded like the screeching of demons; the words were simply nonsense, but no one seemed to know them anyway; the instruments made grotesque noises; and no one was dancing. Obviously this culture has no sense of music. So concluded a middle-aged Nahuatl man writing in an unnamed monastery some twenty years after hearing the first Mass sung by the Spanish in what is now Mexico City . 1 This observation reinforced the statement by twentieth century musician Harry Partch that there is not a music thought of as beautiful by one culture that is not considered to be a horrible noise by another.

Just as the military onslaught of the Spanish conquistadores sought to subdue the Aztec Empire and establish Spanish law and customs upon its peoples, the Mass performed in Mexico City in the early Sixteenth Century launched a cultural war to impose Spanish/European music, art, and culture upon the indigenous population. Priests and soldiers sought to eliminate the pagan music and rituals of the tribes in Meso- America , persecuting individual performers, destroying instruments, and

banning all performance of indigenous musics.

Los Indios were brought into missions and rancheros to be taught to be "European" in language, religion, and culture. Among the earliest efforts to educate indigenous peoples in music and technical skills of making instruments came in 1533 at the Tiripito monastery in Michoacan.. Franciscans admitted children of the Indian aristocracy to their college of secondary education near Mexico City in 1536, Augustinians offered education to all willing persons (including Natives) in 1537, and other centers of learning soon followed. The musical competency of Mexican Indians were frequently cited in reports by Franciscans. In Texcoco, Pedro de Gante stressed music as an important component of the curriculum and taught the principles of European music to Native and Spaniard alike as documented in Motolinia's *Historia*. Further documentation of Native instruction and participation in European music may be found in Sahagun's *Psalmodia Cristiana Mexicana* (allegedly including examples of Native compositions) and *Historia general de las cosas de Nueva Espana* which linked music, the Nahuatl language, and Christian doctrine. **2**

A String Tradition Evolves

Conquistadores and priests moved farther into the interior of New Spain with each decade. By the early seventeenth century, Europe encountered the Yaqui people in what is now northwestern Mexico and began efforts to "civilize" the new subjects of the Spanish Crown. Once again, the Native Peoples heard the violins and singing in the churches and immediately began to make it their own tradition by borrowing from the new and blending with the old: the Yaqui fiddle-making tradition was born! The handmade instruments appeared, perhaps, a bit more Salvadore Dali than Stradivarius, but their tones suited the Yaqui ear and, with the addition of a few gourd rattles, a rasp played with one end on a gourd for resonance, and even a homemade harp, a new genre began to evolve. The Yaqui instruments may be roughly violin-shaped or may be oval, square, or made to "fit" the available wood. The bridge is lower and flatter than is customary for western violins and the strings may be any material from twisted horsehair to commercially made violin strings. Tuning is simply the player's choice and seldom is the G-D-A-E of the western violin. [The instrument in my possession is roughly violin-shaped, has two guitar strings with the other strings simply lengths of baling wire. The scroll is shaped like a rooster to commemorate the Battle of the Hill of the Rooster, a major event in the Yaqui-Mexican wars of the late nineteenth and early twentieth century. Its tone is best described as an acquired taste.] **3**

Yaqui animism and Catholic doctrine also began to merge until a uniquely Yaqui Catholic church evolved with the Fiesta Gloria as its religious and musical centerpiece. What appears to be a passion play in which Christos is pursued through the village by masked Farisios and protected by Marianists who drive away the wicked Farisios by pelting them with flowers, then burning their masks, is a thinly disguised springtime fertility ritual predating the Spanish by many centuries. The music combines Spanish melodies and harmonies with Yaqui dance rhythms accompanied by a mix of instruments from both cultures. {Play recording of "Pahko'ola Dance Song"}

As Yaqui families later migrated northward to avoid warfare in Mexico, they crossed into the southwestern United States encountering the Tohono O'Odham (referred to as Papago by the White Man), Akmiel O'Odham (called Pima by the White Man) and Apaches (The *inde* to themselves). The fiddle tradition moved into the musics of these new neighbors with each adding new elements to the string sound. Tohono and Akmiel musics borrowed more heavily from Mexican popular musics and share the name *waila* with styles heard as far south as central America. [Play "Never Alone"]

The Apaches are the only Native American music culture with an indigenous string instrument *Tssi'edo'a'tl* -the wood that sings-a one stringed cylindrical instrument made from the stalk of an agave plant used in healing ceremonies, courtship, and social dances. [Play "Blessing Song"]

String traditions emerged across North America wherever settlers, trappers, or merchants with a fiddle interacted with tribal musician. Native fiddling with a distinctive Celtic and Native American twist thrives in the Maritime provinces of Canada and adds French influences as it moves to the prairies provinces of Manitoba, Alberta, and Saskatchewan. A contemporary Native American fiddler counts tradition Native dances and courting songs as well as old French or Celtic tunes and bluegrass standards in his/her repertoire. Often a Native drum or rattle is added to the ensemble or the player performs a Native stomping or shuffling dances as he/she plays. {Play "Dance Finale"}

Perhaps the culmination of the merging of European and Native string traditions occurs in Mohican composer Brent Michael David's *Mtukekok Naxkormao* (The Singing Woods), a string quartet commissioned by the Kronos Quartet. In

addition to western instruments, this work calls for Apache violin and special bows with rattles and dance bells to perform its mixture of avante garde music and traditional Native melodies. [Play brief excerpt] ⁴

Meanwhile, Back on the Reservation.

Returning, for a moment, to the early nineteenth century, we find a period of relative peace in White-Red relationships in the Southeastern United States . The Five Civilized Tribes (Cherokee, Choctaw, Creek, Chickasha , and Seminole) maintained extensive tribal lands spreading across parts of several states and retained control of most sacred sites. These peoples had long been agriculturalists living in villages with a highly organized social structure and made a smooth transition to a land of villages and towns with large plantations and small farms almost indistinguishable from White frontier areas.

The Cherokee Nation had developed a written language, published a tribal newspaper, and established a form of representative democracy. Choctaw schools established music as an essential element of the tribal school curriculum as early as 1818. The discovery of gold on tribal lands destroyed the hopes of a perpetually peaceful coexistence between the cultures. Politicians and land speculators provoked skirmishes and localized wars leading to the removal of the Civilized Tribes from their traditional homelands to an Indian Territory west of the Mississippi River through the "Trail of Tears" during which thousands of Native Peoples died of the harsh conditions. Suddenly, successful businessmen, planters, and ordinary people accustomed to a woodlands culture were uprooted and moved to a plains environment, often bordering on semi-arid conditions, and forced to compete with the original for the essentials of survival. ⁵

However, the strong social structure of these tribes enabled them to reorganize in The Land of Red Earth (Oklahoma) and businesses, schools, and cultural organizations again began to flourish albeit to a lesser extent than a generation earlier. Music played a central part in rebuilding the culture through its ceremonial and social functions which were reinforced in the tribal school curricula of the 1830s through 1860s. As noted above, Choctaw schools placed a premium value on music in the schools; instrumental music lessons and ensembles were established at the Cherokee Academy in Talequah (1854- predating the establishment of such groups at the Boston Trade School , usually recognized as the "first" instrumental program) and school and church choral groups flourished. These school and community programs received high praise from the U.S. Bureau of Education and Indian Bands and other musical groups performed on tours throughout North America and were featured at Several world's fairs in the late nineteenth and early twentieth centuries.

After the U.S. Civil War, western immigration led to renewed conflict in the plains and western regions of the country. Native uprisings in Minnesota , Colorado , and the Dakotas sought to rebuff the White expansion, but the discovery of gold in the Black Hills and silver in Arizona and New Mexico led to the full scale Indian Wars of the 1870s and 1880s. Native Americans were again portrayed in lurid accounts of real or imagined encounters as "godless savages" with an inferior primitive culture. Native musics were portrayed as "war dances" and "scalp dances" with the sole purpose of creating a killing frenzy among the tribal warriors. Any Native American singing or dancing, regardless of the real purpose, was considered to be preparing for battle and often imprisoned or killed.

As a result of these misconceptions and the bitter warfare, a series of laws were passed severely restricting the practice of most elements of Native culture: a limit was placed on the number of Natives gathering at one time; Native peoples were forbidden to speak their own languages, practice their tradition religions, and sing, dance, or play their ancient musics. Children were frequently taken from their families and enrolled in "Indian Schools" far from their homelands, renamed with a White name, forced to wear White clothing, forced to become practicing Christians, and severely punished for violations of these regulations. [A personal note or two: my great-grandfather was removed from his family in present-day Oklahoma , but escaped from the government school and made his way home traveling nearly 2,000 miles; my grandmother, though attending a public school, was punished for speaking even a single word of Choctaw on the playground. Each member of the class was allowed to cut a switch from the willow tree in the school yard and strike any offending Native child.] Apache musician and healer Chesley Goseyun Wilson recalls that children were stolen from his reservation and trained as domestic servants for wealthy White families as late as the 1930s. ⁶

There were two exceptions to the ban on Native music and dance: performances were allowed to celebrate national patriotic holidays and groups of Native Americans could perform in circuses and wild west shows. Sitting Bull, Short Bull, and Geronimo were but a few of the Native leaders who performed on stage and in arenas to preserve and teach about their culture. These performers became teachers to Native populations who had long lost their language and traditions, giving songs, dances, and religious ceremonies to locals Natives in towns and cities across the country. As a result, one

finds a traditional Lakota courting song from the northern plains serving as a wedding dance song among Nanticokes in coastal Delaware, eagle feather headdresses and other plains regalia worn by Native Peoples in New England, and Lakota spoken as a ceremonial language by numerous smaller tribes across the land.

Other tribal groups disguised their music through use of western style couple dances and two steps based on the square dancing tradition. However, elements of Native performance were retained: the slight dragging step common to many social dances, the use of vocables for lyrics, reliance upon lead dances to set step patterns rather than callers as used by White dancers, increasing use of English as a lingua franca for social dances. Increasingly, tribal regalia began to reappear in these "safe" performances and Crow leader Plenty Coups organized a major intertribal "cultural fair" in 1918 that has grown into one of the largest pow-wows in the nation—Crow fair with tens of thousands of Native Peoples dancing, singing, feasting, and celebrating their traditions. (The final day of Crow Fair is conducted entirely in the Crow language.) This first gathering was in defiance of President Wilson's threat of military action against the unlawful assembly of hostile Indians.⁷ Returning Native American soldiers from World War I brought western popular dances to the reservations along with jazz, hillbilly (now referred to as Country-Western), and gospel music styles. Transcontinental radio broadcasts and phonograph recordings brought more new influences to tribal music and led to the organization of all-Indian gospel and country groups and ever increasing new genres of music and dance. [Play "I Walk the Line" performed by The Fenders.]⁸

AlterNATIVE Musics

"For us, the coming of the guitar was like the coming of the horse. Suddenly, you could go so many more places and get there a lot faster."⁹

Contemporary Native American music has many sounds: traditional styles that could be recognized by singers transported to today from hundreds of years past; popular styles indistinguishable from White musics except for use of tribal languages; classical chamber music, operas, and symphonic works by such noted composers as Louis Ballard and Brent Michael Davids; and a musical force currently energizing Indian youth—AlterNATIVE, a style blending together the electronic sounds of popular rock with sweeter sounds of country ballads, raucous love songs, strongly political songs of protest and outrage, and humorous depictions of the ordinary lives of ordinary people. This label was coined in the 1980s by Native American music icon Keith Secola who counts such diverse performers as David Bowie, Floyd Red Crow Westerman, and Jerry Garcia and Mickey Hart as his musical influences.

The first commercially successful all-Native rock band was XIT led by Tom Bee. This group originated in the northern plains during the American Indian Movement civil rights movement of the 1970s and the lyrics of many of its better known songs are harsh indictments of the cultural destruction resulting from five centuries of European-American cultural colonialism. Bee currently is owner of Sounds of America Records and promotes the careers of young Indian artists. He recalls early days when the group often left town with gunshots exchanged with white supremacist groups "We took a lot, but I'm still here and I'm still standing."¹⁰

Although Secola's Wild Band of Indians includes politically motivated lyrics and history lessons from the Native viewpoint, he is noted for his humorous lyrics which unveil social inequities, injustices, poverty, high alcoholism, and loss of cultural identity. This is typically Native American: humor is used as a weapon and a teaching tool.[Play "NDN Kar"]

Conclusions: A New Meaning for October 12

Native American musical culture has changed significantly since that long ago October day. Tribes, languages, musics, religions have vanished as the result of disease, exploitation, and warfare. Harsh anti-Indian laws forbidding the speaking of languages, practicing of religion, performance of music have been enacted, enforced and repealed over time with final rights restored only in the 1990s.

Native American music and culture has survived. Traditional songs and dances have been restored to tribal ownership through return of anthropological recordings and notes and traditions rediscovered through archeological studies. Native music and culture continued to be practiced "out of the White Man's sight" throughout the period of colonial repression—no one can legislate a culture out of existence! [I attended Lakota Sun Dances many years before they were again legal to perform in public.] Over 500 tribes have achieved legal recognition by the United States government and dozens more operate as incorporated businesses keeping tribal lands and cultures intact through more circuitous legal maneuvers.

Native languages are resurging in tribal schools and among a growing number of non-Native students and scholars. "We are still here," shouts a singer at the annual Nanticoke pow-wow.

Native American music has evolved taking on forms and characteristics of immigrant cultures from Europe, African, and Asia. Huge amplifiers and racks of electronic keyboards share stages with Native flutes, rattles, and drums. Robert Mirabal's Rare Tribal Mob mixes traditional ceremonial dance with modern dance and ballet as drums, rattles, keyboards, and a solo cellist play an eclectic mix of sounds. Eagle feather headdresses compete with leather jeans and tattoos among young musicians and a modern social dance in a reservation town will find wearers traditional beads, feathers and moccasins dancing with a person decked out in the latest fashions from the mall. Native musicians compete with White artists in all facets of music: Buffy Saint-Marie earned the first Oscar for a song from a motion picture awarded to a Native Composer, popular singers Johnny Cash, Shania Twain, Wayne Newtown, Rita Coolidge, and Cher proudly proclaim their ancient heritage.

Yet, even the loudest electronic Native American music is identifiable and uniquely Native American: traditional melodies, ancient languages, topics of tribal concern, teaching old values. However far from the musics of 1492 contemporary Native musics may roam, they always keep one foot planted firmly in tradition.

Those ripples from Columbus' footsteps still move through the musics of both cultures although the man, himself, has given way to a symbol of all that is good and bad in White-Red relations of the past 500 years. [One pop song plays on the multilingual pun of Columbus' Spanish name, Colon. "He's just a colon" (a certain body part) "and you know what that's full of."] Whatever has taken place since that first ship arrived to mix cultures, Native music has survived, evolved by taking from White culture and giving to White culture, and continued to thrive in its new forms.

In Mexico, October 12 is celebrated as *Día de la Raza* -the Day of the Race, referring to the symbolic blending of races on that day, the blending of cultures that created a new race-the Americans. Perhaps, upon reflection, we might propose a new holiday for October 12: *Día de la Musica*. The day the musics came together and ultimately forged a new music.

1 Liner notes for *Boat People*. R. Carlos Nakai and Jackalope Frank Harrison. "The Musical Impact of Exploration and Cultural Encounter" in *Musical Repercussions of 1492*, Carol E. Robertson. Washington, DC: Smithsonian Institution. 1992.

2 Bryan Burton. *Moving Within the Circle: Contemporary Native American Music and Dance*. Danbury, CT: World Music Press. 1993

3 Bryan Burton, Chesley Wilson, Ruth Wilson. *When the Earth Was Like New: Western Apache Stories and Songs*. Danbury, CT: World Music Press. 1994.

4 Burton, *Moving Within the Circle*.

5 Conversation between Chesley Wilson and Bryan Burton, April 1998.

6 Bryan Burton: notes on 1994 Crow Fair-interviews with tribal musicians

7 Bryan Burton. "Preservation, Destruction or Evolution? The Impact of Technology upon Contemporary Native American Music" in: Heath Lees, Ed. *Music Connections: Traditions and Change*. Auckland, NZ. University of Auckland Press, 1994.

8 Keith Secola speaking in documentary *Rockin' Warriors*.

9 Tom Bee speaking in documentary *Rockin' Warriors*.

Deciding what to teach: The training given to student teachers by their teacher-mentors

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Contexts

In schools, there is a huge amount of music that can be taught - a wide range of possible sound worlds. How *should* these worlds of sound be taught? In the UK , successive governments have taken control of this question. A Government agency (TTA) determines the competences ('standards') that all teachers must attain in order to qualify and another government agency (Ofsted) ensures 'compliance' with these competences through regular inspections.

However, these standards - the competence statements which all student teachers must meet in order to qualify as teachers - are generic to all subjects in the curriculum. They deal with general matters such as planning, class management, assessing and record-keeping (DfES/TTA, 2000). There is no mention in them of fluent musical modelling or sensitive musical listening. Neither is there mention of the fine balance of analysis and intuition in music (Swanwick, 1994), or of the primacy of 'real musical experience' (Odam, 1995).

So neither student teachers, nor the teacher-mentors who are responsible for the majority of their training (DES, 1992), are encouraged to consider the musical aspects of teacher training. The research reported here examines this problem.

Methodology

The research question was, 'How do teacher-mentors train music teachers?' A multiple-method case study methodology was used. Data were collected by observing some of the weekly, timetabled conferences between the mentor and the trainee. Trainees and mentors were interviewed, and documents relating to the course were studied. Data were analysed from a psychological perspective, informed by Eric Berne's theory of Transactional Analysis, and also from a social constructionist perspective.

Five mentor-trainee relationships were studied, all from the same PGCE course, in Secondary (11-19) music. Twelve mentor-trainee conferences were observed and recorded on digital audiotape, and transcripts were made. Each trainee and mentor was interviewed once, so that their individual perspectives on the mentoring could be explored. The transactions between mentors and trainees were analysed as to their content, and further analysed using Handal and Lauvas' (1987) model of Practical Theory. Finally, they were analysed from a constructivist standpoint.

Research findings

A very large range of curriculum content was discussed. This included,

Teaching the meaning of musical terms such as 'ostinato' and 'homophonic'

Playing keyboards with given fingering

Playing a bass part to a melody

Playing various melodies

Playing music from memory

Knowing that percussion instruments can be described as 'tuned' or 'untuned'

Comparing two versions of the same song

Aural exercises (e.g. hearing how many notes are played in a chord)

Drawing colourful pictures of musical instruments

Learning the names of some jazz musicians

Composing within given limits

Making a dance track from a given melody

Discovering the structure of a song by questioning

Counting the number of beats per minute in a song

Learning to sing songs

Learning how to play percussion instruments correctly

Mentors and trainees also discussed a range of teaching methods. In this study, these included, questioning, creating wall displays to teach vocabulary, repeating information, breaking the learning into chunks, providing musical demonstrations, using performance to motivate pupils, isolating problem pupils from the rest of the class, and producing worksheets. Across the cases, there is ample evidence that mentors actively teach their trainees, not only what they should teach but also, how to teach.

Analysis (1)

In analysing these data I used a model suggested by Handal and Lauvas, who, drawing on the work of Løvlie, have investigated teachers' use of 'practical theory'. They start from the premise that:

Every teacher possesses a 'practical theory' of teaching which is subjectively the strongest determining factor in her educational practice.' (Handal and Lauvas, 1987: 29.)

This practical theory governs actions and is, in turn, governed by ethical considerations. It is not a static theory; rather,

'practical theory' refers to a person's private, integrated but ever-changing system of knowledge, experience and values which is relevant to teaching practice at any particular time. (Op cit.: 10)

Reflective practice can therefore be considered on three levels. The lowest level (P1) consists of what is actually done; observable actions. The P2 level, practical theory, is concerned with either practice-based or theory-based reasons for actions. The highest level (P3) is concerned with ethical or political justifications; the moral basis for acting in accordance with one set of reasons rather than another.

Handal and Lauvas represent the relationship between the three levels as a triangle:

Figure 1: a model of reflective practice

Ethical justifications	P3
Reasons for action	P2
Observable actions	P1

They see mentoring in terms of counselling and say that,

the main objective in counselling is to provide the teacher with feedback for the improvement of her practical theory. This is what counselling is about. This is how the teacher's theory can be elaborated, expanded and corrected; then made more relevant, useful and ready to hand for her. (Op. Cit.: 107)

The three-part model of practical theory has been used by Handal, in researching teachers' practice in schools in Norway . He found that,

[Teachers] were used to talking about their work and deciding what to do, when to do it, and how to do it, i.e. planning at the level of action, but rarely explicitly referring to reasons for this (P2) or the justification for the work itself (P3). (Handal, quoted in Day, 1993)

He suggested that the reason for this was that, 'reasons and justifications for action are not highly in demand in the 'busyness' culture of schools' (Op. Cit.: 85).

Applying this model to my research data, I find that much of the talk is on the level of action (P1); often in very considerable detail. For example, this is how one mentor (Mentor C) told her trainee to lead a peer evaluation of pupils' work:

You asked the others to say what they think, and their response was, 'Oh it's very good.' And I think you can be really specific with the whole class with that. 'Did that note really . . . Okay, just play that bit again. Did we really like that note? Okay, what can we change that to? Why didn't that work? Why did that work? You know, put it on the overhead projector, play it on the piano, sing it, get them to sing it.

There is also discussion at the P2 level. These practical and theoretical reasons for action relate, naturally enough, either to their need to accommodate their teaching to those in authority or to their pupils. With regard to authority, mentors tend to phrase their reasons in terms of satisfying requirements, which might be real (i.e. the authorities have demanded them) or perceived. Here are two pieces of advice relating to the KS3 Strategy, which requires that all Secondary teachers pay attention to teaching literacy in their subjects:

Mentor A: Ofsted do like having round the classroom various words [indicates posters with musical terms]

Mentor C: As long as you're explaining words, writing them up, saying, giving a method of remembering it, then you're

including your literacy thing.

Talking about pupils, mentors tend to give reasons that relate to gaining and maintaining their interest or enjoyment. For example, Mentor D steered his trainee away from doing a whole lesson of singing, not because this is bad for a fundamental, educational reason, but because the pupils aren't used to it and presumably wouldn't like it:

M: Do you think singing is a good thing to do, for a whole lesson?

T: I'm starting to think it's not,

M: I wouldn't do that, not personally. I'd steer away. Because they're not used to doing a lot of singing here.

Mentor E, similarly, justified his advice by reference to what his pupils would enjoy:

M: I'd caution against spending too long on any one project with the class. Half the term maximum I would say because otherwise, even though you're approaching it from lots of different angles, the children will ultimately get tired of it.

Taken together, these extracts show a particular construction of teaching; simultaneously responding to the twin pressures of satisfying authorities and motivating pupils.

These P2 reasons are practice-based, drawn from the teachers' experience. There are also some theory-based reasons for action. For example, this was how Mentor C explained, why pupils should be silent when listening to instructions, with reference to her knowledge of dyslexia:

M: When you asked them to write the date and you told them what it was, there were loads still talking and playing instruments. If you had a slightly dyslexic child - and you may or may not have noticed if they're dyslexic at that point -their brain can't cope with sound going on and an instruction.

There were also several instances in this study of mentors explicitly recognising 'issues' in practice; questions to which there might be several possible answers. In addition to the discussion of issues, there were two examples of interactions in this research which I could assign to what Handal and Lauvas describe as level P3. For example:

I see our role as partly playing music to the kids that they won't hear anywhere else, so that, there are occasions when, if they bring a CD I will put it on. . . but I think that's music they're used to; they hear it anywhere. If we play music that they don't hear, I think that's crucial. Whether they like it or not, it's exposing them to different types of music. And if they get to like it, and get to have a wider experience of music, that's really what it's all about. (Mentor B)

This is a statement of values. It is not simply a matter of applying theory, nor does it come purely from experience. It is a justification for his practice; 'what it's all about'.

Although Handal and Lauvas say, 'every counsellor should make his own practical theory explicit to himself (sic)' they stress that,

The counsellor cannot limit his task to the transmission of his own understanding but must take the skills, knowledge and values of the learner as the point of departure. (Op. cit.: 7)

This is akin to the notion of entering the client's 'frame of reference' in counselling (Rogers , 1951). There is no evidence in my data that the mentors attempted to do this. The closest a mentor came to discovering the aims of the trainees was in an exchange between Mentor B and his trainee:

M: Which type of lesson do you prefer? I mean, forget the type of kids. Here or [your previous school], in terms of the whole structure of the lesson?

T: Here.

M: Because of the written element?

T: Yeah.

M: Because it's easier on you, or because . . .

T: Not necessarily because it's easier on me. I just think maybe they, I'm not knocking [the other school], because they've got really good music going on there, but I think that giving them something written first gives them more information. They learn more from it.

This can be understood as a P2 statement by the trainee. (Pupils acquire more knowledge if they do written work as well as practical work). But it can also be read as a story, which the mentor invites the trainee to construct. (The music curriculum at his school is better.) This resonates with the fears of Handal and Lauvas, who suggest that trainee teachers might be led to adopt a 'chameleon strategy'; changing their approaches to fit the views of their assessors, rather than developing their own theory (Op cit.: 98). I am inclined to view this exchange as not so much an exploration of aims, but as a jointly constructed narrative, which affirms the mentor's curriculum.

Analysis (2)

So far we have considered the feedback in terms of the mentor teaching the trainee. Taking a social constructivist view, we can see the feedback more as a way in which both parties construct knowledge together. In this view, knowledge is not simply located in the mentor, and passed on to the trainee. Neither is it found by a process of self-discovery. Rather, it is constructed in the conversations between mentor and trainee.

This view of learning owes something to the Russian psychologist, Vygotsky, who saw that children developed their thinking through their interactions with adults, and particularly by talking - not only by 'thinking aloud' but also by social talk. He concluded that, 'Any higher mental function . . . had been social before it became internal'. He suggested that a child had a 'zone of proximal development', defined as,

The distance between the actual developmental level as determined by individual problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers. (Vygotsky, 1978)

Building on Vygotsky's work, Bruner postulated some ways in which the adult might assist the child's learning within the zone of proximal development. He called this assistance, 'scaffolding', a term which, 'refers to the wide range of activities through which the adult, or the more expert peer, assists the learner to achieve goals which would otherwise be beyond them, for example by modelling an action, by suggesting a strategy for solving a problem or by structuring the learning into manageable parts'. (Smith et al., 1988)

Bruner saw learning not as a matter of acquiring new, static, information, but rather as actively constructing new ideas and concepts, based on those previously learned. He also saw that learning in childhood was related to learning in later life for, 'Central to Bruner's thinking is the conviction that the process of learning is the same whether we are talking about the pioneer at the frontier of knowledge or the child engaged in making a construction of wooden blocks'. (Smith et al., op cit.)

Very often in this study, the knowledge was constructed only by one person, while the other listened (or at least remained fairly quiet). Sometimes, knowledge was constructed by the trainee, as in this exchange between Mentor E and his trainee:

T: also I'm interested in that new Pure and Simple thing for the year sevens.

M: yeah.

T: That led to them doing a lesson based on it which could have been extended for several lessons.

M: sure.

T: And I'm trying to, you know, find songs which are up to date and all the rest of it which the children will take to, which we can do as keyboard exercises and then sing.

M: yeah.

T: And that's one of the things I'm going to be doing in my scheme of work I'm going to hand in.

M: right, yes.

In this instance, the mentor acknowledged that he had heard his trainee and, by so doing, he gave her permission to continue to develop her theme. On the other hand, he didn't actually contribute anything of his own to this theme.

Leaving such instances aside, we can now explore those transactions in which knowledge was actively constructed by both parties. When this happened, we can usually find a trigger - something said by one person that enabled the second person to contribute to building knowledge. Triggers were usually provided by the mentors in the form of questions. In fact, most of the occasions when the two parties constructed knowledge together began with a question. Sometimes this was fairly straightforward, as in this example, where Mentor C and her trainee discussed some of the pupils' work:

M: The group at the back, by the telephone, they didn't just start with the waltz, did they? They started with [inaudible - chords?] but they did a lovely melody over the top of them. Was that the bit you said you liked?

T: ding ding ding ding [singing the music] Yeah.

M: I can't remember what it was, but it was really nice.

T: Yeah. It was in fifths.

At other times, the questioning was more probing. In this example, Mentor E challenged his trainee:

M: what are you going to do that's going to be different? . . .

T: Well if I can, I'll line them up.

M: But do you think that it will work . . . on that afternoon that the other two

teachers on this corridor have both got tutor groups across the other side of
school

T: Yes

M: So they're going to be late. I can predict now that they will be late.

T: Yes

M: So their classes will be kicking off in the corridor because the kids will
be here before the teachers. But you'll be here in time . . . Is it wise to think

about lining yours up at that stage? Or is there something else you can do?

T: Well another thing I'd do . . . is actually stand in the doorway as they come in so that they're forced to come in single file . . . So, if I can't get them into a line I could at least get them coming in single file.

M: That would be good.

In general, the mentors and trainees found it difficult to construct knowledge of this sort (relating to the trainee's practice) together. What was much more common was for the mentor to give advice which might, or might not, be acknowledged, as in this example:

Mentor C: You can afford to use the overhead projector, the blackboard, the piano much more

Trainee: Yeah.

On the other hand, the topic of music gave them a forum in which they were much more likely to construct knowledge together. Here is Mentor B, discussing his curriculum:

M: One of the things I'm guilty of here; we don't do a tremendous amount of composition. We do do it, but I must be honest, I pay lip-service to it, because it is so difficult to teach, here, composition.

T: I'm not being funny, but some of the kids haven't got enough musical skills to do it anyway, have they?

M: No.

T: Well, looking at some of the Year 9 classes, if they can't play the blues, how are they going to write something themselves?

M: Well there is an argument that says you don't really need those skills because you're creating 'sounds' on the keyboard.

T: You need to have some sort of musical [skill], though, don't you, really, to know about rhythm and things like that.

M: I think so.

There is some evidence in this study that this neutral forum, where mentors and trainees can discuss equally, was created and maintained at some educational cost. At least two of the mentors in this study chose not to challenge their trainees directly about their subject knowledge, preferring to criticise indirectly by criticising pupils, as in the following exchange between Mentor C and her trainee.

M: There was a glockenspiel, somebody was playing it with a pen but then actually got the whole instrument upside down so they got the black notes nearest to them and all the notes the wrong way around.

T: right.

M: I mean to us it's so basic.

In another instance mentor B and his trainee were discussing a worksheet prepared by the trainee. Her worksheet lists various items under the term 'genre', some of which couldn't be considered to be genres. The discussion went as follows,

Mentor B: You've got genre.

T: I've got genre, yeah.

M: Oh yeah; [Reading from the sheet] 'Romantic music'. Right.

The mentor appears to see a problem with this, but he didn't challenge the trainee about this immediately. A little later on however, he returned to this issue.

M: Again under 'genre' - world music, film music, popular music, Romantic music . . . Romantic music; it would be nice if they associate it with the period, as opposed to, you know, do you see what I'm saying?

T: Yeah. I didn't think of that, actually. I was just going to put 'Classical music', but I thought, that's not really correct, necessarily, so I'd better not put it.

M: I can't think of another term - 'fluffy bunny' music. [They laugh.] Really nice sheet, excellent.

Here he is saying that the term 'Romantic' needs to be associated with a particular period in musical history rather than a genre. His trainee, on the other hand, understands him to make a distinction between Classical music and Romantic music. Probably, the confusion would have disappeared if he had told her the meaning of the word, 'genre' but instead, he tried to square the circle by inventing a humorous term for a 'genre' of romantic-sounding music, thus preserving the illusion that her knowledge is equal to his.

It seems that both the mentors and trainees were keen to establish neutral ground within the professional context of a feedback, in which the mentor was not criticising the trainee. There is evidence here that, across the cases, mentors and trainees were working to establish strong relationships and that the establishment of such relationships was sometimes seen as more important than criticising aspects of the trainees' practice.

Implications for Practice

Findings from this study indicate that the teacher-mentors do teach their trainees about musical approaches to teaching, and do not restrict themselves to generic matters such as planning and class management. It is therefore clear that the training of Secondary school music teachers is not simply a matter of applying generic competence statements to the teaching of music. There really is a world of music being taught in schools, and a crucial decision facing neophyte teachers is to decide which, of the many available practices, are likely to be most effective in the local context of a particular school. It is therefore crucial that trainees are taught to base their decisions about curriculum and teaching methods on theoretical and practical reasons, which themselves are governed by sound ethical justifications.

This study confirms Handal's findings - teachers rarely engage in articulating their own ethical justifications and don't encourage trainees to engage in such thinking either. The findings also suggest that the imposed stress, on generic teaching skills, can sometimes encourage teacher-mentors not to concern themselves with musical aspects of training, even when the trainees are lacking in their musical knowledge. To better educate the teachers of tomorrow, there needs to be a recognition in the system that teaching music is not the same as teaching English, mathematics or science. At local levels, those involved in training teachers need to stress the need for teachers to teach musically and to develop the guiding principles that would ensure that this can happen. Otherwise, we are in danger of producing teachers who are able to manage the technical aspects of teaching, but who learn, in their training, that the musical worth of the experiences they provide is somehow unimportant.

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Discovering the amazing sound worlds of young children: Musicality in infants and preschoolers

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The purpose of this paper is to explore the issue of musicality in early childhood, focusing on the inherent musical potential in young children and its development under the influence of environmental and cultural factors. Theories of early childhood music learning and implications on music education practice are also examined. The discussion is based on the most recent research findings on early childhood music development, and special reference is made to my observational research data (Chen-Hafteck, 2003a; 2003b). Video data on the musical development of young children will be presented to support the discussion.

Musicality in infants

The musicality in infants has been demonstrated by the series of research on infants' musical perception and preference (Chang & Trehub, 1977a; 1977b; Trehub, Bull & Thorpe, 1984; Trehub, Thorpe & Morrongiello, 1987; Trehub & Thorpe, 1989, Trainor & Trehub, 1992; Schellenberg & Trehub, 1996; Trehub, 2000; Cooper & Aslin, 1990; Fernald, 1985; Werker & McLeod, 1989) together with the research on the use of musical characteristics in mother-infant communication (Malloch, 1999/2000; Trevarthen, 1999/2000). It is evident that since birth, infants are predisposed with musical abilities. However, we know very little about such potential. These research findings are limited, as they can only show us the presence of musical abilities in infants. But to be musical is more than just being able to perceive musical elements (such as pitch and rhythm) and to communicate in a musical manner. We need more information about the quality of musicality, which can help us to better understand children's musical capabilities, and thus, be able to design appropriate music learning experience for children.

However, the limitations posed by the research methodology available to study infants made it difficult to go further. It is possible that infants know much more than what researchers can observe, as babies are limited by their physical development in expressing their ideas to us through language, singing or movement. From my observational data (Chen-Hafteck, 2003a; 2003b), before six months, children are limited by their lack of control to their own movement and are therefore, often limited in their expression of musical ideas. After six months, with the increase of control in vocalization and body movement, they become increasingly expressive, can match pitch and move to the beat of the music.

Musicality in Toddlers and Preschoolers

From one year onwards, children have a relatively good control over their physical movement and vocalization in comparison to what they could do during their babyhood. By observing very closely these young children's musical activities, we can have a glimpse of children's musical ideas and interpretation of music to give us some indication on their musicality.

It was found that young children are capable of appreciating and understanding music of different styles, and can demonstrate musical interpretation through body movement as soon as their physical development allowed them to (Chen-Hafteck, 2003a; 2003b). The musical ideas of a one-year-old are rich and sophisticated, and can be exhibited under appropriate musical environment. The level of musicality that a child before three years old as demonstrated in the research is unimaginable for an adult without looking carefully at these data and analyses. This tells us that we can never undermine the musical potential of young children.

Environmental and Cultural Influences on Children's Musical Development

If musicality is inherent in all children, and high potential to learn music is present in young children, why can't everybody become musicians? The reason is clearly due to the differences in environmental stimulation.

Different cultures have different emphases on their formal and informal music learning environment. For instance, some cultures have an elaborated and well-developed system of formal music learning while others do not have. For some cultures, their environment encourages passive music listening while others encourages active music making. Thus, it is evident that under different environmental and cultural influences, musicality in children can be developed very differently.

Music Development as compared to Language Development

Young children possesses musical abilities to help them to learn music of their culture, just like their abilities to learn their native language (Chen-Hafteck, 1997). We do not need to give formal instruction on the pronunciation and grammar of children's native language. Children just need to be present and interact in an environment where the language is spoken and where people in the environment encourage and facilitate learning. Similarly, with their inborn musicality, if they were given the appropriate environment for musical abilities to develop, they have all the potential to develop. Cross-cultural research data on the relationship between music and language abilities in children help to support this argument (Chen-Hafteck, 1998a; 1998b; 1998c; 1999a; 1999b; 1999c).

Early Childhood Music Learning Theories and Practice

During musical activities, a child is actively interpreting the music and expressing musical ideas through body movement, vocalization, and/ or playing musical instruments (Chen-Hafteck, 2003a; 2003b). The high level of engagement and absorption that young children usually exhibit during such musical play demonstrates an active learning experience. Custodero's (2002) theory of young children's music learning and the theory of musical attunement (Holgerson & Fink-Jensen, 2002) can help us to understand the learning process that happened in young children's musical activities.

Since children bring with them their inborn musical potential and enriched musical knowledge from their cultural background, we as music educators should respect them, provide appropriate environment and encouragement for them to be fully realized. To ensure that children can develop their musical potential, a child-centered curriculum in which teacher acts as the facilitator of children's learning is very important. Musical activities should be designed to provide opportunities to explore, create, and express music. In this way, children's music development will not be limited by the content of what teachers think children should know, as children may know much more than what we can imagine. Once children get involved and are engaged in the musical activities, learning will take place.

There has been growing interest in the study of musicality in early childhood. The more closely we observe young children's musical behavior, the more we are amazed by their intuitive abilities and capabilities in music. The purpose of this paper is to explore the issue of musicality in early childhood, focusing on the inherent musical potential in young children and its development under the influence of environmental and cultural factors. Theories of early childhood music learning and implications on music education practice are also examined. The discussion is based on the most recent research findings on early childhood music development, and special reference is made to my observational research data (Chen-Hafteck, 2003a; 2003b).

Musicality in infants

Since birth, infants are predisposed with musical abilities. Very young babies can recognize a recently heard melody (Chang & Trehub, 1977a; 1977b; Trehub, Thorpe & Morrongiello, 1987; Trehub & Thorpe, 1989). They can also detect subtle changes in pitch or rhythm (Trainor & Trehub, 1992; Trehub, Bull & Thorpe, 1984; Trehub & Thorpe, 1989). They remember melodies with consonant intervals or regular timing much better than melodies with dissonant intervals or irregular timing (Schellenberg & Trehub, 1996; Trehub, 2000). They prefer infant-directed speech to adult-directed speech as the former possesses more musical characteristics than the latter (Cooper & Aslin, 1990; Fernald, 1985; Werker & McLeod, 1989).

Numerous researchers have attempted to look at the functions and origins of such innate musical abilities. Papousek (1996) argues that infant musicality has its biological and cultural origins. Likewise, Trehub (2000; 2001) claims that music has biological foundations.

Through computer-assisted analyses of vocal exchanges between infants and their parents, Malloch (1999/2000) has found 'communicative musicality' that is present in mother-infant communication. It is the use of music to converse emotionally with others. Trevarthen (2002) believes that this natural musicality is related to the unique ways that human body moves that is within human nature. Looking at it from the human psychobiological perspective, Trevarthen (1999/2000) proposes the 'Intrinsic Motive Pulse' (IMP) that is generated by brain mechanisms to act, experience and communicate. Musicality is important because it allows free and sympathetic expression of IMP, of moving and feeling, which is necessary for development of the mind and for emotional health.

Thus, it is clear that inborn musicality is present in infants and young children. However, we know very little about such potential. Research findings on early musical perception and preference, and the use of musical characteristics in mother-infant communication as described above are limited, as they can only show us the presence of musical abilities in infants. But to be musical is more than just being able to perceive musical elements (such as pitch and rhythm) and to communicate in a musical manner. We need more information about the quality of musicality, which can help us to better understand children's musical capabilities, and thus, be able to design appropriate music learning experience for children.

However, the limitations posed by the research methodology available to study infants made it difficult to go further. It is possible that infants know much more than what researchers can observe, as babies are limited by their physical development in expressing their ideas to us through language, singing or movement. From my observational data (Chen-Hafteck, 2003a; 2003b), before six months, children are limited by their lack of control to their own movement and are therefore, often limited in their expression of musical ideas. After six months, with the increase of control in vocalization and body movement, they become increasingly expressive, can match pitch and move to the beat of the music.

Musicality in Toddlers and Preschoolers

From one year onwards, children have a relatively good control over their physical movement and vocalization in comparison to what they could do during their babyhood. By observing very closely these young children's musical activities, we can have a glimpse of children's musical ideas and interpretation of music, to give us some indications on their musicality. It is important to observe 'real' musical activities, that is, music-making or responses to music with the music that we sing, dance and play - music that is within the context of our everyday life. A good example is the research of Littleton (1991; 1992; 1994; 1997; 1998). She has generated a large amount of data from close observations of young children's musical play. The preschoolers in her study, aged from three to five, manipulated musical elements such as rhythm, tempo, dynamics, melodic content and structure in the free musical play and used conventional techniques to create and perform music. It was shown that children are capable of producing imaginative and expressive musical ideas, and demonstrating complex music behaviors.

My longitudinal case study on the musical development of a child from zero to three years also shows some interesting findings on young children musicality (Chen-Hafteck, 2003a; 2003b). It was found that by 18 months, there was clearly some interpretation of music expressed in movement responses. The child responded appropriately to the different moods, tempo and styles of the music. She was always aware of the beginning and ending of the music. By 21 months, she demonstrated increasingly sophisticated musical interpretation in her movement. She was able to show varied movements appropriate to the various themes and development of the music. At two years old, she had a good command of her movement and an adequate movement vocabulary which allowed her to demonstrate elaborated musical interpretation. She also showed sensitivity to musical styles and cultures. At three years old, the movement responses to music were enthusiastic and full of energy. She became more and more creative in her movement, always trying to invent new ways to move. In short, this research showed that young children are capable of appreciating and understanding music of different styles, and can demonstrate musical interpretation through body movement as soon as their physical development allowed them to. The musical ideas of a one-year-old are rich and sophisticated, and can be exhibited under appropriate musical environment. The level of musicality that a child before three years old as demonstrated in the research is unimaginable for an adult without looking carefully at these data and analyses. This tells us that we can never undermine the musical potential of young children

Environmental and Cultural Influences on Children's Musical Development

If musicality is inherent in all children, and high potential to learn music is present in young children, why can't everybody become musicians? The reason is clearly due to the differences in environmental stimulation.

Although all children have the potential to develop their musical 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, language is reinforced much more than music and so musical abilities have gradually lagged behind though young children possess similar potential to develop both musical and linguistic skills.

When discussing about environmental and cultural influences on musical development, we need to differentiate between formal and informal music learning. Formal music learning is the learning of music that we receive through formal music lessons at school or with a private teacher. Informal music learning is the music learning that happens anywhere and at anytime within our environment. Different cultures have different emphases on the two. Some have an elaborated and well-developed system of formal music learning while others do not have. For some cultures, their environment encourages passive music listening while others encourages active music making.

The effect of informal music learning has shown to be very strong, and it happens even before going to school, and to be more exact, since they were in their mothers' womb (Woodward, Guidozzi, Hofmeyr, De Jong, Anthony & Woods, 1992). It is evident that informal music learning very often has a stronger influence on children's musical skills and ability than formal music learning. A good contrast in the two kinds of learning can be found in the 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 than 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. Gluschkof (2003) found that even within the same country, Israel , children who belong to different cultures exhibited different spontaneous musical behavior. Her research showed that even though the preschoolers in Israel have not received formal music training yet, an Arab preschooler and a Jewish preschooler demonstrated remarkably different styles of playing *derrbakeh* , that is a common kind of drum in the Middle East .

Thus, all the above findings further support that inherent musicality that is within all children can be developed very differently under different environmental and cultural influences.

Music development as compared to language development

Children are born with the facilities to learn both music and language. 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).

Young children possesses musical abilities to help them to learn music of their culture, just like their abilities to learn their native language (Chen-Hafteck, 1997). We do not need to give formal instruction on the pronunciation and grammar of children's native language. Children just need to be present and interact in an environment where the language is spoken and where people in the environment encourage and facilitate learning. Similarly, with their inborn musicality, if they were

given the appropriate environment for musical abilities to develop, they have all the potential to develop. Cross-cultural research data on the relationship between music and language abilities in children help to support this argument. 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; 1998b; 1998c; 1999a; 1999b; 1999c). 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.

Thus, it was suggested 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!

Theories of Early Childhood Music Learning

Musicality in babies play an important role in the social and emotional development. It helps to facilitate communication between infants and the others (Malloch, 1999/2000; Trevarthen, 1999/2000; Trevarthen & Malloch, 2002). For toddlers and preschoolers, it continues to play such a role, but in addition, it also facilitates cognitive learning and development (Rauscher, Shaw, Levine & Ky, 1994; Rauscher & Shaw, 1998). During musical activities, a child is actively interpreting the music and expressing musical ideas through body movement, vocalization, and/ or playing musical instruments (Chen-Hafteck, 2003a; 2003b). The high level of engagement and absorption that young children usually exhibit during such musical play demonstrates an active learning experience.

Custodero's (1998; 2002) theory of young children's music learning can help us to understand the learning process that happened in young children's musical activities. According to this theory, flow is 'an optimal state, when one feels highly skilled and highly challenged by an activity in which s/he is engaged.' (p.69) Due to the interaction between skill and challenge, learning usually takes place during flow experience. Custodero has defined certain flow indicators for researchers and teachers to observe flow experience in children's musical behavior.

Furthermore, the theory of musical attunement (Holgerson & Fink-Jensen, 2002) also helps to explain children's music learning experience. It says that the sound of music may 'attune' a child, and this explains why when young children listen to music, they cannot stay quiet but move to the music, or even more appropriately, move *with* the music. The theory also says that when we are attuned, we are moved by an impression. In other words, children are moved by the music that they listen to. Similar to the flow theory, such musical attunement is the optimal state of learning experience, and therefore, indicates that learning has taken place

Reflections on music education practice

The findings of recent research on young children's musicality pose some important questions on early childhood music education practice. Evidently, the musical potential of children is inborn and developed under environmental and cultural influences at a very early age. For instance, as shown from my data (Chen-Hafteck, 2003a; 2003b), a child is capable of active listening and sophisticated musical interpretation by the age of two and is able to keep the beat of music as a baby. This is well beyond what we are often teaching to children of this age in music. Thus, it is very important to observe children's musical capabilities very closely before making important decisions on music education practice.

Since children bring with them their inborn musical potential and enriched musical knowledge from their cultural background, we as music educators should respect them, provide appropriate environment and encouragement for them to be fully realized. To ensure that children can develop their musical potential, a child-centered curriculum in which teacher acts as the facilitator of children's learning is very important. Musical activities should be designed to provide opportunities to explore, create, and express music. In this way, children's music development will not be limited by the content of what teachers think children should know, as children may know much more than what we can imagine. Once children get involved and are engaged in the musical activities, learning will take place.

Conclusion


'Enjoyment of music and the ability to create musical sound are talents that we all are born with' (Trevarthen & Malloch,

2002: p. 17). I believe that musicality is inborn and that all young children possess the ability to learn music. The intuitive musical responses in children need to be encouraged and developed. If not, they will be lost forever and it will be very difficult to regain them. Like language learning, it is important to learn music during the critical period, that is early childhood, when all these musical capabilities are readily available. Parents and teachers of young children are therefore very important facilitators. Inborn musicality is like a seed which needs care and nurturing. If the seed of musicality meets the appropriate environment and caregivers during its budding period, it will blossom.

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Integrating music into a project: a case study in A K-1 Classroom

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Music, like other intelligences, is as important as linguistics to the development of a sound child. Traditionally, it has been brought into the early childhood curricula. Some specific models and approaches, such as the Project Approach, the High/Scope Curriculum (the Perry Preschool Project), Waldorf Schools, and Montessori Schools, have integrated music into their early childhood programs (Whitaker, 1994; Cadwell, 1997; Schweinhart & Weikart, 1997; Carlton, 2000; Reinsmith, 1989; Smithrim, 2000; Robinson, 2000; Jordan-Decarbo & Nelson, 2002). In general, some early childhood educators embrace the integration of music into their curricula because it has the extramusical benefits in other areas of social, cognition, motor, affective, and creative development in early childhood (NAECY, 1998; Jordan-Decarbo & Nelson, 2002). Some other music educators and early childhood educators work together because integrating music into the curricula helps a child to explore the world of music at a young age (Levinowitz & Adalist-Estrin, 2000).

Problem

Projects in early childhood education in the United States have been promoted by the trend of curriculum integration and the impressive reports from Reggio approach in Italy (Katz, 1994; Helm, 2003). Originally, it was a central part of the Progressive Education Movement and the British Infant Schools in the 1960s and 1970s, which emphasized themes and problems from the children's world and interests (Smith, 1997). Katz (1994) points out, "a project is an in-depth investigation of a topic worth learning more about" (p. 1). It provides a context "in which children's curiosity can be expressed purposefully" and one that "enables them to experience the joy of self-motivated learning" (Helm & Katz, 2001, p. 2). A project could also provide a context for music teaching and learning in an early childhood class.

Having been a music teacher in the kindergarten and elementary school, I have pondered how much a teacher can work on integrating music into the child-centered classroom project, how a teacher can teach music in the context of the classroom's project as well as maintain the integrity of music, and how the music lessons can help young children to investigate the project. With this aim I conducted a qualitative case study research to explore music integration in the Kindergarten-First Grade (K-1) classroom.

Research Questions

The purpose of this case study is to explore how a teacher (served as a teaching assistant), with a background as a performing musician, integrates his music lessons into the K-1 classroom's semester-long project, "What Moves around Our School?" It aims to examine the way these lessons are designed and performed by the teacher as well as how the lessons are perceived by him and the students with the project approach. To understand the different aspects of this case, I investigate the following research questions: (1) How do the music lessons fit in this classroom's semester-long project? Why are certain topics chosen and not others? (2) How does the teacher integrate music into this project? Are there tensions between these project-oriented teaching goals and the music teacher's aesthetic/musical teaching goals? (3) Do the music lessons help those K-1 children learn to find answers to questions about the topic in the project?

Theoretical Framework

A project is "a research effort deliberately focused on finding answers to questions about a topic posed either by the children, the teacher, or the teacher working with the children" (Katz, 1994, p. 1). The theory of social constructivism underlies the project approach, because it encourages children to converse among themselves and to build their

understanding of a topic. I apply social constructivism as the theoretical framework to explore how the teacher assists children to make meanings as they engage in their classroom project.

Social Constructivism

Constructivism can be traced to the writings of Dewey, Brunner, and Vygotsky. Basically, it is a "meaning-making" theory (Paul & Ballantine, 2002). Social constructivism centers the social nature of knowledge and asserts that knowledge is constructed through social interaction and is shared rather than individually experienced (Gergen, 1995; Vygotsky, 1978). It supports teachers' involvement as partners in learning, in listening to children's wonderings, and as co-teachers, planning the projects that provide multiple types of learning. Thus the teacher and children actively engage in constructing knowledge together in class.

Methodology

Stake (1995) defines a case as "a specific" and "a bounded system" (p. 2) and a case study as "the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances" (p. xi). My interest is in the social-cultural context of teaching and learning in specific cases. In this research, I applied the qualitative case study approach to explore the music integration in this particular classroom under the implementation of the project approach.

Site

The Key Primary School is a small school located in the Midwest university campus in the U.S. It houses eight faculty members and two classes (Preschool Class and K-1 Class) of 50 students with 40% of the school's population consisting of minorities (21% Asian, 6% African-American, 4% Hispanic, and 13% Multi-racial) mostly from middle or upper-middle income families. Each class has 25 children with one head teacher and two teaching assistants.

The school aims to support and strengthen children's intellectual development, basic skills, proficiency in academic tasks, and development of their social competence. Its child-initiated curriculum is responsive to individual child's growth, development, learning, and interests. The children's initiative, creativity, and problem-solving are encouraged in the curriculum. With the incorporation of the project approach into the curriculum, children are actively involved in making inquiries into various topics. Parents can be involved in the school, observe and volunteer in the classroom, and serve on a Community Advisory Board for the school program (School Website, 2003).

Participants

The Israeli teaching assistant, Mr. Joseph Elkoshi, trained as a performing musician, is a doctoral student at this university. He studies curriculum and instruction at the College of Education and takes classes in viola performance at the School of Music. With his personal interest in inquiry and his enthusiasm in educating children, he expects to bring his knowledge of music and education into his teaching practice.

In his third year as a teaching assistant, his various teaching involved small-group in math, science, and visual art lessons, and whole-group lessons in music, reading stories, and discussing project-related themes. Moreover, he integrated digital technology into the curriculum by concentrating on different forms of representation and visual concept mapping. In the music class, Joseph taught the 25 K-1 students once a week for 20 minutes per session in the context of the project, "What Moves around Our School?"

Data Sources

This study was conducted in the spring semester in 2003. Data sources included: (1) semi-structured interviews of three times with the music teacher, (2) observations of ten sessions of classes once a week, and (3) analysis of documents, such as the emails sent by the music teacher, the music teacher's written lesson plans for music class, students' work, the implemented project, etc.

Findings

Based on the research questions and the data sources, I found there were some patterns in the music teaching and learning in the project. I identified three themes: (1) contextual teaching and learning in the project, (2) critical thinking in the project, and (3) creative thinking in the project.

Contextual Teaching and Learning in the Project

Contextual teaching and learning is "a conception of teaching and learning that helps teachers relate subject matter content to real-world situations and motivates students to make connections between knowledge and its applications to their lives" (Pogonowski, 2002, p. 33). With the implementation of the Project Approach, teachers chose an appropriate topic that was a real phenomenon and children could investigate directly in their lives. At the time of the study, they studied the project, "What Moves around Our School?" Each subject, including math, science, literacy, and arts, was integrated into the project. For example, in the math class, children made and measured paper airplanes; they learned to observe the movement of the flying paper airplane as well as measured how far it flew using timers. Because music and movement are closely related, Joseph had many ideas on integrating music into the movement project. He guided children to study music in the context of the movement project, such as conducting, observing how he moved in his viola playing, and performing creative body movement in the music (e.g., performing creative movement in the story music, Three Little Pigs; showing the scary emotion in creative movement with scary music, etc.) It served to help children to learn in the context of the project related to their life, not from a separate discipline only.

Critical Thinking in the Project

Critical thinking is typically referred to as convergent effort in learning. A critical thinker can evaluate a piece of music in cognitive and affective ways through experience (Deturk, 1989). As Pogonowski points out, critical thinking is "the result of experiential learning that embraces the learner's affective and cognitive domains" (1987, p. 38).

Joseph aimed to develop children's critical thinking in music learning. Children began with the learning of musical vocabulary, such as music dynamics, music signals, and variation in music. After that, they applied it to work on problem solving and decision-making in music listening and music making. Learning music vocabulary opened a window for children to explore the music world and helped them articulate and analyze music. For instance, when Joseph played different pieces of music with his viola, children learned to identify the softness/loudness, fast-tempo/slow-tempo, and different meters by listening and moving their bodies. Working on problem solving provided children opportunities for inquiry, identifying problems, and finding answers. For example, Joseph encouraged children to think of how a conductor conducted an orchestra, rather than to imitate the universal conducting procedure. Children explored multiple solutions by doing different gestures in conducting, and finally discovered why the formal conducting was accepted by conductors. Decision-making in music listening helped children perceive music, judge their preference in music, and estimate the value of music aesthetically. For instance, when children listened to music, they discussed and explained why they liked/disliked it and why they made that decision in music. Children learned to apply the knowledge of music elements to evaluate music and make conclusions. As Hudgins and Edelman (1986, p. 333) note, a good critical thinker has "the disposition to prove evidence in supporting one's conclusions and with request evidence from others before accepting their conclusions."

Joseph's music teaching is also compatible with Deturk's (1989) advocacy of a good critical thinker. Deturk proposes that the good critical thinker begins with the music conceptual knowledge, and applies it to make comparison and make an informed decision in music. He points out three demands on the good critical thinker in music:

(1) A conceptual knowledge of music: The critical thinker must understand the elements of music; (2) A storehouse of musical experience which serves as a yardstick against which other music is measured both affectively and cognitively: The critical thinker must have high quality resources available for comparison; (3) A metacognitive strategy or disposition to seek musical evidence as the basis for musical evaluation: The critical thinker must wish to, and know how to, make an informed decision" (p. 22).

Like Deturk's advocacy, Joseph's music teaching could be an example for guiding children to become critical thinkers.

Creative Thinking in the Project

Creative thinking is more likely to be referred to as divergent task in learning. Creative thinking in music is usually apparent in a compositional/improvisational situation; however, a musical idea could be transformed to other modes of representations, such as dance or painting (Boardman, 2002). In Joseph's teaching, he encouraged children to use imagination to portray pictures in the music, to perform movement in the music, and to make sound effects for the stories they learned from the literacy classes. Children created with/through their imagination in music, movement, acting, and story-telling for the music play. Moreover, children observed peers' creative movements and shared their ideas of what they saw and what they felt. Finally, they had the play, "Three Little Pigs," in their open house performance, and many parents came to participate in the culminating activity of the project. Broudy notes that the beginning of aesthetic education is "the training of imaginative perception to enable the pupil to apprehend sensory content, formed into an image that expresses some feeling quality" (1972, p. 57). Joseph's teaching is a way to help children develop their aesthetic experience and develop their creative thinking divergently.

On the basis of child-initiated curriculum and the project approach, teachers at this school aimed to help children develop their initiative, creativity, and problem-solving in learning through the movement project. The assumption in their instructional approach was "children learn best from active rather than passive experiences, from being in interactive rather than receptive roles in the learning context" (School Web, 2003). Joseph emphasized the process of students' learning in thinking, and encouraged children to probe and explore their emergent ideas in class. In the social interaction between learning and teaching, Joseph assisted the children in constructing the meaning of music learning. Children found ways to solve problems, to do critical thinking and creative thinking. Joseph mentioned, "I much prefer spending my time doing critical thinking, thinking about things, observing things, and discussing things with the kids in music" (Interview, 03/21/03). His aesthetic/musical teaching goals could be compatible with the school's project-oriented teaching goals. Children constructed their knowledge as well as learned more about this movement project from different perspectives of music, movement, literacy, and drama.

Conclusion

For a long time, I have been thinking of what is important for young children in music learning and how teachers can bring music into the world of young children. Because music aptitude (the potential one has to learn music) is developed from birth through age 9 and stabilizes at age 9 (Gordon, 1997), is the training of music skills the most important for children? There is a contrast of discipline-centered orientation and child-centered orientation in school curricula and pedagogies (Bresler, in press). How is music taught and learned in the discipline-centered pedagogies and curricula? And how is music teaching and learning in the child-centered pedagogies and curricula? How can teachers use the child-centered pedagogy to help children connect music to their real lives?

In the United States, some music teachers implement the discipline-centered approaches, such as those from Kodaly, Orff, Dalcroze, and Gordon. Some music teachers apply child-centered approaches, such as Comprehensive Musicianship (CM), in their teaching. There are also some music teachers who have their own teaching methods without using those music approaches. Joseph brought his knowledge of music and education to teach young children in music class. He emphasized the children's thinking process in learning, rather than the training of music skills. He has his way to teach the young children in the child-centered curriculum. For example, to teach children music in the context of a project, to teach them music vocabulary and develop their critical thinking convergently and creative thinking divergently, and to guide them to demonstrate knowledge through multiple modes of representation.

In the child-centered curriculum, the children were encouraged and given opportunity to express themselves and to present their own ideas in class. Joseph invited the children to express themselves and share their thoughts through music making, movements, role-playing, answering questions, etc. The children's enthusiasm in expressing themselves also showed their independent selves. As Shweder et al. (1998) point out, the American selves are likely to be "different from others and uniqueness-oriented" and "expressive and enthusiastic" (p. 901).

Dewey (1934/1980) points out, "art and science are both intellectual activities that share the same features with respect to the process of inquiry" (p. 16). Dewey regards arts as part of life and emphasizes problem solving, problem setting, inquiry, and exploration. Joseph encouraged children to identify problems and look for solutions in conducting, and to explore different musical elements through listening to music and moving to music. Children learned to know why knowledge is constructed, rather than just receiving the information of what and how to do activities in music learning.

They also learned to describe musical and movement responses with words and constructed the meaning by themselves.

In general, Joseph's music teaching in the context of the classroom project provided musical experiences for children. It helped children learn more about this movement project from different perspectives of music, movement, literacy, and drama, as well as assisting children's developmental abilities in different aspects of social interaction, critical thinking, and creative learning. Joseph had various roles in teaching young children with different subjects. His music teaching is a way of music instruction in early childhood education.


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Sound worlds to create: The emergent, original sound worlds created by teenage high school boys at ACGS, Brisbane

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The music education of boys at this school aims to develop musicianship through active classroom and ensemble involvement. All boys are encouraged to sing, clap and move through an active and vocally based classroom curriculum largely based on Kodaly methodology. A reasonable percentage, about 25%, of the school population also plays musical instruments and many are actively and regularly involved in ensemble music making. All these activities occur within the planning umbrella and under the instruction of music staff. The Music Department aims to align the curricular and co-curricular programs in the School by using similar language, methodology and processes to enable students to engage in all music programs from a common starting point.

The "Kool Skools" project, a combined government and business initiative, provides structures for student musicians to create and record their own music into a CD. This project seemed to present the perfect opportunity for a number of the school's musicians to become involved in. Music staff made a conscious decision to allow *the students* to decide which musicians would be involved in the project by organising a competition of performances at the school. After the decision was made, the musicians were entirely self directed in their preparation for the recording and for the performances for the recordings themselves.

Abstract

This paper tells the story of 11 high school boys aged 15,16 and 17 years who recorded a CD of original and arranged music in 2002 that was later awarded recognition in the national forum of the Kool Skools project. The story is told from the method of selection (a peer judged competition) of who from the school was to record, the recording day itself, the CD production, art work and multimedia creations, the awards night and performances, the school speech night and follow up exposure in school publications and national websites.

The involvement of the boys in creating music by themselves and for themselves began to become a force in their emerging consciousness of the potential of their own sound worlds. The self directed nature of the creative process in the project, underpinned with peer, parental and un-intrusive teacher support, led to these sound worlds becoming a dynamic, exciting and real ingredient in the developing creative energy, personal image, and self esteem of each of the boys. The unexpected and unplanned winning of many awards (external validation), completed the process of internal validation of the music and the project for each boy.

As a consequence, in 2003, each band and band member, has continued to develop the creation of their own special sound worlds both individually and as a band.

Background to the recording

The Anglican Church Grammar School in Brisbane has a student population of 1,750 boys from Year 1 to 12. The Music Department in the school provides intensive Kodaly based classroom lessons from years 1 to 6 (2 x 50 minute lessons per week) with a less intense and broadened classroom experience in Years 7 to 9 (30 x 50 minute lessons per year). Classroom music is an elective in Years 10, 11 and 12 which contains performance, aural training, composition, analysis and history components.

Complementing the class room program is an extensive class and ensemble program of choral, string and band performance groups. Students are able to join a wide variety of ensembles, choirs, string orchestras, concert bands, symphony orchestras, jazz bands and to participate in staged musicals. Music students are also allowed access to equipment and rehearsal space to rehearse their own groups unsupervised. The music department stages many performances at the school and in the wider community every year.

One of the events the department runs is a little different to these concerts and is called "The Battle of the Bands". Student bands are selected by student judges to perform at three successive lunch hours in the school hall, complete with lighting effects to an audience of any interested students. Significantly, this event is the only lunch hour event of any sort in the school that regularly attracts well over one half of the student body as an audience. Five student judges and three teaching staff judges (specifically *not* from the music department) award points under specific criteria (student designed) and the winning band is awarded a cash prize from the Student Representative Council and performs at the next Headmasters Assembly in front of the whole school.

In 2002, the school was invited to participate in the national schools' recording project called the "Kool Skools Recording Project". This recording project has a definite rock music focus and its main objective "is to enhance individual student creativity" (Kool Skools CD). The problem of who would be included on the 44 minute CD was resolved by awarding an additional recording prize in the annual "Battle of the Bands" to the top three bands. After the completion of the competition, expressions of interest from any student DJ's were also called for (DJ's were excluded from the "Battle of the Bands" by the rules of the event which are set by students). One DJ nominated to join the recording so the final line up of 4 groups or artists was decided for the recording:

"Polished Performance Posse" - a rap trio that placed third in the competition.

"White Noise" - a heavy metal band that placed second

"Koalas Ate My Babies" - a rock/pop style band that won the competition and

"DJ Matt Smith" who had performed at school discos and had performance experience.

All groups created and performed original material with the two bands also recording one "cover" version of an existing song each.

The recording days

The 12 tracks on the CD were recorded within one week of the competition and took place over 3 days. Each band took one day to record and the rap trio and DJ took half a day each. The KAMB group also managed to film sequences on video and edit a video clip. The final editing was also completed at the end of the day's recording (slides). At no point in the lead up to the "Battle of the Bands" or during the recording did music staff attempt to influence the boys or to intervene and direct the musical process. The recording engineer made decisions and comments of a technical nature during the recording but at no stage did he impose his musical opinions. The final master copy of each track was ready within a week and the disk went into production.

Each group was then required to provide a 2 page spread for the CD booklet (slides) with one group also video filming and editing on the day to provide a multi-media track on the CD (video) of one of their songs.

Production of the CD

All the edited final proofs along with the completed art works were sent for production and after a two month wait, 400 CD's arrived at the School and went on sale for \$10 (a very reasonable price). Band members undertook to sell as many CD's as they could and they also went on sale at the school shop.

Awards Night

The two bands were invited to perform one song at the state awards night which took place about 3 ½ months after the recording days. At this event, it became apparent that the CD was a strong contender in the field of CD's from other schools also involved in the project. As the night progressed, the CD was awarded the following awards:

Best programmed track: DJ Matt Smith

Best Multi media presentation: Koalas Ate My Babies

Best Hard Rock Band: White Noise

Best Rap: Polished Performance Posse

Best Rock Band: KAMB

Special Judges Award for vocal performance: Tom Horn

Best Overall School CD: ACGS

Each award came with a professional recording industry type framed award with the name of the winner included. Photos were taken for the national website. Parents, students and staff were greatly surprised and delighted.

Follow up after the awards

Positive exposure in school publications and the project's national website followed the awards night. Students at the school bought more of the CD's and music staff played examples from the CD to students in music classes. The performers on the CD became very well known in the student body. The extraordinary vocal talents of Tom Horn (track 3) were featured at the School's annual Speech Night. This event showcases musical talent from the co-curricular ensemble program and the inclusion of the "beatboxing" was an unusual and successful piece of programming. Many students and staff had not previously had any exposure to this vocal art form and many did not realise that Tom Horn could perform at this level.

Further exposure followed the Speech Night in annual publications and reviews of the event.

The artists

DJ Matt Smith:

Koalas Ate My Babies:

Daniel

Jamie

Jim

Mitchell

Polished Performance Posse:

Daniel

Tom

White Noise:

Lucian

Phil

Chris

Shanon

The tracks

1. *Hear No Evil* PPP (Award for Best Rap Artist) 3:16 m:s

A downloaded set of tracks (drum machine sound with strings) programmed together to form a background loop provides a setting for an extended solo rap track (two different rappers) which provides commentary of teenage views on their lives and those of other teenagers.

2. *Good Life* PPP 4:25 m:s

Strings and mallet percussion background in loop formation again, faster beat, some chorus work on significant phrases and words. Philosophical commentary on life views and outlook. Intense energy displayed in the voice works, some beatboxing towards the end leads into the next track. Resolution of the strings riff complete finishes the track.

3. *Versatile Voice* Tom Horn - Beat Box (Special Judges award) 2:52 m:s

Single track take displaying multiple vocal and mouth functions i.e. singing while producing drum sounds. Significant tempo control and changes between feels in this free wheeling beat box improvisation. Virtuoso display of complex functions with a reference to Prokofiev's "Peter and the Wolf". Humorous lead into next track.

4. *DJ Matt Smith* Matt Smith (Award for Best Programmed Track) 11.09 m:s

An extended DJ mix recorded in the studio using two turntables and mixing in between pre-recorded tracks from the dance club genre. Uses a melodic theme in the first section that repeats in cycles. Sophisticated sound produced. Second half takes a new beat with a female "alien" style voice over layered percussive occurrences. This is the longest track on the CD.

5. *In My Head* KAMB (Award for Best Rock Band) 3:12 m:s

An original song in traditional rock sound with guitar riffs, over dubbed back-up vocals, verse and chorus format with lyrics about relationships.

6. *Strong Woman* KAMB 2:59 m:s

An original slower tempo ballad with longer lyrical phrasing than the previous song over a solo electric guitar accompaniment. Drums enter for the second verse.

7. *Days Go By* KAMB 2:19 m:s

Acoustic guitar with solo voice for entire song, vocal work increases in intensity through the song.

8. *Wannabe* KAMB (Cover version of Spice Girls hit: Winner of Best Multi Media Award) 2:20 m:s

A high energy version of the Spice Girls hit song with a voice over section in the middle to introduce the band members. Humorous track as recorded by an all boy band.

9. *Tonight White Noise* (Award for Best Heavy Rock Band) 4:24 m:s

An electric guitar opening with a ballad style of singing over the top in this original song. A more heavy metal style of chorus with the full band playing. Electric lead guitar section before a return to the opening format.

10. *Untitled White Noise* 6:05 m:s

This original instrumental track begins with a subdued guitar opening of arpeggiated chords. This leads to an accompanied guitar solo before the full "metal" sound launches in with full drums sound and lead guitar. This structure repeats with some changes in timbre and melody.

11. *For Whom The Bell Tolls White Noise* (Cover version of Metallica hit) 4:06 m:s

Dominated by the guitar and drums, the band present their version of this Metallica song, with some stylistic, free style vocals.

Conclusions


The self directed nature of the project allowed the students to take ownership of the recording, producing and distributing of the musical product they created. All decisions about the musical content, process and final product were made by the original artists. They were totally involved in *creating their own sound worlds* which through the production of the CD's, they were able to share with many more people. The growth in self confidence in their own musicianship is demonstrated by the continuing involvement in 2003 of the students in their own musical developmental processes.

This paper is best presented as a multimedia event with audio tracks from the CD, slides on power point presentation showing the students at work and the video which was created by the KAMB band.



New sounds in class: Music teaching in UK schools in the 1960s, and its relationship to the present

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This paper is related to the ISME conference theme 'Sound Worlds to Discover' through its account of music educators in the UK in the 1960s who worked to develop 'New Sounds in Class' influenced by avant-garde composers. It also relates to the particular focus of 'Sound Worlds to Teach', by investigating music teachers' pedagogical approaches to the new soundscape. Finally the paper connects the historical account to similar issues in current educational debate at the present time. The central question is: what lessons can we learn from the past with reference to the issues of creativity, culture and music education?

In the 1960s many music teachers in the UK based their teaching upon the exploration by pupils of the new sound worlds which had been opened up by avant-garde composers. Composing and improvising became central activities in the music curriculum. This coincided with the general emphasis upon 'creativity' within schools at this time.

In this paper the years 1959-1973 are taken to comprise a 'long sixties' decade in music education history in the UK stretching from the appointment of Peter Maxwell-Davies as music teacher in the Cirencester Grammar School to the commencement of the Schools Council 'Music in the Secondary School Curriculum' Project. Outside of schools a musical revolution was taking place including on the one hand the music of Stockhausen and Boulez (characterised by Marwick (1998) as 'cultural extremism'), and on the other hand jazz, rock'n'roll and skiffle culminating in the rise of the Beatles.

The paper reports upon an investigation into press sources concerning how music educators responded, if at all, to this musical revolution, through a reading of the pages of the bi-monthly music teachers' journal, *Music in Education* .. This journal was aimed at school music teachers, and as a marketed commodity sought to reflect the interests and values of its intended customers. It therefore provides access to contemporary developments in music education, and to music teachers' preoccupations and reactions.

The paper tackles work carried out in schools with the new soundscape by: outlining the thinking that lay behind the fostering of creative music in association with contemporary music, with particular emphasis upon John Paynter and Wilfrid Mellers; providing some examples of such work being carried out in schools; presenting some critiques of these ideas concerned with the erosion of traditional skills and confusion about the term 'creativity'. With hindsight it is clear that musical creativity in schools and the resulting 'new sounds in class' tended not to impinge upon 'teenage culture', its main thrust was towards the music and culture of the avant-garde. There was a notable lack of interest in engaging so-called 'creative music making' in schools with popular culture.

Finally, the paper advances the notion that the relevance of the history of education to an understanding of contemporary issues in education presupposes an approach that is present-minded, seeking to provide an understanding of the problems and possibilities of the present (see Cox 2002, Afterword). To demonstrate this I shall consider the recent influential government report, *All Our Futures* (DfEE/DCMS 1999) which argues that an education for the 21st century needs to take the relations between creativity, culture and education seriously, and that creativity is fundamental to all areas of life, including popular culture. I shall compare the report's perceptions with those of music educators in the 1960s. I argue that as music educators we need to use such a historical perspective to cast a critical light on current discussions about the future of music education in schooling which will result in the exploration of new sound worlds. (600 words)

The title of my paper is taken from an influential music education text by George Self (1967) in which he argued for an

approach to music in schools that essentially explored the new sound worlds opened up by 'avant-garde' composers. In music education the keyword of the 1960s was 'creative' (see for example DES 1970; Paynter and Aston 1970). It was the period in which children's composing became an established part of curriculum music. I shall argue however that whilst this movement embraced the music of the so-called avant-garde, deriving from such diverse figures as Webern and Cage, it virtually ignored the musical revolution taking place in young people's lives which culminated in the Beatles and the Rolling Stones. In other words notions of creativity in schools were applied to the music of an elite culture rather than the music which the majority of young people were listening to and participating in.

This paper focuses specifically on the two central notions of creativity and culture during the 1960s as perceived by music educators. It also seeks to relate the debate thus engendered to the present. By so doing I shall demonstrate the relevance of historical perspectives to more recent issues of concern in education (see Cox 2002, Afterword).

First, I shall turn history on its head (Brooks 1991) by considering the report, *All Our Futures: Creativity, Culture and Education* (DfEE/DCMS 1999). In particular I shall focus on what the report has to say about creativity and culture. I shall then investigate these concerns in the context of the 1960s, a decade in which both were hotly debated by music educators. Finally I shall argue that as music educators we need to use such a historical perspective to cast a critical light on current discussions concerning creativity and culture.

All Our Futures

In 1999 an ambitious, glossy report, entitled *All Our Futures* (DfEE/DCMS 1999) was published which aimed to highlight, in the fevered post-election educational debate, the crucial relationship between creativity, culture and education. It advocated a fresh balance between learning knowledge and skills, and having the freedom to innovate and experiment : 'we link creative education with cultural education' (p.13).

The report's definition of creativity was 'Imaginative activity fashioned so as to produce outcomes that are both original and of value' (p.29). As Anna Craft (2003) points out this implied 'everyday creativity' rather than something that was extraordinary: 'The assumption is that the ordinary person can be creative' (p. 115) (also see Craft, Jeffrey and Liebling (2001)). Such a definition, excitingly, had the power to be applied across the curriculum, which was one of the working party's aims. Creative abilities, it emphasised are developed through practical application, for example, the making of music.

There was an equal concern to do justice to the concept of culture defined as 'the shared values and patterns of behaviour that characterises different social groups and communities' (DfEE/DCMS 1999 p.42). One of the central messages of the report was that values differ not only among different cultures, but they also change over time.

Young people's culture was a major theme because it was recognised that one of the roles of education in the cultural development of young people was 'to enable young people to recognise, explore and understand their own cultural assumptions and values'. (p.49)

In conclusion the report asserted that the world of the twenty-first century would be unlike any we have known. Developing the link between creative and cultural education was one important way of preparing young people to face this future.

I shall re-visit *All Our Futures* in the conclusion, hopefully somewhat wiser as a result of the reflection on the historical resonances of creativity and young people's culture in the 1960s to which I shall now turn.

Musical and Educational Contexts of the 1960s

In his magisterial history of the 1960s, Arthur Marwick (1998) asserts that there was indeed a self-contained period known at 'the sixties' which was of outstanding significance in that what happened transformed social and cultural life for the rest of the century. It was a 'mini-renaissance' in which social and cultural movements flourished.

Marwick applies Martin Luther King's phrase 'creative extremism' to those artistic and cultural manifestations of the sixties based on ideas that had been advanced in the previous decade - neo-Marxist, 'structuralist', libertarian, anti-bourgeois -

reinforced in ever more radical stances. Musically he relates these to the highly diverse figures of Stockhausen, Nono, Boulez, and Reich, with Stockhausen as the pivotal figure. They represented between them such ideological notions as 'supra-personal cosmic consciousness', Marxism, rationalism, and minimalism. Musically they embraced between them serial, electronic, and aleatoric styles.

But what was happening inside school music rooms in the UK ? I shall argue that the years 1959-1973 comprise a 'long sixties' decade in music education history stretching from the appointment of Peter Maxwell-Davies as music teacher in the Cirencester Grammar School to the commencement of the Schools Council 'Music in the Secondary School Curriculum' Project. It was a time of heady enthusiasms, indeed some music educators such as George Self, argued for a musical revolution during these years.

In this paper I trace developments in music education amongst teachers influenced by the creative and cultural work emanating from contemporary composers. I shall do this principally through investigating the pages of the bi-monthly music teachers' journal, *Music in Education* (hereinafter *MiE*). This was a problem however, because this culture bore little relation to the musical interests of the majority of the population.

This journal was aimed at school music teachers, and as a marketed commodity sought to reflect the interests and values of its intended customers. It therefore provides access to contemporary developments in music education, and to music teachers' preoccupations and reactions.

'Creative Extremism', Creativity and Music Educators

Talk of 'creative music' in schools became part of common currency amongst teachers in the sixties. First I shall outline the thinking that lay behind this fostering of creative music in association with contemporary music. Secondly, I shall provide some examples of such work being carried out in schools. Finally I shall discuss some of the opposition to these ideas.

Music in Education ran a special issue entitled 'Music for Today' (*MiE* 1965). Peter Dickinson wrote a substantial piece 'New Music at School'. For him the music of the last ten years with its emphasis upon indeterminacy and improvisation had brought freedom and flexibility into the art. Sounds regarded previously as noise had been given musical meaning. Children with little or no musical knowledge could join in with experienced players. In this way sound could be used as spontaneously as colour in abstract painting. The freedom of these styles related closely to youth and to the spirit of the present day. This link with living music 'is the lifeline of teacher and pupils: it can illuminate music of the past, foster enthusiasm for the present, and improve the state of musical society in the future' (125).

George Self, writing in the same issue, was in no doubt that 'nothing short of a revolution was needed in school music' (126). He criticised the practice of introducing very mild and dated jazz into classrooms as maintaining the status quo. The work of Peter Maxwell-Davies was quite exceptional. But, Self asked, why should not the majority of music teachers keep abreast of current developments? After all, art teachers do. If notation is a stumbling block why not reform it? If methods are good enough for Stockhausen, Penderecki, Lutoslawski and Berio, why deny them to the child?

In 1967/8 two articles were published in *Music in Education* by John Paynter (*MiE* 1967) and Wilfrid Mellers (*MiE* 1968) which can be regarded as a manifesto of the new movement. Paynter argued that increasingly schools were giving time to the development of sense perception and the emotional basis of cognition. These were also the concerns of poets and artists, many of whom drew inspiration from the life of the present. Art colleagues could learn from Pollock and Hepworth, whilst English teachers looked at Eliot and e.e.cummings. Music educators could well learn from Henry Cowell and John Cage who 'takes us back to fundamentals and blows away some of our pomposity' (*MiE* 1967, p.626) The basic resources for us were sounds and silences. But it was the doing that mattered, 'not for finished work but for experiments' (p.625). Judgement depended on asking questions like: does this piece hang together? is it consistent? Paynter concluded by saying that music in education still had some way to go in order to come into line with other aspects of the curriculum

Mellers (*MiE* 1968) believed with Marshall McLuhan that we were at the end of the visual and literate culture, and with the help of the mass media were entering a phase which had more in common with the oral and aural cultures of so-called primitive societies:

I am sure that a necessary step towards the recreation of a living musical culture is that we should be aware, in our school

experience, of the cycle of human life from savage to civilised (p.131)

He found that in the US , children took readily to gamelan and its similarities with the music of Cage and Partch, 'purely and deeply a music of childhood'. So he formulated an educational plan based upon a model of childhood summed up as follows:

It is important that we should allow children at the beginning of their creative lives to be the little savages they are. What we have to do is to effect a gradual transition from the savage, which is in all of us, to a civilised state. (ibid)

This would happen, according to Mellers, as we investigated relations between Orff, primitive musics, children's games, rhymes and runes. In such a process, the use of the voice would be essential. If they were placed on a desert island, young children would naturally sing from the basic pentatonic framework, inherent in the form of acoustics. This eventually would flower into folk song and ballad. With puberty came a growth into consciousness, and musically speaking, a transition from the purely melodic and rhythmic to the harmonic, involving a duality, an awareness of conflict. Mellers' compositional working out of these ideas resulted in his vocal score, *The Resources of Music* (1969).

In a later response Christopher Small (*MiE* 1968) encouraged the reformers. Music teachers had the power to counter the pressures placed on children at school, so that they were able to exercise their imaginations creatively. The reformers were bearing out the biologists' truism that 'ontogeny recapitulates phylogeny'. The individual member showed the various phases of the evolution of the species. We must co-operate with the recapitulative process: 'We are trying to do nothing less than re-establish the lifeline to the subconscious and harness its energies' (p. 304)

In much the same vein, Roy Cooper (*MiE* 1969) criticised school music, because the form of sound rarely touched pupils in a living way, instead there was a gradual starving of the creative urge. He drew on all the talk about primitive stages and societies, and urged teachers to unravel the whole teaching process so that it becomes totally child centred. Beginning with sound, there followed a complete path of discovery, substituting 'an evolving group-think pattern for the normal focus of authority in the teacher' (p.136).

Such was the thinking behind the explosion of creative music in schools, based upon a desire to stimulate children's creative work by relating it to experimental music, and at the same time enacting a desire to start again in an almost Rousseau-esque way.

What about the practice in schools however? First some account is necessary of the pioneering work of Peter Maxwell-Davies, who was the catalyst for bringing together music in schools with the work of contemporary composers. From 1959-1962 he taught music at Cirencester Grammar School . His paper 'Music composition by children' (Davies 1963), supported by a sound recording, is an account of this work, which essentially reflected the influences of the avant-garde within a framework of educational freedom. He selected and arranged music for the school choir and orchestra, and introduced composition sessions in class. Children were encouraged to conduct the orchestra in their own compositions, and these were performed alongside Davies's own works. Whilst his teaching was idiosyncratic the introduction of composition and improvisation to the classroom was an important step forward.

I have selected three accounts of work in classrooms that illustrate the diversity and excitement of what was happening in the wake of Davies's work. George Self was a key figure in the creative music movement and he demonstrated new teaching methods at the College of St Mark and St John in London (*MiE* 1964). He uncompromisingly stated that music needed neither rhythm nor melody, therefore there was no need for a conductor. Self employed a class of boys from the Holloway Comprehensive School to perform his experiments in punctuating silence by noise. They obeyed a mechanically operated clock. A group, or groups, played their sounds when the clock hand had reached a certain number. The instruments included chime bars, dulcimers, glockenspiels, piano and untuned percussion.

My second example comes from a secondary modern school in Yorkshire , where Roy Cooper was the motivating force. He described what happened during the summer months of 1967 when the school music department 'seemingly began to go crazy':

Visitors witnessed groups of pupils, minus teacher, taking turns to stage sonoric occurrences, which for the main part appeared to be made up of directed percussive effects mingled with *concrete* sounds electronically manipulated.

Inexplicable noise events took place with alarming unexpectedness...one pupils might suddenly march over to slam the door twice, others would emit a jumble of shouts. (*MiE* 1968, p.184)

The natural reaction was 'But they're just making noises aren't they?' to which Cooper agreed, the pupils were starting again, like infants, exploring the world of sound. Their compositions included 'Concerto for tearing paper', 'Big Ben strikes fourteen', 'Diary of the Birth, Life and Death of a Girl'. In all this welter of creative work, Cooper observed:

Thus it was that in the midst of much noise, amusement, annoyance, and general ebullience, the groups progressed along a natural path, from improvisation to the condition of the composer, this having been achieved without formal teaching and at a much accelerated pace. The traditional elements of play were strong throughout. (*ibid.*, p.185)

Finally, in this selection of three examples of creative music in action I revert back to Peter Maxwell-Davies who had left Cirencester Grammar School in 1962 (*MiE* 1971). In 1967 Elis Pekkonen arrived as an assistant music teacher, with little experience of teaching. He formed a percussion ensemble which met on Sunday afternoons from 2 until 4 p.m. By November 1969 it was performing a whole concert at the Music in Our Time festival, and in March 1970 gave three recitals at the new Cockpit Theatre in London . Pekkonen singled out two pieces which he felt were outstanding: *Aquarelle* by Brian Dennis, and George Self's *Fun for all the family* set out like a Waddington game. Both pieces served to educate pupils in music of their own time.

Pekkonen paid tribute to Davies. The Argo recording of *O Magnum Mysterium* marked the beginning of a new era in school music. But there were other equally important figures who carried out much of the spade work including a more technical-realist approach, notably George Self (1967) in his *New Sounds in Class* and Brian Dennis (1970) in his *Experimental Music in Schools* .

Such approaches were not without their critics. I shall focus upon two concerns: the erosion of traditional skills; confusion about the term creativity. Ken Evans (*MiE* 1968) called creative music 'an impulsive prodigal'. He noted the enormous amount of time devoted to it in schools. But there were misunderstandings about Orff, the immediacy of his approach became both the beginning and the end in practice. The result might be to confine a majority of children to 'a world of musically illiterate spontaneity'.

John Winter (*ibid*) agreed. Creativity within music education was not a new idea, but it was fashionable. Much of its potential however had been over-played. He criticised in particular Self's secondary focused work saying it was more appropriate for junior schools. The worry was that such approaches did not lead to musical independence:

The teaching of skills has an old fashioned ring about it. Go pop! Go avant-garde, go creative, have much more impact, but will get nowhere without the full realisation that literacy, in whatever form, is the only criterion which distinguishes a fully educated being from who simply exists (*MiE* 1968, p.197)

The concern that the word creativity was being abused lay behind a provocative article, 'The Creativity Kick' by 'A Composer' (*MiE* 1971). The piece had been stimulated through an encounter with a middle-aged lady in a training college who had been having trouble with the music component of the course except for 'the creative bit...She produced a messy sheet of drivel to prove it- drivel apparently acceptable to the college in question' (*ibid.*,p. 487-8). But 'A Composer' protested that musical creativity is not some cheerful communal free-for-all, but is rather the conscious personal selection of ideas backed up with an enormous amount of musical experience. Children may very well be spontaneous and uninhibited, but 'the vast majority will have no more capacity for genuine artistic creation than it takes to arrange a vase of flowers' (*ibid.*,p.488).

In spite of these criticisms, the creative music movement climaxed in 1970 with John Paynter and Peter Aston's book *Sound and Silence: Classroom Projects in Creative Music* , consolidating much of the work that had been proceeding in music rooms up and down the country. In the same year Paynter addressed the Schools Council's Music Committee to put forward ideas for a proposed project, 'Music in the Secondary School Curriculum'. The proposal was accepted, and the project commenced in Autumn 1973 (see Cox 2002). It was to effect profoundly developments in the GCSE, and in the National Curriculum. 'Creative music' in schools entered its period of ascendancy.

In summary, musical creativity in the school music rooms of the 1960s was frequently espoused by progressive and radical

educators as a romantic or militant culture-critique, traces of which we have seen in the writings of Paynter, Mellers, Self and Small. It was characterised by such educationally progressive ideas as exploratory group work, and learning from experience. Much of it too was linked to the notion of racial recapitulation in which individuals pass through stages similar to those through which their ancestors had evolved (for a discussion of this theory see Cleverley and Phillips 1976). The main thrust of 'the movement' to establish new sounds in class was undoubtedly linked to the music and culture of the so-called avant-garde.

Conclusion

With hindsight it is clear that in the sixties musical creativity within schools tended not to impinge upon 'teenage culture'. The two key books of the time, *Sound and Silence* (Paynter and Aston, 1970) and *Popular Music and the Teacher* (Swanwick 1968) emphasise this separation.

What is now apparent (2003) is that we need an educational rapprochement between creativity and popular culture. It is this coming to terms with the popular culture 'of the people themselves', and upon culture that is diverse, dynamic and contemporary that is of particular urgency for music educators.

All Our Futures (1999) observes that whilst commercial culture is seen as predatory on young people, and no doubt the pressures they generate are intense and the markets voracious, nevertheless young people are not simply passive consumers of cultural products, they appropriate and adapt them to their own urgent need for a sense of personal and group identity. In doing so, they also shape the commercial environment in which they live. Education has key roles in giving young people the opportunities and the means to reflect on the values and ideas which surround them: to explore them sensitively and critically in a range of different ways'. (p.50)

There are encouraging signs of advance in music education towards a relationship with popular culture, most notably in Lucy Green's work *How Popular Musicians Learn* (2001) which advocates the potential of informal learning practices in popular music for the formal sphere. There are other voices too, for example Hargreaves, Marshall and North's (2003) discussion of the 'third environment', which refers to social contexts in which musical learning takes place in the absence of parents or teachers. However, as yet, there is little about how schools can make curricular sense of such developments, the relation between creativity and culture tends not to be pursued.

All our Futures states that at the dawn of the new century, it is necessary to rethink the purposes, methods and scale of education in our new circumstances. Jones (2003) finds historical resonances here:

The discourse of business/creativity synthesized and transvalued elements from the past, rehabilitating 'creativity' under the sign of capital, so that earlier themes of progressive education began to recirculate, translated into a new, post-1997 language. (p.166)

This is the challenge for music educators, learning the lessons of their past successes and failures (in the sixties for example) developing a more inclusive and dynamic view of culture fit to meet the challenges of new ways of working in schools in collaboration with government, business and professional partnerships, so that we are indeed more than ready to face the future with new sounds in class.

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Análisis del tiempo de compromiso motor en sesiones de música-movimiento en Educación Primaria

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Una de las principales preocupaciones manifestadas en nuestro país en el ámbito de la investigación musical durante los últimos tiempos es lo referente a la educación musical en su conjunto, y de forma particular, lo concerniente a la problemática en torno a los distintos aspectos que intervienen en los procesos de enseñanza-aprendizaje.

"Mundos sonoros por descubrir" nos ofrece la oportunidad de exponer una serie de reflexiones dirigidas al profesorado dedicado a la enseñanza de la música. Reflexiones que desde un planteamiento interdisciplinar inciden en aspectos del campo del movimiento y la danza a partir de la audición musical. Con ellas nuestra intención es la hacer una serie de aportaciones, desde otra perspectiva, a los "Mundos sonoros por enseñar".

Y es que partimos del principio de que para la adecuada consecución de los objetivos educativos en el campo de la enseñanza es necesario un trabajo conjunto y unitario entre todas las áreas curriculares. Concretamente, las áreas de conocimiento de Educación Musical y Educación Física poseen objetivos y contenidos comunes que facilitan un trabajo integrador y globalizado entre ambas. Por ello, desde el Departamento de Didáctica de la Expresión Musical, Plástica y Corporal de la Universidad de La Laguna (España) ha surgido un equipo investigador, compuesto por profesorado de las áreas de Didáctica de la Expresión Musical y de Didáctica de la Expresión Corporal, preocupado por estudiar y analizar los procesos de enseñanza-aprendizaje con un tratamiento conjunto de los aspectos comunes a las dos áreas.

Uno de esos aspectos comunes a las dos áreas lo constituye la danza. La danza es una de las formas más completas de comprobar el sentido rítmico y melódico del alumnado. Las actividades dancadas contemplan la posibilidad de unir los aspectos musicales con los referentes al dominio y control del cuerpo. Así, cuando el alumnado escucha el hecho sonoro, siempre experimenta la necesidad de traducir lo que oye en movimiento corporal, es decir, se le presenta la música como un estímulo al movimiento. Por ello, el desarrollo del sentido del ritmo unido al movimiento resulta de trascendental importancia para la educación integral del individuo.

Un análisis de la literatura existente sobre danza indica que en la actualidad existen pocas investigaciones en las que se analice la utilización del tiempo de práctica en el desarrollo de estos contenidos, encontrándose fundamentalmente textos en los que se dan sugerencias metodológicas o se investiga parcialmente aspectos concretos de la misma.

En el presente trabajo se realiza un análisis del tiempo de compromiso motor del alumnado en clases de música-movimiento, entendiendo por tal el tiempo que el alumnado dedica realmente a la actividad motriz durante el desarrollo de la sesión de clase, debido a que es una variable que refleja fielmente el nivel de participación del alumnado en el proceso de enseñanza-aprendizaje.

Concretamente, el estudio fue llevado a cabo en el ámbito de la Educación Primaria. Participaron en la investigación 6 profesores especialistas en Educación Física y 84 alumnos pertenecientes al tercer ciclo (con edades comprendidas entre los once y doce años), aplicándose una Unidad Experimental de Enseñanza de música y danza. El sistema de observación utilizado ha sido una adaptación para la danza de los sistemas OBEL/Ulg y Placheck. Todos los datos han sido tratados utilizando el paquete estadístico SPSS para Windows 10.0.

Este estudio forma parte de una investigación más amplia que ha sido financiada como proyecto I+D por el Gobierno de

Canarias.

An analysis of students motor engagement time in music & movement lessons in primary education

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For a proper attainment of educational objectives it is necessary a joint work among teachers of all curriculum areas. Particularly, the areas of Music Education and Physical Education (PE) have some common objectives and curricular contents that facilitate an integrated and globalized teaching work (Cuéllar, 1997) .

Dance is one of the more complex ways to test students rhythmic and melodic sense. Dancing activities open up the possibility of joining together musical aspects with those related to body control and mastery. Thus, when hears a musical event always experiences the need to translate what he has heard into rhythmic sense and movement has great significance in an integral education of the person (Cuéllar Lorenzo, Souto y Francos, 2003) .

A survey of the extant literature on dance reveals that there are few research projects devoted to the analysis of how students use classroom practice time in the joint development of rhythmic sense and movement (Cuéllar, 1999) , instead of that most of them look at some partial aspects of it or just give some teaching suggestion (Cadopi y Bonney, 1990; Colomberoto, 1989; Cuéllar, Delgado y Delgado, 1996 Goutel y Cambet, 1992; Gray, 1983; 1989; Lord y Petiot, 1987; Monteiro, 1988; Tousignant et al, 1992; Werner et al, 1992; Piérony Delmelle, 1983, Piérony Cecris, 1983) .

In this work we analyze students motor engagement time in music and movement lessons in Primary Education. In the study reported in this paper took part 6 Primary Education PE teachers and 84 student from the third cycle of Primary Education (ages from 11 to 12) . The systems used to observe student behaviour have been the OBEL/U1 and Placheck systems adapted for dance. All data has been treated with the SPSS for Windows 10.0. This study is part of a wider research sponsored by the Canary Island Government as an I+D project. In that research participate teachers of La Laguna University from the following fields: Didáctica de la Expresión Musical and Didáctica de la Expresión Corporal 1.

The aims of the study

The main aims of this work are the followings:

to analyze students motor engagement time in music and movement lessons, and

to propose some pedagogical principles and strategies for a better use of students motor engagement time in order to promote the improvement of the educational process.

Motor engagement time

The management of classroom time is a vital part of the teaching task. This time can be divided in the following categories: programmed time, useful or functional time, available time for practice, motor engagement time, and time on task. Specifically, motor engagement time (MET) refers to the effective period of time a student devotes to motor activity during a lesson MET can be seen as a mediator through which the instruction and actions of the teacher turn into learning by the students (see Piéron, 1999) .

Generally, the study of students participation in the teachers learning process in relation to motor engagement time is of main interest because MET appears as an important variable that conditions student learning (Cuéllar y Carreiro da Costa, 2001; Cuéllar 1999) .

There are some that view China as an exotic mystery and a threatening foe. An understanding of the symbols and ideological characteristics of music education might contribute to a demystification of China so that greater understanding and respect can be achieved within the membership of the world's music education communities. While this presentation focuses on the ideological content of school music materials from one particular country, it more broadly examines the innumerable messages found in school curricular materials used in shaping and producing a particular ideology.

Sound worlds to discover - from Makwaya to Tirisano!

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Africans in South Africa are a nation of singers. They sing whatever they do! This is true of all the ethnic groups in the black South African majority.

A world of sound to know - Makwaya

"Der Name " *Makwaya* " bezeichnet eine Form der südafrikanischen Chormusic, in der sich die von Missionaren nach Afrika gebrachten westlich-christlichen Hymnen mit der traditionellen Music afrikanischer Völker vermischten " (Glückmann: page 2).

African choral music, *makwaya* , reflects the influence of westernisation in the 19 th century. The blending of musics began when missionaries and settlers introduced European based hymns. John Knox Bokwe, composer from Lesotho , used this new South African choral style, widely known as *makwaya* - a happy marriage of African and European compositional principles. It is a mixture of indigenous and traditional styles and elements and appears to be the first mixed form experienced.

A 19 th century hymn, composed by Enoch Sontonga, a teacher from Johannesburg , *Nkosi Sikeleli Africa* (God bless Africa) , became the South African National Anthem and is an excellent example of the *makwaya* idiom and symbolises the best of African mission music.

Mission Hymns

Mission stations were opened when the first missionaries arrived in South Africa in early 1800. Hymns introduced by these missionaries are part of the cultural heritage and strengthened choral culture in South Africa . Missionaries began to learn the languages and wrote hymn texts.

The missionaries objected to the all-night songs, wild dances and warlike songs of the inhabitants and tried to replace it with Christian hymns and harmonies. Choirs were not permitted to dance, but choral groups at the mission stations developed rhythmic actions to be performed to the music. It pacified the missionaries' fears about heathen and immoral dances.

The hymn style introduced by the missionaries was based on the Lutheran choral style developed in Germany and adopted by churches throughout Europe . Based on the European 7-note scale, it was characterised by four-part singing, soprano, alto, tenor and bass, singing the same text in rhythmic unison, though to different melodic lines with the bass part moving in contrary motion to the soprano part. The tune of the song was usually in the soprano, while the other parts harmonised. Hymns were composed in a linear fashion. European hymns had a firm and set framework

Indigenous songs

Indigenous songs were antiphonal and taught orally. It permitted the singing of separate texts without disturbing the tonal patterns of the sentence. The chorus consisted of short repeated phrases. Songs were circular in form, characterised by repetition. The majority of these songs were performed to dance actions.

The missionaries used well-known folk-melodies as basis for their hymns. By setting indigenous texts to established European melodies, without regard for correlation between the tonal pattern of the words and the melody of the song, the missionaries broke the close relationship of speech and song (Wells 1994:181). It opposed the close relationship between the spoken sentence and the sung phrase, since African languages are tonal with melody and rhythm growing from the tones and accents of speech.

In established African songs the antiphonal style was the most common form of singing. When harmonic singing occurred, with both parts singing the same text, the result was a form of block harmony that moved in parallel motion;

each part followed the melodic contours of the same sentence pattern. Singers can create harmony by singing the text in parallel at different pitch levels. This is a typical system of parallel harmony. The principle of contrary motion in parts singing the same texts was totally foreign; such a style would have gone against the speech patterns of one of the parts. Singers using the same texts simultaneously, have to follow the same pattern of speech tones.

The main performance contexts in the country were the choral competitions organised by schools and churches. Songs and hymns were performed in a rigid concert situation with no movement among performers. During this formal concert situation the early dance songs were not considered appropriate to be performed on stage. Instead, the bizarre situation arose whereby performers would walk on the stage singing their popular dance song, perform the stationary song on stage and exit once again to the movements of their 'own' song (Wells 1994:211).

There was a synthesis of the European and African traditions in the way *makwaya* were led during choir competitions. The conductor figure of the European school style was transformed into the song-leader figure. Though the leader's position combined elements of European conducting, such as bringing in the choir, indicating the time and ending the song, it was common to see the conductor sing the leading or melodic line of the song (Wells 1994:214).

Tonic Sol-Fa

An English teacher, called Nixon, came to the missionaries in the late 1800. He was an enthusiastic promoter of a newly developed method of notating and teaching choral music, known after its originator as the Curwen-method, now known as tonic sol-fa (Wells 1994:188). The missionaries were immediately interested in this simple and effective method of notating music, which was particularly suited for multi-part choir singing. The tonic sol-fa was spread throughout all the churches and schools with great ease and was used in all hymnbooks. It is unfortunate that the tonic sol-fa is the only musical notation system used for many years by the majority of black composers and choirs.

One of the great composers from Lesotho, J.P. Mohapeloa, composed his first collection of 32 songs in tonic sol-fa notation. It was mainly school songs after the European style. Mohapeloa was conscious of his efforts to integrate Sesotho musical idioms into a European-influenced form. His legacy was a syncretic blend of the two traditions.

A world of sound to create - Tirisano

The choir competitions, as we know it today, became an essential part in the lives of Africans. As early as 1924, choirs at singing competitions at Morija Training Institute in Lesotho, were judged according to the criteria of attack, keeping time, keeping in tune, clearness of words and expression (Wells 1994:198).

Though some competitions were sponsored by white South Africans, especially companies, and used white aesthetics in the judging, most were organised by black South Africans. "These competition survive up to the present day, as a way of maintaining cultural identity, of keeping traditions alive, and of asserting a musical and personal expression in a country where such expression legally stifled for such a long time" (Whittall 1996:3).

A new system for school choir competitions, TISCE (Tirisano School Choir Eisteddfod), was developed and implemented in 2001. It applies to all school music competitions organised for primary and secondary schools. The choir competitions should restore, mobilise and recreate the pride, honour and culture of learning and teaching in schools. The fragmented school music events will be unified into a single nationally and provincially organized, managed, coordinated and monitored annual school music competition. Internationally, efforts shall be made to link South African school music events to the African continent.

Background

The history and social-political realities of this country directly affected the history and development of school music in South African public schools. Learners in black schools were pacified by the missionaries through singing hymns during formal instructional periods, while their white counterparts studied music as part of their formal instructional curriculum programmes. Missionaries regarded folklore, especially African folklore, as primitive and heathen, hence the socialisation of the black child through western church hymns. Consequently, school music competitions were organised along racial/cultural lines, with black schools concentrating on singing and white schools on instrumental music.

ATASA (African Teachers Association of South Africa) was the only national organisation that organised, managed and co-ordinated annual national black school- and teacher choir competitions (Government Gazette no. 21697, p.8).

The emergence of SADTU (South African Democratic Teachers Union) as part of the mass democratic movement changed the socio-political landscape in South Africa and created a political thinking amongst South African teachers. Apartheid organs were destructed and since school and teacher choirs were not a priority at the time, ATASA-organised competitions ceased to be organised.

No choir competitions were held from late 1980's to early 1990's. Since 1990 the teacher's unions of the different provinces organised their own competitions separately. The three types of schools found in the former apartheid system (White-, Indian- and Coloured schools) continued with festivals, but focused more on instrumental music and less on choir music, until the emergence of IESA (International Eisteddfod of South Africa).

From the mid-nineties provincial "non-aligned, neutral, apolitical" school music structures were constituted in the provinces by teachers who were members of SADTU and NAPTOSA (National Professional Teachers Organisation of South Africa). They all affiliated with SASMO (South African Schools Music Organisation). A national choral music wing formed under NAPTOSA, called the National Choral Eisteddfod of South Africa (NACESA). The private sector organised and sponsored the already fragmented school music events. These choir competitions targeted mainly black public schools, with no success in attracting participation from other South African cultural groupings.

After extensive discussions, the Heads of Education Departments Committee (HEDCOM) agreed on one organisation to handle all school music events: *Tirisano* (working together).

TIRISANO (working together) SCHOOLS MUSIC EISTEDDFOD (TISCE)

Table 1: Sections, Categories and Prescribed Songs 2002

A. Infants (Grade R - 2)			
Sections	Song		Composer / Arranged by
English (unison)	All through the night		Anon
Afrikaans (unison)	Die lieue Martatjie		Anon
Vernacular (unison)	Iphininja yam?		Anon
B. Junior Primary Schools (Grade R - 4) 2002			
Sections	Song		Composer / Arranged by
English	Plea from Africa		J. K. Bokwe
Afrikaans	Heilig, heilig, heilig		F. Schubert
Vernacular	Mino ababeli		J. B. Dykes
C. Intermediates (Grade R - 6) 2002			
Sections	Song		Composer / Arranged by
English	See the conquering Hero comes		J. F. Handel
Afrikaans	Gebed vir die Vaderland		Jean Sibelius
Vernacular	Vuka! Vuka! Debora		J. K. Bokwe
D. Senior Primary Schools (Grade 5 - 7) 2002			
Sections	Song		Composer / Arranged by
SSA sextet	Woza sihlobo sami		A. H. Buthelezi
SATB mixed double quartet	Glory, glory, alleluia!		Eva Harvey
SSA choir	English	I have a bonnet trimmed with blue	H. Hughes
(Choose One Song)			
Afrikaans	Weeklag	J. Brahms	
Vernacular	Sengehlulekile	P. J. Simelane	
SATB choir			
(Choose one song)	English	The mill wheel	Harry Dexter
Afrikaans	Jy's rein soos lentebloem	Theo W. Jandrell	
Vernacular	Molaetsa	W. J. Semutla	

E. Junior Secondary Schools (Grade 6 - 7) 2002			
Sections	Song		Composer / Arranged by
SSA sextet	Uthando		O. L. P. Mbatha
SATB mixed double quartet	As torrents in summer		Edward Elgar
SSA choir	My Friend		E. Drake

SATB mixed choir (Choose one song)	English	My bonnie lass, she smileth	Edward German
Afrikaans	Daar kom die Alibama	E. Aitchison	
Vernacular	Kuhle	S. B. P. Mnomiya	
SATB mixed choir (HIV/AIDS songs) (Choose one song)	Vernacular	Na'eligongqongqo	M. Mbali
Vernacular	Hobane ke Modimo o sa hlohweng ke letho	W. L. Tejane	
Vernacular	Umashayabhuqe	S. M. M. Ntombela	
Vernacular	Thapelelo	T. L. Tsambo	
Open ensembles		Own choice	
F. Senior Secondary Schools (Grade 10 - 12) 2002			
Sections	Song		Composer / Arranged by
Soprano solo	Una donna a quindici anni (From: <i>Cosi fan tutte</i>)		W. A. Mozart
Mezzo soprano solo	E amore un landrocello (From: <i>Cosi fan tutte</i>)		W. A. Mozart
Tenor solo	O, loviness beyond compare (From: <i>Magic Flute</i>)		W. A. Mozart
Bass/Baritone solo	Papagena! Papagena! Papagena! (From: <i>Magic Flute</i>)		W. A. Mozart
Opera Duet (soprano & bass/ baritone)	Thy kindly voice of Mother Nature (From: <i>Magic Flute</i>)		W. A. Mozart
Trio (soprano, tenor & bass/ baritone)	And I shall never see thee more (From: <i>Magic Flute</i>)		W.A. Mozart
Ensemble (2 sopranos, mezzo soprano, tenor, bass/baritone)	Hm, hm, hm, hm, hm, hm! (From: <i>Magic Flute</i>)		W.A. Mozart
SSA female voice	Ucu alusalingani		S.P. Qwabe
TTBB male voice	Santa Lucia		Arr. E. Tomlison
SATB mixed choir	Volkswysie Potpourri - 1		Arr. Danie Hyman
SATB mixed choir	Il Bacio		Arditti
SATB mixed choir	Xinkanka		Rev. D.C. Marivate
SATB mixed choir HIV/ AIDS related song (Choose one song)	Vernacular	Na'eligongqongqo	M. Mbali
Vernacular	Hobane ke Modimo o sa hlohweng ke letho	W.L. Tejane	
Vernacular	Umashayabhuqe	S.M.M Ntombela	
Vernacular	Thapelelo	T.L. Tsambo	
Open ensembles	Own choice		
Open African Indigenous folklore	Own choice		
Open African contemporary composition	Own choice		

A. Infants (Grade R - 2) 2003

Sections	Song	Composer / Arranged by
English (unison)	Hand and feet	Anon
Afrikaans (unison)	Ping, pong	Anon

Vernacular (unison)		Inggolowa or Didimala-ngwana	Anon
B. Junior Primary Schools (Grade R - 4) 2003			
Sections		Song	Composer / Arranged by
English (SSA)		I've got a robe	Negro Spiritual
Afrikaans (SA)		Suikerbossie	Traditional
Vernacular (SSA)		Ndiyakuthanda	T. T. Vumazonke
C. Intermediates (Grade R - 6) 2003			
Sections		Song	Composer / Arranged by
English		Panis Angelicus	César Franck Arr.: Henry Geehl
Afrikaans		Lamtietie, damtietie	Dirkie de Villiers
Vernacular		Hay'ukuhamba kukubona	T. T. Vumazonke
D. Senior Primary Schools (Grade 5 - 7) 2003			
Sections		Song	Composer / Arranged by
SSA/T sextet		Now is the month of Maying	Thomas Morley
SATB mixed double quartet		Steal away	Eva Harvey
SSA choir	English	Lullaby	J. Brahms
(Choose one song)			
Afrikaans	Middelpunt van ons verlange	Hernhut Arr. : Gawie Cillié	
Vernacular	Thapelo ea hlahlobo	Anonymous	
SATB choir	English	Country Gardens	Arr.: Henry Geehl
(Choose one song)			
Afrikaans	In dulci jubilo	Arr.: P. van der Westhuizen	
Vernacular	Kunjalo	P. J. Simelane	
Open SSA/T / TTBB / SATB choir		Own choice	
Open SSA/T / TTBB / SATB choir indigenous folklore		Own choice	
E. Junior Secondary Schools (Grade 6 - 7) 2003			
Sections		Song	Composer / Arranged by
SSA sextet		Sweet and low	J. Barnby
SATB mixed double quartet		God be in my head	John Rutter
SSA choir	English	Brother James' Air	Arr.: G. Jacobs
(Choose one song)			
Afrikaans	Stuur groete aan Mannetjies Roux	C. Torr Arr.: N. Mostert	
Vernacular	Ngaphezu kolwandle	P. J. Simelane	
SATB mixed choir	English	In pride of May	Alec Rowley
(Choose one song)			
Afrikaans	Aan die einde van die reënboog	C. Steyn Arr.: E. van Wyk	

Vernacular	Chunchani	J. S. Khosa		
SATB mixed choir (HIV/AIDS songs)				
(Choose one song)		Vernacular	Nal'eligongqongqo	Mbeki Mbali
Vernacular	Hobane ke Modimo o sa hlohweng ke letho	W.L. Tejane		
Open SSA/T / TTBB / SATB choir			Own choice	
Open SSA/T / TTBB / SATB choir indigenous folklore			Own choice	
F. Senior Secondary Schools (Grade 10 - 12) 2003				
Sections			Song	Composer / Arranged by
Soprano solo			Come, Scoglio (From: <i>Cosi fan tutte</i>)	W.A. Mozart
Mezzo soprano solo			Gott der liebe (From: <i>Marriage of Figaro</i>)	W.A. Mozart
Tenor solo			Tradito schernitto (From: <i>Cosi fan tutte</i>)	W.A. Mozart
Bass/Baritone solo			Donne mie fa fate (From: <i>Cosi fan tutte</i>)	W.A. Mozart
Opera Duet (mezzo soprano & bass/baritone)			Il core vi dono (From: <i>Cosi fan tutte</i>)	W.A. Mozart
Trio (soprano, tenor & baritone)			Quello di Tito (From: <i>La Cremonza</i>)	W.A. Mozart
Ensemble (2 sopranos, mezzo soprano, tenor, bass & baritone)			Lass mein Liebes (From: <i>Marriage of Figaro</i>)	W.A. Mozart
SSA female voice			Joy and laughter	F. W. Moller
TTBB male voice			Holy City	Stephen Adams
SATB mixed choir			Op die rante van die wolke	Marlene Wessels
SATB mixed choir			The Kerry dance	J. L. Molloy
SATB mixed choir			Della	M. Moerane
SATB mixed choir	Vernacular		Umashayabhuqe	S. M. M. Ntombela
HIV/AIDS related song (Both songs compulsory)				
Vernacular		Thapelelo ya AIDS	T. L. Tsambo	
SATB mixed choir			2 minute jingle on FNB brand values (compulsory)	Own composition
SATB mixed choir			Our South African Dream (compulsory)	S. J. Khosa
Open SSA/T / TTBB / SATB choir			Own choice	
Open African Indigenous folklore			Own choice	

Current trends of *Tirisiano* schools choral Eisteddfod (TISCE)

Tirisiano launched the entire country on a different path and is a process rather than an event.

It is aimed specifically at school-going youth. Mass participation is motivated at lower levels.

Provincial steering committees determine the prescribed songs for Sections A, B & C. The most appropriate voice combinations, age and voice range of the learners should be taken into cognizance. Events for these choirs do not proceed beyond mega-district level. The National steering committee prescribes the songs for Sections D, E & F. Prescribed songs will be distributed by set dates.

Choirs may participate in as many categories as they are capable of doing. Junior and senior secondary schools are advised to choose and perform on song from the HIV/AIDS commissioned categories. FNB (First National Bank) music section is compulsory. If a choir performs more than one song in the open sections, one of the songs must be in any of the eleven official languages.

Choirs may be trained by any musicians, but must be conducted by a teacher of the school.

The section for African indigenous folklore is about the home-grown myths, legends or traditions and may be performed wearing customary clothing or regalia. Only accompaniment on traditional folk instruments is allowed.

Piano accompaniment may be used. Choirs are at liberty to bring their own accompanists, but accompanists will be available at the competitions.

Elimination before the provincial championships takes place on zonal-, district- and mega-district (regional) level. A National championship takes place during the July holidays.

Performances are assessed according to the following criteria:

technical correctness and relevance (45 points)

artistic impression and musical impact (50 points)

level of technical difficulty of performance (5 points)

Figure 1: *Tirisano* Elimination Structure

Zonal Eliminations : Choirs from all participating schools in the Zone
District Eliminations : Winning choirs from different Zones
Mega-district Eliminations : Winning choirs from different Districts
Provincial Eliminations : Winning choirs from different Mega-districts
National Choir Competition : Winning choirs from 9 provinces

Situation in the Sterkspruit district (Eastern Cape Province)

The traditional language spoken in the Eastern Cape Province , one of the 9 provinces in South Africa , is Xhosa, while Sotho speaking people are scattered throughout the Province. The Sterkspruit district, situated in the old Transkei (now part of the Eastern Cape Province), bordering on Lesotho , has 127 schools.

Figure 2: Map of South Africa



After addressing certain difficulties experienced during 2001 and 2002, *Tirisano* became fully effective during 2003.

Problems experienced in this specific district are:

Appropriate voice combinations, the age and voice range of the learners are not been taken into cognizance in some prescribed songs.

Songs in foreign languages are prescribed, e.g. *Heilig, heilig, heilig* was prescribed for the Afrikaans section, but the song was in German, while *Panis Angelicus* was prescribed in Latin as a song in the English section.

Mass participation does not take place due to several reasons:

Lack of musical knowledge.

Prescribed songs are not distributed by the set dates and do not reach the schools before March, with zonal elimination already taking place at the end of April.

Choirs practice for the entire school day, which means that contact time for teaching is not optimally utilised.

Although any member of the community may train a choir, the conductor has to be a teacher of the school. Schools do not always have conductors at their disposal and therefore cannot participate.

Piano accompaniment may be used and choirs are at liberty to bring their own accompanists. There are only 5 pianos and no accompanists available in the whole district!

The area is mountainous and transport expensive. Many schools are in rural areas and cannot afford to pay for transport to the competitions.

Since telephones or electricity is not available, communication is a problem.

Conductors and choir members, trained to read tonic sol-fa notation only, are illiterate in stave notation, which make it difficult to learn the songs.

The choir competitions were previously organised by the Department of Arts, Culture, Technology and Sport (DACTS). In 2001 DACTS worked in conjunction with the Department of Education (DoE) and in 2002 the competitions were organised only by the DoE. Friction between the two departments is harming TISCE to a great extent.

Conclusion

Although TISCE (*Tirisano*) is still in its early years, a lot of good has come from it:

Seven learners from the Eastern Cape Province , Free State Province and Mpumalanga Province , who won the opera solo sections at the National Championship in 2001 and 2002, have been recommended for formal music studies at the University of Cape Town .

All racial groups in South Africa showed interest in the competitions in 2002.

A stage is created for new African compositions.

African music has a power to heal because it is community music (Dargie 1998:119). Performing together helps performers to feel that they belong to a group.

Nearly every African has cut his teeth on choral music - singing together is indeed the future of the new South Africa .

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La púrpura de la rosa: A new world of discovery

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Focus

This presentation will discuss the edition, production and performance process undertaken to create the first British performance of a Latin American Baroque opera, *La púrpura de la rosa* . It will draw on a T.V. documentary programme which traces the process from conception through to performance and explore the research and teaching and learning issues involved in the activity for the professional participants (academics and performers) and the sixty students whom the work involved.

Relevance to the conference

It is highly relevant to the conference theme for it shows how students in higher education engage in a completely new learning experience and manage to achieve very high levels of performance expertise, and develop critical practical and theoretical insights into a historically significant work (the first ever opera of the New World), with a text by a master of Spanish Literature: Calderón. The 'discovery' is all the more significant in that the students work with professional performers and directors and all sing in Spanish for the first time.

Furthermore, the project opens up topics about how to motivate academic music research in higher education and engage practitioners in that experience.

Participants

The production was the result of a collaboration between the Departments of Music (Jane Davidson) and Hispanic Studies (Tony Trippett) at the University of Sheffield who pooled their linguistic, cultural and musical expertise. The aim was to get students of Hispanic Studies and Music to collaborate and swap skills within the exciting framework of the Latin American Baroque. These students were joined by Medics, an Architect, a Historian and a Geographer when we selected the soloists. It was a rich experience for all. As one Music student put it:

"It was absolutely fantastic ... exactly the sort of thing I hoped I would be doing when I came to university. A very successful merger between two departments."

Innovation

There were sceptics at the outset of this project including one senior academic who reckoned we did not have 'a snowball's chance in hell of achieving success'. But our very boldness seems to have won people over. A tremendous boost and additional challenge for the students was to work with the internationally-celebrated musician, Andrew Lawrence-King, who has made a recording of the opera, and who agreed to become Musical Director.

Thereafter, the participating students giving seven performances in five different venues resulted in enthusiastic reviews in *Opera News*, *The Sheffield Telegraph*, *Zarzuela (on line) Magazine*, *The Irish Times*, and *The Galway Advertiser* ! (Refer to

our performance proposal and its appendices where these reviews can be viewed.)

Learning outcomes

- . It was a major new experience for all the participants
- . They were required to move on stage in a Baroque manner
- . Asked to perform musically to the very highest standards
- . Sing in Spanish for the first time
- . Undertake research on the cultural and social context of the opera

Teaching outcomes

- . Resulted in highly motivated and committed students
- . A steep learning curve was in evidence through a range of teaching techniques from peer learning through to directed learning.
- . The value of inter-disciplinarity was evident.

From a teaching and learning point of view what was particularly interesting was that the venture was extracurricular and voluntary.

Research outcomes

- . The Sheffield Edition of the score was produced.
- . A bold and innovative translation of the text in economic surtitles
- . A forthcoming book on the opera, cultural exchange and the project.

Our presentation will draw on a range of research source materials ranging from diaries, interviews, videos, the documentary T.V programme and some performance excerpts. We shall give three different perspectives on the project: The music, the production and the teaching and learning experience.

An interdisciplinary pedagogical experiment: The staging of *La púrpura de la rosa*

For quite a number of years the Department of Music - usually under the direction of Jane Davidson - had been successfully staging operas in English; and my passion for music had led to my involvement in a number of her productions. In 1997, there was Purcell's *Dido and Aeneas*, which after Sheffield went to the Edinburgh Fringe Festival; in 1998 Menotti's *Amahl and the Night Visitors*, performed in Sheffield Cathedral; in 2002 John Blow's *Venus and Adonis*. When Jane agreed in principle to the idea of our pooling the talents and expertise of the Departments of Music and Hispanic Studies to stage an opera in Spanish, the search was on to find something suitable. It was to last almost four years and to end ...by accident.

My departmental colleague, Paul Jordan, who is the accompanist to the Hispanic Studies choir, came across the Harp Consort's CD recording of Tomás de Torrejón y Velasco's *La púrpura de la rosa* in a record shop in Sheffield and drew it to my attention. Neither of us had heard of the work before, nor even knew that Spain's prime seventeenth century dramatist, Pedro Calderón de la Barca, had provided the libretto for this and a couple of other seventeenth century operas. But our interest grew and armed with a copy of the CD together with the score, which I went on to obtain, I sought to interest Jane.

The rare combination of a libretto of the highest quality and fine music very much to our taste, seemed an opportunity - if not to be missed - to be seriously considered. However, when Jane, with characteristic boldness, sold to her Department the proposal of our doing something with the opera at the University Drama Studio during the Music Department's February performance slot, there were still huge uncertainties: the unusual character of the music, and the skeletal quality of the score - a simple bass line was the only accompaniment - presented many problems. But we now had enough of a project to apply for financial support to the University's Learning and Teaching Support Group who, to their credit, were unfazed by an enterprise without an IT component, and awarded us a substantial development grant ¹. With that grant came the services of the University's Learning Media Unit and greatly enhanced possibilities of exploiting the project's learning potential: we were committed to making a video of the performance and the process of its realisation, ensuring that the project would outlive the immediate production. We also had the means to involve as many students and staff as possible.

Andrew Lawrence-King, the leader of the Harp Consort, whom I had first approached when trying to obtain the score, had kindly offered to hold workshops for us on the opera if we were interested. With the development grant we could go beyond that and ask him to become the Musical Director, and by the most extraordinary piece of luck the prearranged performance dates, and the to-be-arranged rehearsal dates, were able to fit into his busy schedule. Most of the taxing musical problems were thereby resolved, and the project received a huge boost. It was to be led by a musician of international standing, and we were all to have the opportunity of working with him. We agreed that Jane Davidson would be Artistic Director - with particular responsibility for staging - and I would be overall Project Director, with responsibility for finance and publicity.

Broad Aims of the Project (and Modifications to them)

While the immediate aim of the project - to prepare and perform the Spanish opera, *La púrpura de la rosa* using the expertise of the Departments of Hispanic Studies and Music - was eminently clear, how best to exploit the pedagogical potential had still to be clarified. What complicated things further as I have indicated, was that support and interest in the project's development came remarkably quickly, and accident and chance played their part too, with the result that the Project had begun to edge in directions that had not been foreseen.

For one thing, with the advent of an internationally celebrated figure as Music Director, the quality of the performance we could hope for was notably higher than had previously been envisaged. It would have been wrong not to respond positively to the unexpected opportunity of working to very high professional standards ². But that could potentially have a downside: if performance (i.e. product) was to be a prime goal, might not pedagogical *process* for the students as performers suffer as a result. Projects, I was quickly learning, are complicated things; and while as the overall director of the project, I agreed we were right to prioritise performance, I was aware of possible difficulties.

I suppose I had originally thought that in our interdisciplinary project both Departments would contribute equally - and as far as the production was concerned, perhaps Hispanic Studies might provide the basic chorus for the opera with Music providing the soloists. In the event, the contributions of the two Departments proved hugely different in both size and nature (Music played a much larger role) and the whole picture was much more complicated: our interdisciplinary project also drew in students from the Departments of Architecture, Medicine, Geography and History as soloists, see below for the details, and there was virtually to be no chorus as such ³. Furthermore with the quality of *performance* a priority only one student from Hispanic Studies had the requisite talent and expertise, at the time, to be offered one of the solo roles ⁴.

A major challenge for all, but primarily for the non-Hispanic Studies students, was that the opera was from a foreign culture and in a foreign language. I had been most concerned when attending recitals of Spanish songs given by non-Spanish speakers, that in a number of cases the pronunciation was unclear. I was also under the impression occasionally that the singer did not fully understand what they were singing. From the very first therefore I was concerned that the participants should receive cultural and linguistic guidance. English translations and plot summaries were made available at the outset along with recordings of the opera. After a series of general lectures which were open to all but obligatory for performers, either I or my colleague Paul Jordan, from Hispanic Studies, attended all rehearsals to respond to any questions.

In fact our concern for making the opera accessible extended beyond the immediate participants. Our performances were accompanied by tailor-made, newly-translated English surtitles, which were projected onto a screen above the stage; and our official published programme, see Appendix 4, contained a plot summary as well as brief, informative essays on the historical background of the opera, the music, and Calderón the dramatist responsible for the libretto etc.. Questionnaire returns indicate that these measures enhanced the audience's understanding and appreciation of the opera and the culture

of which it was a product.

Within Hispanic Studies as part of my overall aim to involve students in the project in some way, I had originally hoped to introduce some of the libretto of the opera as language material for a final year Spanish language class. In the event my own study leave, the timing of the performances of the opera, and the exam worries of final year students and their strong desire to focus on 'relevant' i.e. twentieth or twenty-first century Spanish meant that this was not possible. However, a group of ten students from Hispanic Studies performed front-of-house duties at performances of the opera and, over and above them, fairly large numbers did attend performances in Sheffield - our three performances were sold out -, so some Hispanic Studies student involvement was ensured, and I could carry out some evaluations of their reactions, see below. Furthermore, the opera was the chosen focus of attention for the two students who took the module *Musical Performance in Spanish*. They were able to benefit from the general lectures, rehearsals and performance, and to receive all the publicity and cultural information associated with the opera that we amassed.

Prior to the first performance I arranged on two occasions for performances of short scenes from the opera to be performed in front of our undergraduates, for purposes of general interest and publicity, but I was unsuccessful in setting up a more substantial event in which student performers spoke of their involvement to fellow students. On the other hand, a staff seminar on the translation of the opera attracted an audience of staff and students from both within and outside Hispanic Studies.

Range of People involved in the Opera and Activities undertaken 5

Department of Hispanic Studies

chorus singers - one undergraduate and two members of staff

solo singers - one undergraduate

M.A. dissertation on translating the opera - one postgraduate and two members of staff (supervisor and examiner)

M.Ed. dissertation on the opera project - one member of staff

translation of the opera + translation of the surtitles - member of staff

preparation of surtitles, including projection at performances - two postgraduates

management of publicity website - member of staff

front of house duties - ten undergraduates

undergraduate module - two students

historical research (in Peru) - one member of staff

cultural research - two members of staff

(In summary: 4 [different] members of staff; 4 postgraduates; 14 undergraduates.)

Department of Music

solo singers - two postgraduates and ten undergraduates

instrumentalists - three postgraduates and eight undergraduates

rehearsal conductor - one postgraduate

assistant artistic director - one undergraduate

costume and props - one undergraduate and one postgraduate

artistic direction research - one member of staff

publicity - one undergraduate

(In summary: 1 member of staff; 7 postgraduates; 21 undergraduates)

Other Academic Departments

solo singers - one postgraduate and four undergraduates (Architecture, History, Geography and Medicine)

Extra-University Performers

professional musicians - three

amateur musicians - two

academic lecturer - one

The Performance Schedule ⁶

As I indicated Jane Davidson's confidence in the project meant that at an early stage we were formally slotted into the Department of Music's yearly allocation in Sheffield University's Drama Studio in February. As rehearsals progressed we felt able to plan with Andrew Lawrence-King for three rather than two staged performances in Sheffield, which duly took place. The performances were completely sold out.

Whilst rehearsals were underway I was able to engage the interest of Salvador Estébanez, the Director of the Cervantes Institute in Manchester ⁷, and we arranged for a semi-staged performance at their centre in Manchester as part of their normal cultural programme. The performance was supported by a subvention from the Instituto. In the light of the wide-spread publicity - the performance was advertised in the Instituto's twice yearly bulletin, which goes out to all schools, colleges, universities and organisations with an interest in Spain throughout the UK - the audience of around 50 was a little disappointing; though they were very receptive and appreciative.

Señor Estébanez also responded enthusiastically to a proposal I had for us to perform the opera at the annual conference of the Association of Hispanists of Great Britain and Ireland (AHGBI) ⁸, and I entered into a long period of negotiation with the AHGBI about this. In the end the organising committee of the AHGBI, though they were prepared to publicise the opera on their website, did not find themselves able to find a space for the opera within their programme of events. I felt very sorry about that outcome since the conference would have allowed us to perform the opera in front of a specialist audience of Hispanists whose critical evaluation we would very much have liked to have. Furthermore, we would have been able to present the opera in a completely different part of the UK, in a city with which I was very familiar and where I still had many useful contacts. It was a once in a life-time opportunity; and the Cervantes Institute had offered financial support....

But when one door closes another opens, and at the time a Glasgow performance was proving impossible to arrange, we received an invitation from the Department of Hispanic and Latin American Studies at Nottingham University. This followed a talk about the opera I had given in Aberdeen at which I had Professor Peter Davidson who drew my attention to a conference on seventeenth century Mexico where a performance of our late seventeenth century opera would be enormously appropriate and welcome. And so it came to be that we gave a complete staged performance in front of an

audience of Hispanists specialising in the seventeenth century in Nottingham in early April. The conference organisers paid for our immediate expenses with a small margin that allowed us to recoup some of the earlier rehearsal costs. The audience, though swelled by supporters from Sheffield, was small; but what was most gratifying was the tremendously enthusiastic critical response we received. I was particularly pleased by the unsolicited remarks of one delegate who had seen a professional performance of the opera in Madrid two years before. He thought our production was decidedly superior, since in Madrid two performers - one an actor and one a singer - had played each of the roles, whereas in our production we had just the one performer. The very fact that we as a company of English performers - ninety five per cent of whom were amateurs - could be compared to Spanish professionals performing in a Spanish capital, was delightful to hear.

The prestige associated with the figure of Andrew Lawrence-King led to our receiving an invitation from the Galway Early Music Festival Association to put on a fully-staged performance of the opera in Galway in May. Setting aside all the organisational complexities, the idea of a 'tour' was very appealing to the whole company as was the prospect of our being evaluated by early music specialists, and some thirty six agreed to go. The Festival authorities covered almost all our expenses, including accommodation and food for the students. (I thought it important to ensure they were not out of pocket.) Our performance was a sell-out, and we had the most enthusiastic audience we had had anywhere: they responded to nuances in the text and in the music that had not affected other audiences at all. We felt tremendously elated, as we were by the reviews, see below and Appendix 7. Committed as we were to performing on the Saturday night in Galway, I wondered if we might not be able to perform in Dublin either on the previous Friday or the following Sunday. In the event, we performed in Dublin, after Galway because the Early Music Festival organisers were keen that they should host the Irish Premiere performance. The performance in Dublin was made possible thanks to the help of colleagues in the Department of Spanish of University College Dublin, where there are two eminent specialists on the opera, and the Instituto Cervantes in Dublin, who helped with publicity, and also provided a substantial subvention. Our audience was small but very appreciative. I learned afterwards that our performance was competing with the heats of an International Piano Competition.

After rehearsals had got underway and it became clear to me that not only was our ambition of putting on a Spanish opera going to be realised but that it might well prove to be very good indeed, I began to pursue the idea of taking the opera to Spain. After Peru, where it was first performed, it was the logical place to go, particularly because Spain was the place where the librettist had lived, and Spain was the place where the composer, Torrejón y Velasco, was born. I was also very keen that students who had been initiated into this strong engagement with Hispanic culture should have it endorsed in this way. If there was any uncertainty in their minds of the value of the originality and value of what they had been doing, a positive reception in Spain would certainly dispel it. After a huge number of phone calls, faxes and letters I was virtually convinced that we going to be able to take the opera to Chinchilla for a festival of Golden Age (i.e. sixteenth and seventeenth century) culture. Chinchilla is close to Albacete, Torrejón's birthplace. One or two staged performances were envisaged. Finance was not a problem - something of the order of £10,000 would be required - and would be provided by the local authorities in Albacete. The cultural counsellor of the city authorities of Albacete, accompanied by his daughter, came to one of the Sheffield performances, and declared himself quite thrilled by the quality of what he saw; he would do everything in his power to ensure we took the opera to Chinchilla. Unfortunately it was not to be. Local and regional elections in Spain in May meant that local authorities were not prepared or able to plan seriously for their immediate aftermath; so all arrangements were scrapped.

For a long time the prospects for arranging a performance in Spain through the authorities in Albacete had seemed so good that I had not been concerned to pursue other possible avenues - for example with the authorities of the autonomy of Castilla-La Mancha, within which the city of Albacete is to be found, or with the Instituto Nacional de las Artes Escénicas y de la Música of the Ministerio de Educación, Cultura y Deporte⁹. When the Albacete arrangements collapsed, we ran into lots of complications with possible performance dates and the availability of some of the principal soloists, so very reluctantly the Spanish aspiration had to be abandoned, though I and many students felt very disappointed.

The Context of the Project and its Organisation

Some of the detail above may appear a little excessive to some readers. I am half of that opinion myself. But as is often said 'the Devil is in the detail', in other words the details are necessary and without them much discussion is idle. Pedagogy takes place in a context, and is dependent on many factors. The details reveal those factors.

It goes without saying that the Project could not have taken place without the imagination, expertise and infinite capacity for hard work of my colleague Jane Davidson. The Project was essentially collaborative. Further to that it is important to say that the quality and scope of the venture would have been very much less had not Andrew Lawrence-King been willing to

give so generously of his time and expertise.

The tradition of putting on putting on operas could not occur without an institution that allowed such things to happen and had the facilities for them. Performance has not always been valued in higher education, and in hard times when institutions have to work hard to win government funding, support cannot be assumed. In our own particular case I think we may well have benefitted from the fact that in the last RAE exercise performance was accorded value for the first time, with consequent positive effect upon the grading of the Department of Music in Sheffield .

It is very much to the credit to the University of Sheffield that while insisting on its view of itself as primarily a research institution it should accord importance to teaching and teaching initiatives. Its pioneering this M.Ed. in Teaching and Learning for University Lecturers and thereby insisting that interested academic staff be allowed time to focus seriously on their teaching ¹⁰, is a evidence of this, and I am conscious of how indispensable that course has been for my being able to develop my thinking let alone formulate a proposal for this project.

It is also to the credit of the University's Teaching and Learning Support Group that it should be prepared to give a grant to a project involving what in the modern world are low cost and low prestige disciplines, and a project that is very distant from the latest technology of whatever kind ¹¹. Without that grant our project would have been very modest, and may not even have got off the ground.

It was a matter of very good luck that my allocation of study leave came during the academic semester immediately preceding the performances of the opera. What was less a matter of luck was that I work in a Department of a University where regular study leave is standard practice. Without the mental space that that afforded me I would have found it very difficult to think into the project and direct it. I would certainly not have been able to find time to secure funding and take the opera on tour, or provided the detailed one-to-one language tuition for the soloists which I describe below. I know of colleagues at other institutions and indeed in other departments who were envious of the study time I could devote to the project.

Without financial support from the Instituto Cervantes (in Manchester and Dublin), the Galway Early Music Festival and the University of Nottingham ¹², we would not have been able to perform the opera outside Sheffield . It is easy to take these things for granted. I became particularly conscious of my own First World mind-set a couple of years ago when I sought the help of a Uruguayan colleague, who was working as a language assistant in our Department, to help me with a form I was filling in to ask for money from the Ministry of Education in Spain in order to finance a conference on a Spanish author in Sheffield. He - quite rightly - took me to task for my complaints, which were about the complexity of the form. He said I was very privileged to have the ability to apply for money in this way: in his country economic conditions would have made it inconceivable. That insight is particularly relevant to our own production. I contacted the Peruvian Embassy in London with a view to involving them in our project - since the opera was first performed in Lima . While they expressed considerable interest to the extent of sending the Cultural Attache to one of the performances, advertising the opera on their official website, and providing me with the name of possible sponsor firms, they insisted that they could not give financial support.

Whilst in almost all respects few barriers were placed in our way to realising our project to an even fuller extent that we had originally imagined, it does seem to be the case that politics incidentally was incidentally responsible for our not being able to take the opera to Spain. Whilst I do not understand the ins and outs of the matter Spanish friends assure me that the timing of the elections - in May - would, as the cultural counsellor from Albacete indeed said, have interfered disastrously with any planning thereafter, for example for events at the beginning of July ¹³.

Rehearsals and the Learning Experience

Rehearsals were the forum where the learning took place. The first general rehearsals were held at the end of September 2002 - starting on a twice weekly basis and they continued until the first performance in late February 2003, with the occasional revision practice prior to each of the post-Sheffield performances, some of these were associated with adjusting to the new performance spaces. The initial general rehearsals were primarily musical, later there were movement rehearsals, and finally rehearsals involving music and movement. Andrew Lawrence-King as musical director had overall charge of the musical rehearsals but delegated to M.Mus. student, Simon Fidler, when he was unable to be present. Jane Davidson looked after the staging/movement rehearsals. I attended all the rehearsals as linguistic and cultural adviser. In addition to the general rehearsals, there were rehearsals for groups and also quite a lot of one to one sessions, primarily for

linguistic purposes, almost all of which I took.

The three directors of the Project clearly worked in a closely collaborative way, but we each had our own viewpoint and special expertise, which led to interesting differences of opinion and stimulating exchanges. Over the summer of 2002 we worked on our own and then together to produce a manageably-sized working version of the opera which in Andrew's recording lasted over two hours. We each started with wish-list of the things we definitely wanted to keep. A flurry of e-mails led us to a one and a half hour score.

Of the three directors I was undoubtedly the least experienced in terms of performance. I was just thrilled that the project was being realised and took great pleasure in the process of that happening. Andrew and Jane were able to think more realistically about what still needed to be done and how individual performers were shaping up to the task it hand. Thus it was that at an early stage two singers who had minor solo parts were dismissed and replaced. Whilst I wondered if with more time they might have been able to make the grade, my colleagues had to focus on the likelihood of a final poor quality performance I am not sure we could have organised things much better; but what was undoubtedly the case was that the dismissals created some nervousness and perhaps even bad feeling amongst the remainder of the performers. I was conscious of the difficulties associated with assessments and unequal power relationships. However, major concerns with two of the soloists and their ability to deliver performances of the requisite quality particularly if we were to take the opera to Spain proved unfounded: of the two one produced a creditable and very committed performance and the other became the star of the show ¹⁴.

Though matters were by no means under my exclusive control, I had given some preliminary thought to the character of the learning environment for the project within which the rehearsals would take place. In fact the majority of the students had taken part in operas with Jane before ¹⁵, notably in John Blow's *Venus and Adonis* last year, so patterns of behaviour and of expectations were already established. For the Music Department undergraduates, involvement in an opera was hardly even extracurricular: while it did not constitute part of their formal classes or give them credits, it provided opportunities for them to practise their instrument (in most cases - voice) and gave them experience which would be of value both for formal credit-bearing recitals, or on their CVs when applying for jobs. In any case students of the Department of Music are expected to engage in its musical life. The postgraduate Music Department soloist had to fit rehearsals and performances into her busy research programme. For undergraduates from other academic Departments - and this included two of the principal soloists - work on the opera was completely extracurricular and had to be fitted in as best they could. There is some evidence from the questionnaires, see below, that though they would not thought about *not* taking part in the opera, this was not without its strains.

At the outset students were given as good an indication as we could of how much rehearsal time would be involved and they were asked, as complete volunteers, to commit themselves to the project. Previous experience undoubtedly helped them to assess the size of that commitment, but as rehearsals progressed it became clear that the project was in fact bigger and more demanding than we had expected ¹⁶. One student, largely for family reasons, found the commitment too demanding and dropped out, but the others remained and their final assessments of the whole venture were unanimously positive, see below. We took care to foster the collective morale by organising meals together, which were virtually free for the students, and all students were invited to a formal reception after the second night. My personal feeling was that thanks to our efforts in this regard a sense of corporate solidarity grew as the project developed and that it was particularly strong during the performances and when we were on tour ¹⁷, though a couple of questionnaire respondents speak of tiredness and worry about exams marring the last stages.

With hindsight, I am very much more conscious than I was at the time of what a huge venture the project was. Consistently we would be trying to assemble together up to forty people at for hours at a time - either in the evening or a week-ends. That we succeeded in doing it time and time again, though there were occasional hiccoughs, is testimony to the students' engagement with the project and the directors' ability to create an atmosphere in which that could take place. A combination of carrots and sticks was used to keep things going and notwithstanding the odd tense moment, things moved smoothly. There was a distinct sense of shared responsibility. The students 'owned' the production they were preparing for.

Andrew, Jane and I worked together to reach the agreed goal, but each with our own specialism, personality and viewpoint. Andrew probably had the least to learn. He knew the opera intimately having recorded it for Deutsche Harmonia Mundi ¹⁸, and having been involved in staged performances before, though never public performances. (We were responsible for the Irish and British premieres.) He is an accomplished linguist, though not a Hispanist, which meant though he was extraordinarily sensitive to the text and the poetry of the text - densely-symbolic seventeenth century Spanish verse - there

was the odd nuance of meaning that I could help him with. He was very committed to the importance of the text and at an early stage asked us to think about the possibility of performing the opera as a play, i.e. without the music.

Jane, conversant in Portuguese but with no direct knowledge of Spanish, had to make the text (and music) of the opera intelligible to the audience on the stage. Movement, grouping of figures, lighting, projected images, expressed in broad brush-strokes what the text portrayed in detail. The fact that the performances were to be in Spanish, even if some of the associated difficulties of understanding by the audience were removed through programme notes and English surtitles, gave even more urgency to the visual and general. She would need to know from me what precisely was being said so that she could translate it into images and tableaux; and I for my part would have to focus hard on the staging to ensure that what was being suggested tallied with the text. I remember her asking at one point: 'But when precisely does Venus die?' The text was often very helpful, and it was a revelation to me to discover how planned some of Calderón's visual effects were: the allegorical figure of Suspicion had to carry an eye glass (distorting her view of reality), Envy carried an asp, and Anger a dagger. It was also a great thrill for me to discover parallels between the text and the music.

Calderón's text antedates the Torrejón's score by more than forty years and he was by far the more distinguished of the two. Torrejón's music therefore supports the words, and in most cases does so magnificently not only in the details - the musical pulses in the bar correspond to the syllables or words that needed to be stressed in the text - but also in the many moments of high drama: I was particularly impressed by one scene in which the agitated words of a breathless Amor, pursued by jealous Mars, are supported and reinforced by dissonance and rhythmic irregularities in the music. I as teacher-learner (Freire 1993, p.53) was on a steep learning curve. This occurred pre-eminently on the occasions when Andrew was present to take the rehearsals when I had the strong sense of being deeply engaged with Torrejón and Calderón's creation and creative processes. This is one of the pleasures of being a student of artistic creation - be it musical or literary. I am, by training, a literary Hispanist. It also occurred when I had individual one to one sessions with soloists.

All soloists, and that in practice meant all singers, were invited to have individual tuition sessions with me to help them with the pronunciation and understanding of the words they had to sing. One of the two principals was Portuguese so she had few problems with Spanish that could not be resolved in the course of other group or general rehearsals, but I saw almost all the others, on a number of occasions. The sessions were held in my own home, near the Music Department, where I have a piano. The main job was to work on the pronunciation and help the singers fit the words into the music. My basic understanding of Spanish prosody - though I am not a seventeenth century specialist - allowed me to help them. In some cases I would specifically offer a tuition session to a particular soloist, but on many occasions the soloists themselves would make the approach or take the initiative. The model was student-centred learning. I made clear that they had more musical expertise than I did; my role was to do with the language and the culture. I really enjoyed these collaborative sessions. It was a great pleasure to have the opportunity of working closely with the singers, and being made aware to my utter astonishment of what it means to have an acute musical ear. Music students who are good at picking up and remembering notes and rhythms are usually excellent at picking up and remembering foreign pronunciation. I was particularly impressed by the second of the two principal singers who had no Spanish at all, yet learnt huge amounts of Spanish text and delivered it with excellent clarity of diction. My particular concern from the first had been that non-Spanish-speakers should be able to sing Calderón's text in a way that made it illegible for Spanish speakers. By the time of our performances I felt sure that all would acquit themselves very well.

But over and above the linguistic improvements in the singers, as one of the directors of the project, I was able to witness other changes occurring in the singers during rehearsals, almost all of which I attended, as part of the extraordinary process whereby text and score become performance. In relation to the Hispanic Studies Departmental choir and above all in the lead-up to our annual concerts I had seen students grow in confidence; and that had been something which I thought was particularly important. The intensity and length of the preparation for the opera and the fact that movement and acting as well as singing were involved, meant that the performance experience was considerably intensified. All that made me even more convinced than I had been before that performance and preparation for performance is profoundly valuable from a pedagogic point of view.

As singers, thanks to specialised tuition, the students without exception grew hugely in confidence, and some discovered new talents of which they had hitherto unaware - like the pianist from Hispanic Studies who had only joined the chorus after much prompting from me, and was to be told that she had a huge voice and potential as an operatic mezzo soprano. But the staging required movement too, and we all had to learn to move on stage¹⁹. We had to know what impression our movements and posture would give, what we were expressing - consciously or not - in the way we stood or moved; and what we must do to express this or that feeling. In the supportive atmosphere of the rehearsals, I felt people grew in general

physical confidence.

Further to that was the fact that the role play aspect of performance can be psychologically liberating. At least that is how I interpret the reason for the joy, excitement and humour which almost invariably accompanied stage rehearsals. Acting allows you to practise and express feelings that are uncomfortable or at least unfamiliar. The role that has been assigned to you not only gives you permission but obliges you to express such feelings; and you do not have to face the consequences that their expression might normally entail. The shy can come out of themselves. We had particular fun with the allegorical figures I mentioned earlier: timid, charming, naturally solicitous young female students had to transform themselves into chilling representations of Envy, Suspicion, Fear and Anger; similarly, an unassuming, shy second year male student of Hispanic Studies became a semi-naked wild beast pulling the chariot of Mars's sister, Bellona.

Finally, performance meant engagement with the artistic creation that is the opera in a profound way. As we studied the original text and score, we relived some of the experiences of performers and audiences at the beginning of the eighteenth century, and perhaps to some extent we could enter the minds of Calderón and Torrejón; though of course we did that very much in our own terms. While I do not for one moment say that there were not aspects of the work that were not easily accessible, there were scenes that were pure delight to behold or take part in, in rehearsal and in performance. In particular there was one in which two choruses - one representing the supporters of Venus and love, the other those of Mars's sister Belona, representing violence and revenge - confront each other across the stage, and engage in a choral battle over the hapless Mars trying, alternately to lull him into sleep and to wake him up to do his manly, martial duty. Mars alternately falls to the ground and pulls himself onto his feet to great dramatic effect, as he is torn by conflicting influences and emotions. Another scene, also focused on Mars, represented him as the abandoned lover who is unable to reconcile himself to his fate seeking in vain to recapture the love that he had lost. But he only finds disenchantment (portrayed by an old man with beard) and attendant negative emotions - anger, fear, suspicion and envy. Dramatically, emotionally the scene was riveting, and in content if not form was not far removed with situations that many members of the cast must have experienced in their own lives.

Evaluations: Press Reviews and Questionnaire Responses

From the very first stages of the project I kept a journal. Apart from needing somewhere to note down all the things I must not forget and had to do, I wanted to describe all that was happening and reflect on it. In many ways what I adopted was the practice I had first used with the modules of the M.Ed. course (see also, Holly 1984). The record was for my own benefit and not for anyone else's scrutiny²⁰, and it gave me the place and the time to reflect on the project on a regular basis. The journal has proved invaluable in my assembling this dissertation, and coming to my own evaluations. There were several other ways in which the project was assessed.

Reviews and Responses to Performances

As far as the performances were concerned, reviews in the press provided immediate and useful evaluations. These were from *Opera News*, *Sheffield Telegraph*, *Zarzueta (on line) Magazine*, *Irish Times* and *Galway Advertiser*. It is unnecessary to reproduce comments that can be read in full, in Appendix 7; but suffice it to say that the reviews are all very positive and enthusiastic. There are frequent allusions to the professionalism of the performances, and though there is the occasional criticism of details, it is fair to say that the local, national and international press all acclaimed the production, and the underlying project. Of particular weight, I would suggest are the comments appearing in the specialist journals - *Opera News* and *Zarzueta (on line) Magazine*.

Individual written and spoken comments were expressed in very similar terms. I was particularly gratified by the praise from (specialist) Hispanist colleagues after the Nottingham and Dublin performances. The Nottingham performance was associated with an international conference on the relations between Spain and Latin America in the late seventeenth century; so it was attended by an audience of specialists in the culture and the language of the opera. Their praise was quite unqualified, and I have already referred to the comments of one amongst them who favourably compared our performance to a professional performance he had witnessed in Madrid. I had been particularly keen that we should perform the opera in Dublin because University College Dublin is the academic home of two of the world's specialists on the opera and its libretto and I was keen for their comments and those of their fellows. Quite how well we were received may be gauged from the following:

We look back on *La púrpura* as a marvellous event, resoundingly memorable for all who saw it. The greatest regret is that a larger audience didn't materialise (it may now be revealed that you were competing with the Dublin International Piano Competition, with sessions in the afternoon and evening, an event to which the whole Dublin musical establishment turned out.) But there has been such enthusiastic feedback from colleagues in Music, Italian, French, Classics, Welsh ... that its place in the collective memory is assured ²¹.

Evaluation of the Student Experience (LeMU)

The successful bid to the Learning and Teaching Development Group won for the project not only money but also the support of the Learning Media Unit, as has been said. As well as advising us at different stages of the Project Gabi Diercks-O'Brien and Claire Allam were also keen to evaluate the project for their own records, and produced a student questionnaire for that purpose. With LeMU's permission, I enclose a summary of the 5 questionnaire replies - two from principal singers, two from instrumentalists and one from a student involved in the publicity and administrative aspects of the opera - as Appendix 5. There is no particular point in my reproducing at length what the reader can pick up for her/himself, but I would highlight the fact that the comments are universally positive. The opportunities of working to the highest standards, and the benefits to their own confidence and learning figure prominently in the comments made by the students..

Evaluation of the Student Experience (AMT)

The LeMU questionnaire was not anonymous and it did not strike me as probing the particular areas I was keen to find out about, particularly from Hispanic Studies students. Consequently I devised two of my own - one for Hispanic Studies students, and one for the vocal soloists (none of whom were from Hispanic Studies, but whom I incorrectly dubbed *Music* students). These questionnaires could be anonymous if the students wished. Some students replied anonymously, the majority wrote their name on the questionnaire. They may be seen in Appendix 6; here is my summary report.

Seven Hispanic Studies students replied, out of ten whom I knew had attended the opera. With four questions I asked for ratings on a scale of 1-5, with 1 being the lowest and 5 the highest. An average score would have been 3.

Question 1: enjoyment of the performance of the opera 4.6

Question 3a: usefulness of surtitles 3.8

Question 3b: usefulness of programme notes 3.8

Question 4: enhancement of appreciation of Spanish culture 3.8

I was pleased at the rating for question 1, if perhaps a little disappointed for those for the remaining questions; I would have hoped for higher scores. However, the written comments in their fullness, perhaps gave a better idea of what the students felt. I was taken by one comment which exactly countered the criticism of the surtitles expressed in *Opera News*: 'They were very informative without being too long so as to detract from watching the action. They appeared to sum up the main points, but were short enough to be read quickly and then still have time to try to work out the Spanish being sung.' Here are one two more in response to the whole range of questions: 'I liked the comedic elements of the piece. I had never been to an opera before and was expecting something more tragic, serious and heavy going.' 'It looked like a wonderful experience to be part of.' 'It gets people involved in a way quite different from the class-room'. 'The opera should be made compulsory viewing for all Hispanic Studies students.' 'I think the inclusion of music, visual arts etc., into the curriculum as well as literature based modules leads to a much more rounded degree.' 'I think projects foster a sense of community within and between Departments.' 'It would be brilliant to have a musical production like this as part of the Hispanic Studies curriculum.'

²¹

Five Music Department students replied to my questionnaire and, as I have already indicated, I was also sent (directly by the Music student concerned) a completed LeMU questionnaire. The four (slightly different questions) inviting evaluative ratings produced the following results.

Question 1: enjoyment in taking part 4.5

Question 3a: usefulness of cultural background information 3.6

Question 3b: usefulness of Spanish language support . 4.3

Question 4: enhancement of appreciation of Spanish culture 3

Some of the written comments expand on what the numbers seem to be saying. No one would have missed taking part in the project, but they found it more time-consuming than they had expected, and put them under pressure in respect of their other work, whether or not for the Music Department. I, understandably, was particularly taken by one comment: 'It was an absolutely fantastic experience'. Several students said how much they enjoyed working as a group - 'we were all in the same boat' - and a number commented on how much their general confidence had increased. There was a positive view of information being provided about the cultural background except by one student who - rather short-sightedly, I thought - declared that for him/her 'the actual music and the libretto are more important than the cultural background.' Linguistic support was well received and by no one more enthusiastically than one student who declared herself a convert: 'I have had previous experience of performance in another language; however, without great understanding of the language of an opera, the whole performance is worthless.'

Other Outcomes

It was our intention from the outset that the value and influence of the project would extend beyond the final performance and throughout we worked to ensure that was the case.

In association with the project I have given talks on the opera in Aberdeen and in Nottingham , and I am scheduled to give a lecture at the International Conference of Hispanists in Valencia in 2005. At that conference, and perhaps on other occasions, I will be able to publicise our project further by use of the video of the performance and the video of the rehearsal-process which were made by the Learning Media Unit and are now in the final stages of editing.

The dissemination of the project will also occur through a book of papers about the opera which I will edit. Papers have been offered on translation (by Professor Nicholas Round), on the music (by Andrew Lawrence-King), on the staging (by Jane Davidson), on Calderón (by Professor Tony Heathcote), on the historical background (by Dr Paul Jordan) and on the pedagogy of the project (by me); we are negotiating for a number more. The volume will also include the English translation especially made by Professor Round.

The staged performances were particularly well received by the powers that be in Sheffield University . Andrew Lawrence-King on the basis of cases put by Music and Hispanic Studies has been awarded an honorary D.Mus. by the University. He has also been invited to direct the music in 2005 when the University will be celebrating its centenary. Meanwhile, on the basis of the opera, Jane Davidson and I were successful in gaining a Senate Award for Teaching Excellence which provides some money to allow us to exploit the project further. For one thing we will be able to ease the publication path of our book, for another I will be able to provide support for a Hispanic Studies postgraduate who will be looking at the interface between academic study and performance with regard to a Spanish play he is going to stage with our students. We are still working on other possibilities.

Other pleasing outcomes are the strengthening of links between ourselves and the Universities of Nottingham and Dublin. Our main contact in Nottingham came and sang at the Hispanic Studies annual concert in May. On that same occasion volunteers from the cast of the opera were invited to sing the introduction. Since a number of the principals could not attend their parts were taken *effortlessly* by other members of the cast, during a very enjoyable and relaxed evening performance.

Details of the opera figure in the publicity for both the Departments of Music and Hispanic Studies, and Jane Davidson and I have to fend off questions as to when we plan to put on our next joint production.

Concluding Remarks

The *Púrpura* Project has figured so largely in my life over the last eighteenth months it is difficult to summarise its principal

features. I will limit myself to a few points.

First and foremost it must be said that in many ways the Project has been tremendously successful and achieved very much more than at the outset we ever imagined. That the pooling of already existing expertise of two University Departments should result in a venture with international repercussions that thrilled its sixty or so (mainly student) participants to the extent that a number were to see it as one of the most important thing that had happened to them at university, is both wonderful and astonishing.

Some of that success I believe lies in the fact that we were engaged in a project. Almost by definition projects are innovative and out of the ordinary. They break moulds, and stimulate the imagination. Both the students and Andrew Lawrence-King in their comments have indicated that the unusualness of the venture was what appealed to them ²². There was a sense of new possibilities, of things being open to change which - within an educational context - must be positive. I would like to present this as a discovery I made during the project. I was quite astonished at how positively a wide range of people responded to our idea.

Part of that unusualness lay in the fact that the project was interdisciplinary. It was not standard fare for either Music or Hispanic Studies. On the other hand, the expertise of each discipline could, and needed to, be employed. There were two very specific aspects to the project: one was the introduction of specifically Spanish manifestations culture to Music students; the other was the introduction of a new (musical) manifestation of culture to Hispanic Studies students.

The evidence seems to suggest that the experiment was successful. On the simplest level: the performances were much applauded. A high level of professionalism was achieved by the Music students performing in a culture and a language that was quite new to them. The students themselves speak highly of how much they appreciated the linguistic support they received and though they enthuse less about their introduction to Spanish culture the comments are still positive ²³. Furthermore, Hispanic Studies students pronounced themselves thrilled by the music they heard, and were persuaded that music was not only a reasonable but a desirable component of the curriculum. Some, seeing opera for the first time, were bowled over by the experience. It would seem fair to conclude that in many ways the frontiers between the two disciplines are artificial. And if so, is it not fair to ask should Wagner, for example, be studied by the Departments of Music, Politics, History, Philosophy, German or perhaps all of them, working together?

But if interdisciplinarity challenges traditional notions of the discipline curricula, so too do other aspects of the learning experience associated with our project. A large part of the learning - and there was a tremendous lot of serious learning - took place in informal ways and situations; and none of it strictly speaking, even for the Music students, was part of their formal education, or provided them with credits. In a word it was extracurricular; and there may be lessons in that. The students had little doubt how much they had progressed, both as musicians and in terms of general confidence.

It would be an exaggeration to say that I discovered the value of performance through the opera project, but I certainly became deeply confirmed in my sense of its power. The growth in general confidence, to which a number of students refer in the questionnaire replies, was a delight to behold. It is difficult to isolate the particular source: whether it was the fact that performance is an essentially hands-on, involving activity and an invaluable pedagogical practice; whether it was the expressive dimension of the role-play aspect of performance; or whether it was the fact that all the performance work was grounded in attention to the physical well-being and self-awareness of the performers. Whatever, the performance affected the students deeply, and engaged the whole person.

The creation of a supportive atmosphere in rehearsals which allowed the students to take risks and grow in confidence was complemented by the insistence (by Andrew and Jane) of the highest standards and their not shrinking, when required, from making the harsh summative judgements appropriate to the requirements of quality performance - two students were sacked, others were periodically put under pressure. In the circumstances the combination (of 'hard cop and soft cop') was respected by the students, very productive and absolutely right. I think there were lessons for me there, since I by temperament am much more a carrot than a stick person. But the circumstances of preparation for high quality performance were quite new for me. The next time I find myself heading a project of this kind, I will know exactly what to do...!

Other Outcomes

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1 A copy of the application is to be found in Appendix 3.

2 A number of the performance reviews - which I include in Appendix 6 - suggest that in many cases this was achieved.

3 In this we were following the recommendation of the Musical Director who was mindful of the conditions in which the opera had originally been performed - by a (small) double troupe of actresses, who also sang - at the beginning of the eighteenth century.

4 Though see below for how students developed and improved over the six months of rehearsal before we performed.

5 For fuller details see the official programme of the opera included as Appendix 4.

6 Details of performances, including photographs, may be obtained by consulting our website: www.shef.ac.uk/hispanic/purpura, or by looking at figure 1.

7 The Instituto Cervantes (Cervantes Institute) operates throughout the world as a promoter of Spanish culture; our own Department of Hispanic Studies has a lot of contact with them. For details of the Instituto Cervantes, visit their website: www.cervantes.es (world), www.cervantes.org.uk (UK).

8 The AHGBI is the oldest and most traditional of the three UK associations for university lecturers specialising in the culture of the Spanish-speaking world. For information about them, visit their website: <http://www.kent.ac.uk/secl/spanish/ahgbi/conference.htm>

9 The Spanish National Institute of Performing Arts which provides grants for the national and foreign companies.

10 Though the recent development of a Certificate of Academic Practice - which allocates as much time to research and administration - seems to suggest the University is having second thoughts.

11 A friend and senior colleague, who is very much higher in the University hierarchy than I and therefore much better versed in patterns of thinking within the institution said, when I described our proposal to him, with all due respect that he did not think it had 'a snowball's chance in hell' of securing funding.

12 A proper investigation into the context of the project being possible would need to look further at the financing of these institutions.

13 Politics certainly were key factors in the realisation of the original creative project. It was commissioned by the Spain 's Viceroy in Peru to establish his credentials as a supporter of the new (Bourbon) King of Spain, Philip V, and dispel any impression with regard to his previous support for the Habsburg contenders to the throne during the War of the Spanish Succession. New music and a toadying introduction were provided to an already existing text by Calderón. Putting on operas was colossally expensive and the opera was performed in the Vice-regal palace in Peru . Without the political need, the money for the opera would not have been found.

14 The student concerned made a particular point of sending a copy of his questionnaire to me as well as sending it to the Learning Media Unit, so he was clearly happy to be identified. With his permission I quote from his comments: 'I have learned an awful lot about myself, and particularly about the importance of pushing myself. It has been a very steep learning curve for me personally, particularly in terms of my vocal production... From having no real voice, or future as a singer, now I am looking at a good future and a successful career.'

15 My comments refer primarily to the singers; they had very much more rehearsal time and my immediate involvement, as linguistic and cultural coach, was with them rather than with the instrumentalists, though I was formally the director of the whole project.

16 Jane was to announce in early December that it was the biggest project the Music Department had ever engaged in. And at that stage we did not yet know that there would be a tour!

17 An incident occurred on the last leg of the Irish tour which bears this out. We went from Sheffield to Galway by bus, taking the ferry from Holyhead to Dublin . One of the professional musicians whom we picked up from Stockport and delivered back there, by mistake took the bag of one of the students instead of his own. The mistake was not discovered until three quarters of an hour later when there was not question of turning back. Unfortunately, the bag contained work for a dissertation which had to be handed in within a week. The support for the student, including offers to drive her over to Stockport later that morning (it was 3 a.m.) was universal and very warm.

18 The Harp Consort, Lawrence-King (7/99) (DHM) 05472 77355-2

19 As well as being the project director I also had a non-solo part as second soldier.

20 We invited the students to keep a diary of their involvement in the opera, and even provided notebooks for that purpose. The questionnaires indicate that some found the practice useful.

21 In a private letter to me, dated 18th July 2003 from Martin Cunningham, one of the specialists I referred to. The other is Don Cruickshank. Their studies appear in *La púrpura de la rosa* ed. Cardona A., Cruickshank D. and Cunningham M., Kassel , Edition Reichenberger, 1990

22 This comment by a second year student suggest that s/he is still unaware of the modules available for study in the final year - i.e. two years later after the year of compulsory residence abroad.

23 Andrew Lawrence-King always works with musicians; to work with *Hispanists* as well as musicians was the novelty; he also responded to the challenge of working with amateurs instead of professionals


24 Guided by comments by Richard Higgins, (with reference to a draft article Hartley P, Higgins R and Skelton A 'Getting the message across: the problem of communicating assessment feedback' School of Cultural Studies, Sheffield Hallam University and Department of Educational Studies, University of Sheffield) as indeed by my own experience I am very much of the view that while student opinion gleaned from questionnaires or other sources is an infinitely valuable resource and always to be taken seriously, it needs to be interpreted carefully. I wonder for example what the student who declared him/herself uninterested in the culture but only in the libretto and music, really meant. Was the implication that cultural background had nothing to do with the libretto and what it meant?



Communicating the sounds of Africa to Australian teacher education students

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This paper argues that the introduction of African music to a generalist teacher education course may be seen as example of effective teaching of cross-cultural music education that is worthy of emulation in teacher education in countries outside Africa . As Nketia (1988) points out, I-like many expatriate music educators-have selected music from my own country of origin (South Africa) as a starting point to develop curriculum materials for my teaching. Students in my research project experienced African drumming, songs and movement, which further synthesised their discovery and understanding of a new world of African sound, language and culture. The project looked at the effectiveness of using African music as a new genre to teach rhythm, songs and instrument playing (including djembe drumming) to Australian generalist teacher education students at Deakin University , Melbourne . The wider project incorporated the methodologies of Orff, Kodály and Dalcroze through the repertoire of African music in order to foster a closer relationship between pedagogical theory and practice and to teach rhythm through cross-cultural engagement. However, the focus of this paper is on the new 'world of sound' that students experienced and also considers what I brought from my own cultural background to enhance and inspire my teaching of music.

The project demonstrated that African music was perceived by students not so much as a "novelty", but as a source of genuine motivation, interest and enjoyment. Its potential for extending student understanding of rhythm as well as taking a significant step towards internationalizing the curriculum for a cohort of predominantly Anglo-Celtic, pre-service teachers is also explored. The inclusion of djembe drumming was perceived by students not only as an enriching experience but also provided them with the opportunity to experiment with and experience learning and teaching of polyrhythms coupled with new drum sonorities.

According to the research findings from questionnaires and interviews, the inclusion of African music was a source of both motivation and enjoyment in their learning of rhythm. My project introduced students to a new world of sound to *know, create, perform, teach* and *feel* through song and drumming. Drumming was the bridge between spectator and participant and my study demonstrated that one could become competent and confident in drumming with no prior experience. The inclusion of African music specifically drumming easily transcends cultural differences and personal inadequacies, therefore providing a cohesive bond holding the different components of the student cohort together.

I believe that as global citizens we should embrace diversity and change in our teaching. The use of African music in the subject was seen as 'empowering students creativity' and, by extension, their learning, understanding and skills through a discovery of a new sound. This innovation to a generalist teacher education course may be seen as example of effective teaching of cross-cultural music education that is worthy of emulation in teacher education in countries outside Africa . It is hoped that such an experience will not only provide students with new music knowledge, understandings and skills, but it will also be used as an "education medium" through which one gets to know another music tradition (Nketia, 1988).

Context

Although most undergraduate teacher education programs operate within the constraints of limited time, resources and staffing, teacher educators nevertheless have a responsibility to prepare students to teach effectively and confidently as non-specialist music teachers. Within the Australian context, Temmerman (1997, p.32) questions the adequacy of current curriculum content to prepare effective teachers of music, and raises the need to identify curriculum content that is both essential and achievable. Such a challenge is further highlighted by Russell-Bowie (1997, 2001) who asserts that teacher educators need to increase the low self-esteem and negative attitudes to music often experienced by non-specialist

teacher education students by providing them with positive and successful learning experiences. On this basis I introduced African music to my generalist primary teacher students. My contention was that engaging students with an unfamiliar and yet attractive musical genre such as African music would enhance their understanding of selected elements of rhythm and increases their confidence and competence for teaching music as non-specialists at the primary school level.

The basis for my contention was that use of a non-western musical genre such as African music would provide:

- a 'level playing field' for all students regardless of their musical background;
- greater motivation for learning than the stereotypical 'Western classical music' genre;
- the opportunity for acquiring skills and knowledge of the new musical genre;
- greater levels of interest and enjoyment based on children's rather than adult repertoire; and
- a positive impetus for a strong bond of camaraderie between participants.

It was anticipated that engagement with the 'new sound' of African songs and instruments (djembe and other percussion instruments) would enhance student's understanding of rhythm as well as their appreciation of African culture and language.

As Nketia (1988) points out, I-like many expatriate music educators-have selected music from my own country of origin (South Africa) as a starting point to develop curriculum materials for my teaching. This paper describes my role as a South African of Indian descent now working with predominantly Anglo-Celtic Australian primary teacher education students, within the context of a music education subject at Deakin University in Melbourne . My teaching of African music to Australian students as a cultural experience was designed not only to promote the use of African music as part of an "internationalising of the curriculum", but also to allow them to discover a new world of sound through singing and playing of African djembes.

The incorporation of African music may be seen as "a process of integrating an international/intercultural dimension into teaching" (Knight & de Wit, 1995, p.17). This view is supported by Thorsén (2002a) who points out that music is a worthwhile arena for achieving "international togetherness". I place myself within the context outlined by Brophy (1986), who advocates that it is essential for educators to view themselves as active socializing agents capable of stimulating students' motivation to learn. This paper reports specifically on students' responses in both years (2002 and 2003), to their learning about new rhythms and sounds and, their challenges, enjoyment, confidence and competence regarding African music and culture.

Project Background

The students in my project completed the first of two arts education subjects (Primary Arts Education 1) in 2001 and in 2002 respectively. The subject content, taught over a five-week period, focussed mainly on the so-called 'creative music' approach to music teaching and learning of Self, Paynter and Schafer and introduced students to the elements of music, graphic notation and musical activity. In comparison, the students undertaking the subject that followed, Primary Arts Education 2 in second semester of 2002 or 2003, undertook my elective subject as the second arts education study in their four-year Bachelor of Education.

Participants

In 2002, thirty-one students undertook the course as non-music specialist and thirty-five students undertook the course in 2003. In both years, the music subject focussed on the pedagogies of Orff, Kodály and Dalcroze through the teaching of recorder and classroom instruments as well as African music. The use of African music was introduced in the subject to

teach rhythm as well as engaging students with an unfamiliar music sound, language and culture. The only change to the course in 2003 was the introduction of authentic djembe drums imported from Ghana as part of their instrumental experience.

Theoretical Perspectives

The teaching of African music aimed to provide students with the broader perspective of music from an unfamiliar culture. This approach is supported by Thorsén (2002b, p.5), who maintains that music education is not just about content and method; rather it should develop attitudes to and understandings of the role of music in society. Thus students became aware of cross-cultural perspectives. According to Nketia (1998, p. 98), what appears to be different cross-culturally may operate in similar contexts, hence the discovery of common principles, usages and behavioural patterns. He contends that it is not just the music we hear, but a knowledge of the culture of music makers-their lives, what they do, and the occasions when they make music-that puts us in a frame of mind to explore their music (p.101). This cultural experience through music is summed up by Du Preez (1997, p.4) who states "culture embodies the knowledge, values, norms, beliefs, language, perceptions and adaptations to the environment of a certain group of people". Hence, incorporating African music assists students to assimilate new elements and experiences into their own knowledge base, thereby establishing new understandings about musical style and the broader culture. Nketia (1988) found that "practical experiences of a simple aspect of the music process that we can manage . helps in our efforts to get to know and understand the music" (p.103). This was fully experienced by my students through African music.

In African societies, music (song and dance) is the medium through which children and young people receive instruction about traditional customs and practices, obligations and responsibilities. They learn about members of their families, important people, places and events, their tribe and their country (Warren, 1970, p.12). Thus, music and dance are seen as important ingredients in the socialisation of Africans (Blacking, 1983). By learning African folk songs (lullabies, work songs, youth songs and protest songs), my students gained an understanding of the nature and role of music in African society. Songs from South Africa (Zulu, Sotho, Xhosa tribes) were chosen to teach rhythm and also served to make cross-cultural connections with Western repertoire and pedagogies.

Unlike the Western system, the basis of music education for Africans is an oral tradition, which includes the performance of vocal and instrumental music interwoven with dance (Amoaku, 1982; Okafor, 1988, 1989 cited in Kemp & Lephert 1992). An example of this is the teaching of rhythm through drumming; as there is no notated tradition, skills are passed on from generation to generation through imitation (Vulliamy & Lee, 1982, p.171).

Research Procedure

All students in both 2002 and 2003 were invited to participate in both questionnaire and interview data collection. The first source of data was an anonymous questionnaire that employed both open and closed questions, the latter requiring Likert-scale responses. The questionnaire for both years provided snapshots of the class regarding their experiences of rhythm, their attitudes and understandings regarding cross-cultural engagement, and the levels of motivation and enjoyment they experienced. In 2003, the questionnaire included additional questions on drumming, South African culture and integration with other Key Learning Areas. Due to a small sample in both years (twenty-nine from thirty-one students in 2002 and twenty-eight from the thirty-five in 2003), only inferences rather than statistically validated conclusions are drawn. The second source of data was taped interviews with self-selecting members of the student cohort. In both years only a small percentage of the class volunteered to be interviewed. The interviews were all conducted by myself, discussion with my students were informed by a semi-structured set of questions which were an extension of issues raised in the questionnaire.

Communicating the Sounds of African (Findings and Discussion)

It may be argued that the inclusion of African music may be seen as an example of effective teaching of cross-cultural music education, which could be emulated in teacher education in countries outside Africa . Students in my project experienced African rhythm, songs and movement, which further synthesised their discovery and understanding of a new world of African sound-language and culture. The discussion is limited to considering students' enjoyment, understanding and challenges of African music; therefore only some aspects of the questionnaire and interview data will be drawn on from both the 2002 and the 2003 student cohorts.

Although students felt that the course was short in duration, their experience was intense or, as they expressed it, 'full-on' in terms of synthesizing theory and practice. According to both cohorts of students, introducing a 'new' genre like Africa music to the subject was 'exciting', 'fun', 'motivating', 'different' and 'interesting'. Although, all students came from Anglo-Celtic backgrounds, they did not view the inclusion of the African music experience as either 'novelty' or 'tokenistic'. As a South African communicating African sounds to Australian students, I felt that I enabled them to establish greater musical and cultural connections that subsequently synthesized their learning, understanding and interest in African music as a cross-cultural engagement. As one student expressed it:

"Cause you brought your personal knowledge and personal experience to it as well, it wasn't something that you just read about, that you weren't being related to us, it was something that you had experienced and been part of and could share with us and you obviously had a great passion for it as well because it shows through."

In my opinion, students will be highly motivated and engage more readily if the teacher is passionate and interested about the subject content. In an interview, one student remarked " what stuck out I suppose was your attitude and your approach which made it enjoyable for us, .there is no point in teaching something that you are not enjoying yourself". In the main all students found me to be enthusiastic, energetic and passionate about what I was teaching, thus motivating them in their weekly workshops. This further strengthens the co-operation and participation of all students in relation to their engagement with singing, moving and playing. This was also a contributing factor to the student camaraderie that developed over the semester.

Talking Drums

The students for both years clearly indicated in the questionnaire and interviews that the inclusion of African music was a highly successful innovation. The most promising aspect of the course was drumming. It was most rewarding to note that 96% of the students found it very enjoyable. One student, stated "fantastic to do in the classroom. Our class had heaps of fun, playing different rhythms to music or without music and for a non-musical person it was a great introduction to music in the classroom". In the main drumming was a new experience for most students; they found that it was the best part of the course. As one suggested, " [drums] are less threatening than other instruments and they increase the enjoyment level in the class". Data results indicate that students wanted more time to be allocated to that aspect of the course. They found the learning experience relevant and could easily remember the mnemonics of particular rhythmic patterns. As one student suggested, it is "suitable for all year levels and can be used to teach many of music elements".

Students were taught mainly through an oral form of transmission. Not only did I bring my own personal teaching and learning experience from South Africa into the lessons but students also gained from listening to recorded music and video recordings on African music and culture. Students found the teaching of djembe drumming to be a 'powerful experience' and some suggested that it was most therapeutic and was seen as 'a stress release', thus making them 'feel good' and 'happy'. The drumming activities were coupled with song and dance expressing joy and happiness as a communal activity. Students felt empowered as individuals and gained a sense of pride as non-music specialists. This boosted their self-esteem and confidence and was perceived as a positive impetus to build a bond of friendship with their peers. Students stated that their music skills had developed and grown over the semester because the class was a "hands-on" activity. As one student succinctly put it, "drumming complex rhythms uses a lot of co-ordination and motor skills". To this another added:

"I liked the drumming and the instruments because they were different. I learnt more about the elements and learnt more of rhythm and beat and accent with the drumming whereas using the recorder, I felt I sort of learnt the musical notes and not really about accent and that sort of thing"

Initially, getting up to move and dance was seen by some students as threatening whereas drumming was not seen as a threat-it immediately increased their confidence and competence to perform and improvise. As one student suggested, "the sound is great. You don't need to be able to read music to play them. They leave the person playing with a sense of empowerment". Another student pointed out, "It was invigorating and caught my attention, kids would love it. the more noise the better!

Cross-Cultural Content

In terms of content, material studied was stated as interesting and very different to the students' present lives. They enjoyed the history and factual information about the people, their language and their culture. As one student remarked, ". music and movement are inseparable [for the African]. Music is a vital part of life". The 'passing down' of information is part of the African oral tradition and pedagogy. All students found singing/speaking the language to be very challenging as they were initially unaware of the words and their meanings. One student stated, "pronunciation was very difficult. It made it easier to write how we would say them underneath the actual words". However, students felt challenged to learn through African music and felt that, although the language was often difficult, it was not a stumbling block; rather it became another idiom, adding to their understanding of the music. By writing out the words phonetically, students found that this helped them pronounce the words better and more readily, and aided their memory.

The use of Zulu, Xhosa, Pedi, and Sotho songs proved challenging for all students as each language has a different aural sound. Though the interpretation of the song made it easy to understand what students were singing about, they found it difficult to sing, move and play at the same time. However over a period of time they felt more confident and their competence levels increased over time. African songs were perceived by students.' as 'the other', an 'exotic and vibrant sound' and therefore more exciting. This brought about a different aural experience with interesting beats and rhythms to those that they were already familiar with. As one student commented:

The beat was kind of off-beat rather than a regular beat, and the movement was another part I liked because in every session we were up and dancing and putting actions to our songs. Even if we could not sing the song at first, it was still fun and challenging. Yeah, I really enjoyed it.

It was interesting to note that most students reported they were able to make cross-curricular references to other Key Learning Areas, especially those of social studies, literacy and mathematics. A positive outcome from the project was that African music is as an effective way to teach across the curriculum.

Confidence and Competence

Students were highly motivated and challenged as they engaged in several activities to learn about rhythm. One student commenting on drumming said, "drums were a great way to involve the entire class and have a bit of fun while learning about rhythm and beat". It is such a visual and aural experience that gave students the confidence to improvise as another student remarked, "improvisation is a really important skill. It's also a measure of confidence and risk taking". It may therefore be argued that the inclusion of African music as an unfamiliar genre proved to be an effective means to teach rhythm. In the main students stated that they gained confidence and expressed the view that their levels of competence increased. As one student remarked:

My confidence and knowledge has grown immensely. Its more . I feel a lot more comfortable with teaching something like this and actually participating in something like this rather than before I would never have done anything like it so yeah absolutely, confidence has grown immensely.

In relation to competence, students felt that the African songs and the different rhythms and sonorities they experienced had increased their knowledge and skills, particularly co-ordination skills on percussion instruments. One student found that "drumming complex rhythms uses a lot of coordination and motor skills". As the semester progressed they were able to sing, dance and play at the same time with more self-belief in their ability and their understanding. By starting with simple rhythms in songs coupled with movement and instrumental accompaniment to more complex and challenging ones, students' attitudes and, beliefs and competence increased. Many students remarked that their understanding of beat, accent, duration and meter improved with practical activities. They found that the teaching of rhythms (poly-rhythms and melo-rhythms) was best experienced through movement and instrumental playing.

Conclusion

All of the students in my study were from Australia but from a range of cultural backgrounds. For most all of the 2002 and 2003 student cohort, African music and culture were effectively unknown with the exception of two students who had visited Africa . As one student stated in an interview:

. we'ren also on a level playing field, 'cause all of us had different backgrounds in music but, when it came to something

like African very few of us, in fact none of us have had the opportunity to actually play it and be part of it and move to that type of music.

It was anticipated that the teaching of African music transmitted not only content but also pedagogy and cross-cultural understanding. This is supported by Oehrlé (1991), who argues that by exposing students to other cultures and music, we also explore cross-cultural possibilities more fully, richly and critically than previously. She further states that a growing awareness of other cultures is not only more possible but also necessary (p.26).

The teaching of African music was not seen as tokenistic, neither was it perceived by either the students or myself as a negative word with connotations towards western music. Rather it aimed at the use of musical product and explored the context of African music. According to Goodall (1992), this contextualisation is intended to overcome the problems of tokenism. She further contends that when meaning is absent we can have tokenisms. In her opinion it is only when we move beyond our own and into the others' frameworks that we begin to contextualise the others' framework of thinking. It is within such a framework that I placed my teaching of African music.

My project introduced students to a new world of sound to *know, create, perform, teach* and *feel* through song and drumming. Drumming was the bridge between spectator and participant and my study demonstrated that one could become competent and confident in drumming with no prior experience. The inclusion of African music specifically drumming easily transcends cultural differences and personal inadequacies, therefore providing a cohesive bond holding the different components of the student cohort together. I believe that as global citizens we should embrace diversity and change in our teaching. The use of African music in the subject was seen as 'empowering students creativity' and, by extension, their learning, understanding and skills through a discovery of a new sound. This innovation to a generalist teacher education course may be seen as example of effective teaching of cross-cultural music education that is worthy of emulation in teacher education in countries outside Africa. It is hoped that such an experience will not only provide students with new music knowledge, understandings and skills, but it will also be used as an "education medium" through which one gets to know another music tradition (Nketia, 1988).

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Music, meaning and transformation

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This paper presents a broad overview of doctoral research into meaningful engagement with music making in a school context drawing upon a five-year participant-observation case study. It primarily involves an examination of the meaning of music to young people in an Australian school context and the processes that facilitate that involvement. It seeks to contribute to the understanding of how meaning and the processes that may give access to meaning in music education might be constructed and interpreted by teachers and curricula. The study privileges the voices of the student as makers of music in answering the question of meaning and access to meaningful music education but does so within a systemic environment which examines all aspects of context. The intention of the paper is to elaborate the meaning of music to young people and to explore the issues of how meaningful engagement might become transformative experience. The paper argues that meaning is located in social, personal and cultural experiences and suggests the need for access to all of these in music education. Through a narrative vignette drawn from the examination of context, it highlights the potential and possibilities of music experience for building and giving access to a range of music meanings. (The presentation will utilise recordings of children's music embedded in the story to communicate these ideas.). An examination of the implications of what these ideas mean for a school, policy development and the characteristics and role of the teacher is drawn from the vignette. The study seeks to 'put the meat on the bones of theory' and prior to the conclusion lists the theoretical tenets that inform the study and in turn reciprocally enable a thicker description of each aspect of theory which contributes to the robustness of this theory. In conclusion, the paper seeks to describe how teachers might teach in and construct environments where students can make meaningful music and experience a transformation of consciousness that constitutes music learning.

Introduction

In this paper, I will discuss a broad overview of my research into meaningful engagement with music making in a school context. Firstly, I will outline the theoretical basis that grounds the research and secondly describe the context, methodology and parameters of the study providing a sample vignette to contextualise the theoretical tenets drawn from the research. The idea here is to draw out both the students' experience of music making and comment on the complex environment in which this interaction takes place. Finally, I will seek to describe how a teacher might both teach in and construct environments where meaningful music might be made explicit and accessible in curriculum and practice and put the 'meat on the bones of theory'.

While authors offer various explanations as to what constitutes musical meaning, there seems to be a general consensus that the intrinsic qualities of a piece of music (its dynamic relationships) account for its meaningfulness. (Reimer and Wright 1992)

Music is an intrinsically motivated activity (Dewey 1989) and the 'flow' that both children and adults receive when engaging with music making is well documented (Csikszentmihalyi, Rathunde et al. 1993; Csikszentmihalyi 1994; Csikszentmihalyi 1996) . It has been suggested that meaningful music making builds upon our natural aesthetic responses (Aronoff 1969; Abbs 1989; Askew 1998) . Music meaning in this study is define as; a natural attraction or engagement with music making, a playfulness with sound materials which may be a universal human quality but becomes culturally constructed when a culture imposes or shares its values for particular ways of being playful or constructive with sound upon individuals within the culture. John Dewey suggested in *Art as Experience*, 'the actual product of art is both in and with experience' (Dewey 1989) . What is evident from any critical discussion about music and meaning is that it is necessary to establish the meaning of music as an object and as human experience in a distinct context. Whilst much has been written by theorists and philosophers about music and meaning and the knowledge of our experience of music as 'symbolic form' or another

way of knowing very few studies have sought to ask and observe students experiences of music and meaning. It was the intention of my doctoral study to do just this; to observe students in a school and discover where, when and how they experienced meaning. The purpose of this study was to examine the meaning of music in a school context, not isolate it in philosophy or pedagogy or abstract it but to examine what music means to a student in a school. Follow the trail of access and interaction of positive and negative experiences to weave a tapestry of meaning that showed the detail of all the people, places and things that make up the complex community of a school. From this understanding, it is hoped that I could then identify the qualities of teaching, classroom and school that gave access to meaningful music making.

A Brief Context and methodology

The questions of meaning and access to meaningful music education were examined empirically in a participant-observation case study and examined in conjunction with an ongoing body of theorising about music education. The major data a collection took place in 1997 at an Australian independent school with a population of 590 students but ex post facto data had been collected over a five year period prior to the interviews and observation data was collected. Data forms included: interviews with students and teachers, observations, participant observation, video and audio recordings of school events and policy analysis of school and discipline documents. The primary tool that influenced analysis was biographical interviews where both students and teachers recounted their musical life stories. These data were compared against observations and other media evidence in analysis and gave the clearest indication of the role and meaning of music in the participant's lives. Close to a million words in data was archived and analysed using QSR NUDIST and a qualitative analysis procedures and checks for honesty and trustworthiness. (Dillon 2001) . It is essentially a curriculum studies and seeks to contribute to the understanding of how meaning and the processes that may give access to meaning in music education might be constructed and interpreted by teachers and curricula. As narratives about 'musical lives' is central to the theories raised in this study I have constructed a brief story of one student's experiences with music making in that context to illustrate the idea of music, meaning and transformative experience for this child.

Dennis' Story

Dennis was a year ten secondary student, he had learnt violin for about a week when he was 8 years old at another school but was so turned- off by the sound he made that he gave up quickly. At about age 12 he inherited his grandparent's piano which was put in his room. His parents enrolled him in Piano lessons at his school but he also found this uninspiring whilst at home his dual interests developed, enjoying computer programming and improvising on his piano. His parents continued to encourage his interest and enrolled him in private 'Five C's piano methods' lessons (a method based upon a kind of kinaesthetic programming principle). From this method he began to use his fingers much more creatively in his improvisation and also turned his new found skills to midi sequencing on his Commodore Omega computer, even exchanging MOD files (Modifying files and exchanging them with each participant developing the work collaboratively) with other enthusiasts in other states by email. He struggled to remain interested in any other aspect of school life and his Parents brought him to my school's speech night and he was immediately impressed by several of the school ensembles an electro acoustic ensemble, a Punk band and a Soul band.

His parents transferred him to the school and once at the school as a year 8 student, he enjoyed the classroom music focus on domain projects in Rhythm and Blues performance and composing. His classroom teacher noticed his love of composition, improvisation and computing and directed him to have private synthesiser lessons involving sound programming, sequencing and composing techniques. He also joined the electro acoustic ensemble and the soul band where he had the opportunity to not only develop his skills but also apply what he had learnt in his private lessons. I should note here that the policy for school ensembles suggested that they do something for their school, something for their peers and something that pushed the boundaries of their art form. This made for a vibrant and energetic musical community where students composed or arranged music for school ceremonies and church services, ran outdoor rock concerts for charity or performed to promote the school at the city musicians club, at a school fair or a shopping mall or on an interstate or overseas tour.

Dennis could perhaps be described as the shy 'computer nerd' adolescent. His social skills had been hampered by his low self-esteem and shyness. In this environment, he grew in confidence. This was promoted by the personal sense of achievement and intrinsic motivation. Classroom and extra curricular ensembles enhanced his social skills, whilst his performances at informal and formal concerts changed the way that the wider school culture viewed him. His nickname was the 'Wildman' because when he got excited during an improvised synthesiser solo he bit his bottom lip. Nicknames and understatement based upon opposites seem to be an Australian tradition. Amongst his classroom musical

experiences, he explored African, West Indian, South American, Jazz and Rock styles. In year ten he participated in an elective that explored 20th Century Art Music styles such as Serialism, Minimalism, Expressionism, Nationalism, Electronic and Musique Concrete not from a historical perspective but through engaging with making music using these compositional processes and examining how composers have used them effectively. The aim of the project was simply to compose an eight-minute piece utilising any of the selected 'isms' or combinations. The focus here is on keeping the listener engaged over a greater time than a 3-4 minute pop song and developing creative processes to do this. (The tune 'Minimalisation' which was a short developmental composition working with minimalist ideas and electronic manipulation of timbre will be presented at the conference) Dennis' final 8 minute work was an electronic work that used samples taken exclusively from another year ten boys body noises (you can imagine what some of them were) This work was one of the funniest and well constructed pieces I have heard and the entire class was in stitches during its presentation. In terms of its expressive production values it showed incredible skill and control in capturing and synthesising samples as well as interesting structural development a very funky rhythmic groove, a good understanding of harmony, voice leading and arrangement. Dennis continued to involve himself in ensembles throughout his life at the school and now works in communication design and sound and has released several commercial recordings with the punk band he joined shortly before leaving school.

Student as maker describes three areas of meaning:

Personal

Personal meaning in this research was defined as a communication between self and music making. Participants described the activity of making music expressively, and attentive listening to music, as evocative of a personal response, a feeling of well being and an emotive and aesthetic relationship with the music. It also promoted for them, an understanding of self as an expressive being, something which 'acquaints us with ourselves'. P217

Social

Students and teachers alike reported that music making provided them with a broader social contact with musicians from a variety of social contexts. They met and worked creatively with people of different genders, ages and cultural backgrounds. The relationship they described with others in ensembles was warmly outlined as a 'deeper way of knowing'. Participants described the process as getting to know other members of the ensemble through the music, through their expression, the commonality of the musical experience and the challenge of the task rather than words alone P.217

Cultural meaning

Cultural meaning is the most complex area of meaning explored in this research. It is a particularly powerful meaning. It is influential in the sense of self, the sense of self and others and reflects personal and community character. It is about expressiveness and the reciprocal interaction that both the artistic product and the maker have with the community. P218 (Dillon 2001)

If we apply these to Dennis' story, we can see that:

- 1) His personal relationship with music was provided by his parents valuing of music in his life and the recognition of his engagement with it. This was further encouraged and nurtured by his classroom teacher, studio teacher and ensemble directors who recognised his engagement and encouraged and facilitated further experiences.
- 2) The ensemble and collaborative project work in classroom and co- curricular ensembles gave him opportunity for social meaning through his interaction with peers, older students girls and staff.
- 3) Both in classroom performance and in the many performances for school functions, tours and public appearances Dennis had access to safe and encouraging performance opportunities that were a genuine contribution and expression of the community, cultural and youth sub-cultural values.

What does this mean in a school?

- . A psychological environment that values and encourages expressive music making of all kinds.
- . Access to instrumental experience
- . Access to ensemble experiences
- . Access to meaningful sharing of musical expressiveness for the school and wider community.

For the school policy

The school philosophy that integrated classroom, instrumental and ensemble programs with school ceremonies and events curriculum provided the opportunity to make music for a school community and its staff and students. The idea was to emulate a village where all participated in expressing themselves artistically across the arts KLA. Hence the policy that led to an electro acoustic ensemble composing and performing a 'stations of the cross' multi media work at an Easter service, Techno pieces at a lunchtime dance party and performing works by Reich, Jarre and Japanese electronica as part of a chamber music series. It is both the teacher's values and the context built by the teacher that gives the child access to personal social and cultural meaning. Most important in the findings was that we need access to all of them in each classroom experience and in every school context.

What are the characteristics of the Teacher

Swanwick suggests that analytical musical knowledge can be 'taught' but intuitive knowledge can only be 'caught' from someone who knows (Swanwick 1994) . Dennis was 'taught' and acquired skill through the desire to be more expressive. He also encountered experiences and policies that led to him 'catch' musical knowledge too and this involves 'the teacher as builder of music learning contexts' and requires a teacher to create an environment where the student will encounter the learning that you prepare for them. The characteristics of the teacher most valued by interviewees was made up of the following actions and character:

The teacher must be a maker, amateur, and a builder of psychological environment and creator of atmosphere and attitude; they must be personally encouraging, open and have an interest in what the children bring to the relationship and value their interest in music; and most importantly they must facilitate experience through imaginative curriculum. (P168) (Dillon 2001)

What is the teacher's role?

- . Provide a safe and encouraging environment where music making and reflection is valued.
- . Act as a gateway to deeper musical experiences in the school and wider community.
- . Provide a broad variety of active music making experiences across times and places that lead to an understanding of the diversity of how human societies interact with sound in expressive ways.
- . To give students skills of reflecting on and making sense of music in their lives.

What is the role of classroom music?

Classroom music in Australia is similar to that experienced by British students and is distinct from studio instrumental teaching and ensembles but may also include these practices as a gateway to extra curricular study in these areas. When I began the analysis of data concerned with classroom music, I was initially disappointed by some of the comments made by the students, and shocked by some of the negative circumstances I observed and recorded in my field notes. It seemed that classroom music was considered the 'poor cousin' to the more challenging ensemble programs. However, when I examined the complex interaction between classroom and the musical life of the student from classroom to studio to ensemble and then community I found the classroom had a far more important role to play. The broad and unified access

to meaning in music education is dependent upon the classroom being 'the hub' of the music-learning wheel. It is from this hub that access to experiences radiates, and when combined with reflection it forms a strong basis for gaining skills that enable the layers of understanding to be formed and a real basis for musical learning as a transformative experience. The classroom experience, then, should actuate the access to meaning and give tastes of music making in a sheltered and safe environment. Criticism of the classroom as being 'watered down' or irrelevant to 'real' music making are turned upon themselves. It is necessary that the classroom be a controlled environment so the teacher can safely facilitate meaningful experience to participants. It is not so much a 'watering down' of the experience but a conceptualised simulation of a 'real encounter' that enables students to gain the 'spirit' of the experience. The meaning of music changes in relation to the context so the focus of the school experience is not so much cultural authenticity but what the experience contributes to the acquisition of musical knowledge. This applies as readily to experiences with other cultures and times as it does with understanding our own rapidly changing culture. It is in the classroom that students experienced composing and improvising, in the classroom that they experienced making music from a variety of times and places, in the classroom where they are often directed to studio lessons and ensembles and most importantly it is where they can learn to make sense of how humanity expresses itself in sound.

Throughout this discussion of music and meaning I have sought to 'put meat on the bones of theory' so what are these aspects of theory that have been reinforced by this study's findings?

What are the fundamentals that underpin our experiences in music education?

1) Music is an intrinsically motivated activity (Aronoff 1969; Dewey 1989; Abbs 1990). What this means is that humans are playful beings and being playful with sound and organising it is widespread and universal amongst human cultures. So if children will naturally make sounds and be playful with sound and expressive with sound why do so many of us here have such bad memories of school music teachers and classes. Why is music NOT intrinsically motivated in schools except by the elite 'gifted'? It must be to do with the teachers' values, the curriculum and the approach or method so at the very least we should not get in the way of the intrinsic nature of music activity and aim to build on the child's natural aesthetic responses- create environments where they can both be playful with artistic materials and learn.

2) Activity and reflection should ideally complement and support each other. Action by itself is blind, and reflection impotent (Csikszentmihalyi 1996:226). We need a balance of these activities of experience and reflection and we need to provide structures and habits of making and reflecting. Activity and experiences in making music in real or simulated way need to be made into cognitive understanding through structured reflection. Reflection needs to be in another medium i.e. verbal, written, video audio tape- this allows another lens or perspective on the experience. Alternatively, over attention to reflective and abstract learning is impotent. Make it come alive by giving it purpose, context, and relevance and make it concrete- a making activity. The secret is a balance between analytic and intuitive learning between that which is 'caught' and that which is 'taught' (Swanwick 1994).

3) Music lessons should include both making and reflective activities and be taught within a context that is real or simulated so that it is relevant to community (Swanwick 1981; Dewey 1989; Dillon 1995; Dillon 1999; Dillon 1999; Dillon 2000; Dillon 2001).

In practical terms, this means to make music i.e. create or perform music in the classroom based upon real life activity and discuss and draw out the process and evaluation of each product through reflection both formal and informal.

4) Music lessons should have activities that involve Composing or a creative aspect, Performing or a presentation aspect and listening/audition/ analytic response (Swanwick 1981; Swanwick 1988; Swanwick 1994; Swanwick 1999).

Every lesson should involve the possibility of children making aesthetic judgments or creative thought. Even if it is simply deciding on the timbre and dynamic of singing the 'pop' in 'Pop goes the weasel' the students should be involved in making those decisions. They should always present or perform work at the end or during a lesson and they should always discuss each work in a reflective way using the vocabulary that of musical elements.

5) The musical aspects of curriculum refer to consistently revisiting the fundamental concepts of the elements of music in increasingly deeper and more complex ways that build on understanding of music (Bruner 1966; Bruner 1973; Swanwick 1981; Bruner 1986; Swanwick 1988; Dewey 1989; Swanwick 1994; Swanwick 1999).

The elements of music are used to:

- . Develop compositions in expressiveness and form.
- . Develop performances in expressiveness and impact
- . Develop critical listening frameworks and criteria for aural analysis of sound/music (Pratt 1990; Dillon 2001)

6) Music is a part of life and community - treat it as such in schools.

Music is not just part of the curriculum but can be used as an effective learning tool in other subjects. More importantly, it can be used as a unifying cultural force within the school community and as a way of projecting the image of that community to the world beyond school. (Reimer 1989; Gardner 1992; Swanwick 1999; Dillon 2000; Fiske 2000; Saachi and Saachi 2000)

7) If students gain broad general music experiences in the classroom and they also learn to be reflective and self critical about music then this skill enables them to make sense and gain access to the meaning of music wherever they find it. (Schon 1984; Fiske 2000; Saachi and Saachi 2000; Dillon 2001; Dillon 2001)

8) Music is meaningful in personal, social and cultural ways- students need access to all of these through the classroom and school environment if they are to make sense of the world they live in- a world where music plays an important role (Paynter and Aston 1970; Dewey 1989; Reimer 1989; Csikszentmihalyi 1994; Swanwick 1994; Elliott 1995; Fiske 2000; Saachi and Saachi 2000; Vella 2000; Dillon 2001; Dillon 2001) .

Personal- where the student is expressive with sound and communicates with self through the process.

Social- where the student collaboratively presents or makes music as part of an ensemble or group experience.

Culturally- where the student as a person and the music as a product are shared with the community and express something about that community to others. - School concerts, tours, and public performances.

Conclusion

I have argued here that the meaning of music is personal, social and cultural and that this implies that teachers need to build a context which enables access to experiences in music making so that students might be 'taught' analytical musical knowledge in a way that supports and enables interaction with the expressiveness of intuitive and intrinsic musical knowledge. I have suggested that intuitive musical knowledge can be 'caught' through a teacher as builder of music learning contexts. In conclusion, I would suggest that what is important for teaching and learning is that we seek to describe how a teacher might both teach and construct environments where meaningful music might be made explicit and accessible in curriculum and practice. This paper is concerned with music, meaning and transformation because of the idea that when humans make meaningful and expressive music as individuals, and groups, that the processes has the capacity to be self-formative. We can be changed by this interaction as can the community in which we live. This builds upon the foundation of Dewey's *Art as Experience* (Dewey 1989) and further seeks to describe how experiences with the unique aural symbolic form we call music transforms us personally, socially and culturally. (Dillon 2001) .

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Soundpainting as a system for the communication of musical ideas (with special reference to the South African music education context)

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1. Soundpainting: A personal introduction



My first encounter with Soundpainting took place through a workshop given by Prof François Jeanneau in Pretoria in 2002. Basically Soundpainting is a type of directed improvisation where the Soundpainter conveys his musical ideas through a system of signs (in Soundpainting parlance, referred to as "gestures"). In Pretoria we worked with an ensemble made up of staff and students from my institution and as a consequence we might term this "a mixed ability ensemble", as it included both professional musicians and students. Prof Jeanneau (who is an eminent saxophonist and music educator) taught us over the course of two days a selected set of gestures, which enabled the ensemble to create spontaneous music on the spot. We concluded this training session with a performance during the South African Jazz Educators' conference, which we hosted at the end of 2002.

Following on this experience I conducted a series of Soundpainting workshops in Bloemfontein as part of the VUKA project. The VUKA project is an initiative of the former PACOFS (Performing Arts Council of the Orange Free State), which seeks to provide music education opportunities for learners from musically deprived (at least in the formal, academic sense) backgrounds. None of the musicians in this ensemble could read music: but what they lacked in technical skills they certainly made up for in terms of the enthusiasm that they brought to what must have been for them a very new way of dealing with music.

I will return to my own experiences of the potential benefits of the Soundpainter's role in South Africa in a later section of the paper. In March 2003 I was invited to attend a week of workshops in Paris (at the Conservatoire Nationale Supérieure de Musique et de Danse) under the direction of Walter Thompson, who devised the system. The ensemble in this instance consisted mainly of students from that institution with a couple of visiting professionals. This culminated in two live Soundpainting performances in Paris in which I participated, one of which was recorded on videotape.

2. Soundpainting: history and process

Soundpainting *in toto* is a system of some 700 gestures for setting into motion spontaneously created musical, or other, events. In this sense it is a multidisciplinary system, not restricted only to musicians, but one, which may incorporate the creative contributions of actors, dancers, painters, sculptors, and even support personnel in an event like sound and lighting engineers. The gestures are interpreted according to which discipline is being called on at a given time, and thereby serve as instructions to the performers to carry out certain discipline-specific tasks.

For instance, in Paris , our ensemble worked with a solo dancer, whose interpretation of a musical "long tone" gesture was obviously fundamentally different from that of the musicians, who produced on cue various examples of long tones. This was because the dancer's interpretation of a "musical" gesture is grounded in movement, not sound production, so the musical context of the "long tone" gesture is accordingly adapted to fit in with the principles of dance. Actors carry out a similar procedure in their response to a given gesture. In this context, they combine elements of movement with vocalizations, such as singing or speech. From a small selection of the larger set of Soundpainting gestures it then becomes possible to construct a wide range of musical events, ranging from basic educational material to aid beginning improvisers to large-scale and complex performances such as PEXO, Thompson's latest work, which he defines as a "Soundpainting symphony."

Walter Thompson is a New York-based composer and alto saxophonist who derived the basic principles of Soundpainting during the course of a live ensemble performance in that city in the early 1980s. His intention was to see if the musicians would respond to a spontaneously invented gesture as he intended it without explaining it in advance. The test was to establish whether the gesture was clear and self-explanatory in the heat of the moment, and the success of this communication led to the formalization and expansion of Soundpainting into the complex system that it is today.

Thompson's father was an artist associated with Abstract Expressionism as practiced by Jackson Pollock, and Walter Thompson's early years were spent listening to the various kinds of music emanating from his father's tape recorder which he liked to use as accompaniment to his painting activities. This early exposure to music and the visual arts in close association may account for some of the Soundpainting gestures that derive from painting, such as pointillism.

Thompson went on to study composition and saxophone with Anthony Braxton, a somewhat controversial figure in American improvised music, whose musical career (as composer and performer) incorporates an eclectic set of concerns, ranging from John Cage and Ives to ragtime and free jazz. As such Braxton is an unclassifiable figure whose output does not easily fall into the American jazz idiom. As a consequence of this position, record companies have had a hard time marketing his unpredictable and iconoclastic offerings in the wider American and international marketplace. Braxton's own compositions range from quite loosely arranged frameworks for improvisation to very thoroughly and densely notated pieces, which may also have inspired some of Thompson's procedures in designing the Soundpainting system.

1.2 Soundpainting as opposed to conducting

As the conductor is to the performance of a symphony, so is the Soundpainter to a Soundpainting event. In an orchestra, musicians work with the conductor to recapture the original intentions or musical ideas of the composer. Traditional conducting operates then not only as a sign-system (on both the literal and metaphorical level) but also as a reflection of power relations within the larger ambit of late capitalist society. The role of the conductor can be seen in this context as that of a foreman directing the workers (members of the orchestra) in the creation of a product (the music) designed by the owner (the composer) for the consumption of the audience. As Van Leeuwen (1999:82) has it:

"The symphony orchestra thus celebrates and enacts discipline and control, the fragmentation of work into specialized functions, in short, the work values of the industrial age."

By the end of the nineteenth century the orchestral resources in terms of the colours, dynamic range and sheer numbers of players available to composers had grown enormously by comparison with those in the days of Haydn and Mozart. This phenomenon suggests a reflection of such industrial work values. This placed more and more power in the hands of the composer and, by extension, his intermediary the conductor. In addition, much of this music (and that of the twentieth century) demands a very high level of technical skill (that is, specialization) from the performer. This situation tends to reinforce competition between performers (as job opportunities in orchestras are limited by economic constraints) and composers, many of whom depend on public funding for their survival.

Soundpainting, while it may incorporate elements of notated music as pre-rehearsed "palettes", does not require a score for the creation of a musical performance. In addition, the Soundpainter acts also as composer by using the gestures and responding in turn to the way in which the performers interpret them. This may be seen as a deconstruction of the "master-servant" binary that animates many traditional performances of the orchestral repertoire.

In this sense, Soundpainting avoids Western art music's necessary separation of the roles of performer and conductor, as both interact in the live moment of making music in character, that is to say, music, which "indicates the performer's discovery, full sensing, and then delivery in sound of the essence of a musical moment. 1 "

The gestures set into motion an infinitely variable set of moments. The Soundpainter's task is not to edit or comment or repress the momentary event but to allow it to breathe and be itself. This requires respect for the performer's contribution, in whatever context 2.

The key issue here is that the Soundpainting experience (from the vantage point of conductor or performer) tends to lead one into the fundamental issues of music making. There are no mistakes, only the spontaneous interpretation of the tasks

at hand. The conductor might ask of himself: Are my gestures clear and comprehensible to all present? The performer: Do I understand what is required of me within the boundaries of the sign-system, as I have interpreted it? Essentially, the system operates effectively if there is a shared semiotic music making system in place.

In Soundpainting the apparent separation of conductor from performer (and hence the weight of these traditional relationships) dissolves into a communal and collaborative experience of music making. Thompson³ points out that what is of primary concern here is the "communal experience". The value of this experience is precisely in Soundpainting's adaptability to different skill levels. Children, as well as musicians who do not have the reading or technical skills of orchestral players, can participate in a performance in a non-threatening musical environment.

1.3 Soundpainting: its potential for music education in South Africa

In the last twenty years, there has been a fundamental re-appraisal of music education in South Africa . This process has accelerated since our country's move into a democratic society and is reflected in the changing curricula of many formerly quite conservative music institutions, which have gradually begun to introduce more course elements relating to popular music and jazz, where improvisation is very often a key feature.

This situation leaves some music educators, especially those untrained in improvisation, with the problem of how to train students in this practical aspect of music making. Grounding in the basic principles of Soundpainting, through the acquisition and practice of the basic gestures, can provide a way in for these trainers to impart these musical skills in a way that absolves the participants from the problem areas of "right" and "wrong". My experience of the VUKA project was that the musicians responded with enthusiasm to the freedom of expression that Soundpainting offers and that the absence of criticism for the musical explorations that resulted from the workshops provided a positive and nurturing environment for music creation. The element of theatricality that occurs in the Soundpainting context, where musicians are allowed to step out of the traditional concerns of instrumental practice and may laugh, whistle, heckle the audience, and in short subvert the theatrical "fourth wall", also often provides opportunities for humour and fun.

In addition to my work as a fledgling Soundpainter in Bloemfontein , I also worked with a small ensemble at the Standard Bank National Youth Jazz Festival in Grahamstown in 2003. This ensemble was a little more musically skilled than the Bloemfontein group in that it included some trained musicians, and this higher general level of skill was reflected in the musical results obtained. At one point in the proceedings I handed over the Soundpainter's imaginary baton to one of the youngest members of the ensemble, who managed the task with some aplomb.

Perhaps the point here is that abdicating "control" of a performance may be a very healthy thing to do under the right circumstances, and the benefits gained from empowering a youngster to create something for himself or herself far outweigh the musical chaos that may ensue in the heat of the moment.

In conclusion Soundpainting makes it possible to create musical performances using the most basic resources of voice and percussion. This is of special relevance to the context of South Africa , where many schools do not offer Music as a formal subject, and where resources (both in terms of adequately trained staff and physical resources like instruments) are lacking. This potential for music education may extend to the context of developing countries, which find themselves similarly lacking in resources due to economic constraints.

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¹ Pierce (1995: 285).

2 It is regarded as bad etiquette in Soundpainting to sign "silence" to a performer in the midst of an improvised solo, for example.


3 Personal interview with Walter Thompson, Paris, March 2003.



Sound worlds to know: Teaching for the emotions in music

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What do musicians, critics, and listeners mean when they use emotion-words to describe a piece of music? How can musical sounds 'express' emotions such as joyfulness, sadness, anguish, optimism, futility, and anger? Sounds are not living organisms; thus, sounds cannot and do not feel emotions. Yet, many people around the world believe they hear emotions in sounds. Is there a reasonable explanation for this dilemma? If so - and if musical patterns can express emotions (as I believe the do) --, then is it also true that listeners feel the emotions they claim to hear in musical patterns?

These questions gain additional importance when we ask them in the context of music education. For example: Can we or should we teach listeners to hear musical expressions of emotion in music? If so, how? Can we and should we teach musical performers, composers, arrangers, and conductors to hear, interpret, and create musical expressions of emotion? If so, how?

The purpose of this paper is to answer these questions using the most recent ideas from the fields of music philosophy, music cognition, and neuroscience. My conclusion is that yes, indeed, listeners can and do hear emotions in musical patterns; musical sounds can be expressive of emotions. Accordingly, I offer several practical ideas for teaching students how to hear and create musical expressions of emotions.

Consider three descriptions of 'pure' instrumental music. First, *New York Times* critic Allan Kozinn (2002) describes the outer movements of Mahler's Ninth Symphony as "anguished cries from the heart" (p. 1). Kozinn elaborates:

In the opening movement, the stretches of introspective pathos and lyrical flights of nostalgia . . . were as powerful in their way as the frantic explosions of despair that make up the movement's heart. (p. 1)

In a discussion of Aaron Copland's Piano Concerto, Bernard Holland (2003) notes how Copland manages to use "harmonic conflict as an expression of optimism, not despair" (p. 1). Similarly, Paul Griffiths (1999) praises Jean Barraque's Piano Sonata for the ways it "oscillates between rampaging passages and others that . . . go on being repeated in what is almost a maddening depiction of futility . . . or when the music becomes so violent as to be at once angry and chilling" (p. 1).

Though common, these emotion-filled descriptions of instrumental music are philosophically problematic. How can passages of instrumental music be expressive of anguish, optimism, futility, violence, or anger? Sounds are not living organisms. Sounds do not feel; sounds do not 'have emotions'. Of equal philosophical interest is the next question: Do listeners feel the emotions they claim to here in musical patterns?

These questions gain additional importance when we ask them in the context of music education. For example: Can we and should we teach listeners to hear musical expressions of emotion in music? Can we and should we teach musical performers, composers, arrangers, and conductors to hear, interpret, and create musical expressions of emotion?

Wilfried Gruhn, an eminent German educationist and music researcher, believes we can and should. He explains his position in relation to students learning to sing an India *rag* :

learning how to sing a *rag* always depends on studying with a guru for a long time. The student listens intensely to the

guru, learns to imitate him, learns all details and nuances of a song by rote and, finally, becomes independent of the guru. The guru's intent is to develop the student's ability to hear, grasp and express the emotions evoked and mediated by the *rag* in his or her own artistically unique and characteristic manner. One's ability to mediate the musical emotions expressed by the musical details of the *rag* is the core of one's understanding of the *rag*. This 'understanding' is reflected by one's performance of the *rag*. In other words, the strongest 'knowledge' of a *rag* is reflected in and by the quality of a person's interpretive performance. (In press)

Many parents, students, music teachers, and music education professors believe that 'musical understanding' is equivalent to one or more of the following: knowing how to read musical notation; knowing facts and concepts about music history and music theory; and/or knowing how to 'sound out' notated music on instruments or one's voice. Contrary to what most non-musicians might assume, music teachers seldom think about whether or how sonic-musical patterns can be expressive of specific emotions. Accordingly, teachers seldom teach students how to hear, interpret, and create musical works in relation to (what I call) 'expressional' musical meanings (Elliott, 1995, pp. 143-151) and the role of such meanings in our enjoyment of music.

The purpose of my discussion is to outline a concept of musical works and musical understanding that addresses the importance of developing students' abilities to grasp and create musical expressions of emotion. In the first section of this paper I summarize a multilayered concept of what to listen *for* in musical works. I follow this with a more detailed examination of musical expression theories. Lastly, I offer a concept of musical understanding and recommendations for developing students' abilities with regard to musical expressions of emotion.

Musical Works

In *Music Matters* (Elliott, 1995) I develop a 'praxial' philosophy of music and music education. A key tenet of this philosophy is that music listening is not the auditory equivalent of a 'copying' process; rather, music listening is a cognitive-affective construction process. Suffice it to say here that concentrated episodes of music listening involve several forms of thinking and knowing (which I outline later in this essay). Of course, people differ widely in their ability to hear (construct), interpret, and/or make sense of musical patterns. Nevertheless, most people in most cultures develop the basic, non-verbal thinking processes they need to identify and follow 'their' preferred kinds of musical style(s) by means of regular, informal music listening. However, to move beyond a novice level of music listening requires more than casual exposure to recordings or concerts. It requires additional types of formal and informal learning. This is so, I contend, because musical sound patterns can be heard- as 'carrying' or presenting several simultaneous dimensions of meaning for listeners' understanding and enjoyment. In other words, a 'musical work' is neither all 'out there' nor all 'in the mind'. Human experiences of artistic-sonic patterns lie at the intersection of human consciousness and humanly made musical sounds.

If so, and if we acknowledge that listeners are, in the end, completely free to listen to any music in any way they wish, what can we say about guiding listeners' attention and developing their understandings of what musical works may offer for their enjoyment? I wish to suggest that, if music teachers and music students keep in mind that *there is no one way to listen for all music everywhere*, and if the following seven-dimensional 'map' of musical works is used as a flexible guide, then students are more likely to experience a fuller measure of the meanings that musicing and listening involve.

a) The Performance-Interpretation Dimension

Works of music are physical-social events of a special kind. Musical works are performances: physical-social events that are intentionally generated by the informed actions (overt and covert; professional and amateur) of human agents to be intentionally conceived as such by other human agents (music makers and/or listeners). Thus, music listening is a matter of listening for a performance-interpretation of some kind: either a performance-interpretation of a written composition, or a remembered work, or an improvisation. Most listeners do not simply want to hear performers produce the sounds that constitute a work; rather, listeners usually want to hear how this-or-that performer and/or ensemble interprets a given work.

b) The Design Dimension

Every musical work involves a composed or improvised musical design or structure. Learning to 'follow' a piece of music in

terms of its unfolding sonic architecture is (for many listeners) a key aspect of enjoying, understanding, and appreciating a musical work. We can subdivide the architecture of musical works as follows: (a) the syntactic parameters of musical design include melody, harmony and rhythm; the non-syntactic parameters of musical design include timbre, texture, tempo, articulation, and dynamics. Listeners mentally construct the relationships among and between musical patterns as interpreted and performed by music-makers.

In most styles of music worldwide, syntactic and non-syntactic musical patterns are not just any old sounds; rather, musical patterns are sounds organized by means of practice-specific standards and principles. In other words, most music-makers do not invent the materials of music each time they compose, improvise, perform, arrange, or conduct. In most cases, music-makers begin with a delimited set of materials (pitches, timbres, durations and intensities) that are already 'musical' because they have been pre-selected and pre-organized in relation to specific systems of pitch organization, rhythmic organization, and so on. In short, the sonic building blocks of musical works are already 'musical' before musicians begin to organize these materials into works of music by means of composing, arranging, improvising, performing and/or conducting.

Unfortunately, Western music academies and school music programs today tend to privilege the design dimension of musical works to the exclusion of all others. This is so because Western music schools are products of Enlightenment beliefs that put scientific understanding above all other forms of knowing. Thus, music teachers are trained to teach students to listen to, 'analyze' (and thereby 'understand') music by breaking pieces down into sections and 'elements' (melody, harmony and so forth). Of course, this longstanding, pseudo-scientific approach to musical works also serves to privilege Western European 'fine art' music in the school music curriculum.

c) Stylistic Traditions and Standards

Joseph Margolis (1993) points out that "musical properties are culturally emergent *incarnate* properties" (p. 152). The sounds of vocal and instrumental music are "historically referential" (p. 152): they always refer in the sense that they are "about some part of a pertinent [musical-cultural] history" (p. 152). What is composed, arranged, performed, conducted, or improvised in the context of a particular musical practice is *musical* sound, not mere sound. Margolis sums the point: "Music possesses historied properties --- not merely properties (that is, ordered sound) --- that are the precipitates of creative efforts that have their own history and intentional energy" (p. 150).

Indeed, every auditory aspect of a musical work is inexorably tied to some artistic-musical-historical tradition. Thus, the successive and simultaneous sound patterns of a musical work not only relate intra-musically (to each other), they also relate inter-musically by manifesting stylistic features in common with other works in the same musical tradition of practice.

d) Musical Expressions of Emotion

The musical designs and performances of many (but not all) musical works are rightly heard as being expressive of specific emotions (e.g., musical expressions of sadness or happiness) and/or musical expressions of such broad affective patterns as tension and release, conflict and resolution, and so on. Indeed, making and listening for musical expressions of emotion are eminently musical things to do, depending on the musical practice and work involved. This is the dimension of meaning I will focus on in more detail below.

e) Musical Representations and Characterizations

The musical designs and performances of some (but not all) musical works include musical representations of people, places, and things. In fact, composers and arrangers have many means of creating musical works that combine musical and so-called extra-musical materials.

f) The Cultural-Ideological Dimension

Musical works constitute and are constituted by cultural-specific knowings, beliefs, and values. This is so, I suggest, because (a) all forms of musicing are inherently artistic-social-cultural endeavors, (b) musical works are social-cultural constructions, and (c) music makers and listeners live in particular places and time periods. In short, music listening and

musical works always involve cultural-ideological meanings. At the very least, and because syntactic and non-syntactic musical patterns evince their practice-style affiliations, musical works delineate their broader historical and cultural links (e.g., their historical times and places of composition).

g) The Narrative Dimension

As Christopher Small points out in *Musicking*, it is common and reasonable for listeners to hear the unfolding of a musical work as an emotional/pictorial/literary narrative in which (basically) a composer (a) establishes musical stability, (b) upsets this stability by means of various musical devices of variation and development, and (c) returns his or her musical structure to stability. Such 'narrative' composing and listening has unending possibilities if we grant that all dimensions of a musical work (listed from a-f, above) can be combined to achieve such ends.

Summarizing to this point, I suggest that the multidimensional concept of musical works I outline above is sufficiently comprehensive and flexible to accommodate the works of many (if not most) musical styles. At the same time, I am the first to admit that there may be musical works past, present, and future that involve additional dimensions not accounted for above. Moreover, I wish to underline that this multidimensional view is not carved in stone. This concept and its seven categories are heuristic devices.

Still, I contend that if music teachers and music students keep in mind that there is no one way to listen for all music everywhere, and if the above map of musical works is used as a flexible guide, then students may experience a fuller measure of the meanings and enjoyment that listening and music making involve.

Let me now turn to a more detailed discussion of the fourth dimension of music I sketched above.

Musical Expression of Emotions

A majority of contemporary music philosophers-including Peter Kivy, Stephen Davies, Francis Sparshott, Jennifer Robinson, and Jerrold Levinson-hold, as I do, that music can be expressive of specific emotions. As I mentioned early in this essay, Wilfried Gruhn and I also believe that musical understanding includes knowing-that and knowing-how musical patterns can be expressive of emotions.

That said, the idea that musical understanding includes the ability to hear and interpret musical expressions of emotion is a serious philosophical problem for two main reasons. First, philosophers disagree about *how* musical patterns can be expressive of emotions. Second, philosophers also disagree about whether listeners feel the same emotions they allegedly hear in musical patterns. Additionally, however, if we arrive at reasonable answers to these two questions, what would this mean for the everyday practice of music teaching and learning?

Let me begin by examining selected views on the first two questions. ² Peter Kivy (2001) argues that just as we routinely experience some faces, postures, or movements as presenting or resembling emotion characteristics (e.g., a sad-looking face), so too do listeners hear musical patterns as expressive of joyfulness, melancholy, or sadness. Kivy is not saying that music refers outside itself; he is saying that an expression of (say) sadness is a property of the musical sounds themselves. In other words, attentive listeners identify "heard qualities of the music" in the same way listeners hear musical passages as "dissonant, chromatic, major, minor" and so on (Kivy, 2001, p. 73). Moreover, Kivy insists that sad-sounding music does not make a listener feel sadness anymore than a St. Bernard's sad-looking face makes its master feel sad.

Colin Radford (cited in Kivy, 2001, p. 75-76) agrees that musical patterns possess specific emotional qualities, but he differs with Kivy in arguing that listeners *tend* to experience these same qualities when they hear them. Radford's argument begins with his claim that because (say) "sunless days depress people" it makes sense to state that sunless days "possess" qualities such as "depressing" (Kivy, 2001, p. 75). Stated in musical terms, Radford argues that musical patterns can and do possess specific emotions as "perceived qualities" (e.g., joyfulness or melancholy) and that these heard qualities have a tendency to cause listeners to feel these same emotions.

Like Kivy, Stephen Davies (2003) holds that "music expresses emotions by presenting or exemplifying the appearances of

emotions" (p. 129); "music is naturally expressive of emotion because the dynamic character of music is experienced as significantly similar to human behavior expressive of emotions" (p. 132). Davies observes that in everyday life we 'read' appearances of emotions to understand how other people feel (e.g., family members and friends). However, says Davies, the difference between interpreting a particular appearance of emotion (such as sadness) in a friend and hearing sadness in music is that in music our interest is in the *musical* 'appearance' of an emotion for itself (130), not in the 'owner' of that emotion. Thus, like Kivy, Davies denies that a sad-sounding passage of music causes listeners to feel sadness.

Davies (2001) goes on to suggest that the kinds of emotions expressed in music may go beyond those "that can be worn by appearances" to include more complex emotions, such as hope (p. 144). Davies believes this is possible due to the dynamic nature of music as a phenomenon that unfolds in time. That is, just as emotions often follow each other in time (e.g., happiness followed by surprise, foreboding, and sadness), a composer can create a progression of identifiable emotional expressions such that his or her musical expression of hope is more likely to be heard as such by attentive listeners. As Davies says:

[B]y judiciously ordering the emotion characteristics of presented in an extended musical work, the composer can express in his music those emotional states that are not susceptible to presentation in mere appearances. (p. 144)

In addition to the arguments put forth by Kivy and Davies, I argue elsewhere (Elliott, 1995) that musical expressions of emotion occur within specific musical-cultural contexts. Thus, our ability to hear a musical expression of (say) melancholy in a slowly descending chromatic line may be contingent upon hearing these sounds as tones-in-a-system. The expressiveness of a musical pattern may therefore be thought of as a musical 'figure' (expressive pattern) against a musical 'ground' (e.g., the Western tonal system, or the North Indian system of ragas). To hear the expressive musical figure, a listener must first be familiar with the musical ground in which the figure is embedded and in relation to which it reveals itself.

At the very least, in order to grasp instances of musical expressiveness a listener must have an informal understanding of the practice-specific principles underlying a particular musical system. In addition, to cognize a musical pattern as expressive of an emotion based on resemblance, a listener must be tacitly or verbally familiar with the vocal customs and/or gesture customs that musical patterns resemble.

These reflections bring us to another aspect of musical expression. What people know as 'their music' is usually an outcome of long traditions of music making and listening. This suggests that when listeners call music 'sad' they do so, in part, because they have come to know musical sadness when they hear it. In other words, certain musical patterns and contextual cues become associated with musically conventional expressions of sadness (happiness and so on). Sparshott (1987) calls this "expressiveness by convention" (p. 58). That is, certain musical patterns sound sad to listeners in a given culture because the musicians and listeners in that culture have developed certain conventions of making and listening to sounds over time that, to them, sound like: (a) the sounds a sad person might sing or play to express their sadness, or (b) the sounds that people will want to hear on the occasion of a sad funeral, a happy celebration and so on. In other words, people tend to transfer the emotion words deemed suitable in particular circumstances (e.g., a wedding or a funeral) to musical patterns used in these circumstances.

In addition, musicians and listeners often associate specific musical patterns with identifiable emotions. Consider, for example, how some Western composers have combined the timbres and textures of trombones with melodic patterns that are expressive of somber dignity, deep foreboding, jovial good humor, and romantic love. In my view, such musical expressions of emotion are as 'real' as the musical conventions that inform the composition, orchestration and performance of trombone passages in such works as Mozart's *Zauberflöte*, Bartók's *Concerto for Orchestra*, Dvorak's *Symphony No. 5* ("From the New World"), Ravel's *Bolero* and Tommy Dorsey's theme, *I'm Getting Sentimental Over You*.

Let me tie these ideas together. The thinking of several philosophers suggests that musical patterns can indeed be expressive of human emotions because (a) musical patterns can and do bear resemblances to expressive human gestures and (b) vocal music can and does partake of the inherent emotional qualities of the human voice. Also, humans have a tendency to invest the looks and sounds of things with emotional qualities. Additionally, we learn to make and apprehend musical expressions of emotion by means of musical conventions and associations.

Altogether, I suggest that an important value of music making and listening inheres in the human use of musical patterns

for emotionally expressive purposes. Musical patterns provide the artistic means to extend the range of our expressive powers beyond those we find naturally and ordinarily.

Human Consciousness

To me, the central weaknesses of most theories of musical expression trace back to the tendency of thinkers (e.g., Kivy and Davies) to fasten on one explanation of musical expression and to ignore what contemporary brain-mind scholars know about the nature of human consciousness. In short, I believe that human listeners can and do respond emotionally to musical patterns on many levels because the human brain-mind is enormously complex, plastic, and multilayered. Thus, humans can 'take in', process, understand, and feel many simultaneous levels of 'information' (in the broadest sense of this word).

For one thing, data perceived via our senses does not mirror reality in a one-to-one relation. Human consciousness 'adds' information from personal learning and experience to recognize, identify, or understand something to be something (Gruhn, in press). Psychologist Jeffrey Gray (1998) makes the same point in a different way when he argues that consciousness depends on the ways our brains make comparisons between the unconscious sensory data we take in and our individual past and present memories and intentions. Similarly, Anthony Damasio (1999) maintains that consciousness arises from an interaction between brain processes in the context of a neural model of the self. Accordingly, Zeman (2002) calls these theories "interactive":

[C]onsciousness depends upon a dialogue between diverse regions of the brain which are usually associated with more or less independent psychological functions, like perception, emotion, memory and action.

(p. 291).

How does this happen? Gruhn (in press) answers that "this can only happen in a communicative context where participants exchange information." Gruhn continues:

In a social and cultural setting, a child (for example) perceives pictures, sounds, words, objects, and so forth. 'Just' through the 'normal' processes of being actively engaged in perception, a child learns to cognitively-psychologically associate meaning with demonstrated and perceived objects.

Neurologically, these processes depend on a physiological process by which one develops mental representations. The 'concrete' neurological substrate of the development of representations is bound to the growth of synaptic connections (synaptogenesis) between neurons in the brain. (In press)

If Gruhn, Gray, Damasio, and other scholars of human consciousness are correct in saying that cognitive representations can only develop within the gross wiring of the brain, and that "these representations can be described in terms of synaptic density and neuronal connectivity" (Gruhn), then the relationships between the nature of musical understanding and musical expressions of emotions become a little easier to understand.

How so? In his recent book, *Synaptic Self*, Joseph LeDoux (2002) explains that the human brain is organized into processors called neural systems that function independently of one another to some extent (p. 302). For example, we have multiple systems for attention, memory, emotion, cognition, motivation, intention and so forth. Accordingly, humans can perform several tasks simultaneously, in parallel:

Life requires many brain functions, functions require systems, and systems are made of synaptically connected neurons. We all have the same brain systems, and the number of neurons in each brain system is more or less the same in each of us as well. However, the particular way those neurons are connected is distinct, and that uniqueness . . . is what makes us who we are. (LeDoux, 2002, p. 302)

LeDoux goes on to explain that one remarkable feature of our synapses is that they are plastic : they are open to modification by "selection and/or instruction and construction" (p. 307); thus, our personal histories with particular 'objects' (e.g., musical patterns) modify the synapses in the several brain systems involved in processing that stimulus. So,

when an emotionally arousing stimulus is present, other stimuli that are also present acquire emotion-arousing qualities . . . and actions that bring you in contact with emotionally desirable stimuli or protect you from harmful or unpleasant ones are learned.

(LeDoux, p. 303)

Additionally, our multiple neural systems learn and store info about the same experience. Thus, "a kind of shared culture develops and persists in each individual brain-mind because parallel and malleable neural systems encode each experience from specialized perspectives" (LeDoux, p. 309).

Musical Understanding: Ten Forms of Knowing

With the above thoughts in mind, I wish to suggest that musical understanding involves at least (a) five kinds of knowing in the category of 'music making ability' and (b) the same five kinds of knowing in the category of 'music listening ability'. The kinds of knowing I mean are procedural knowing, verbal knowing, experiential knowing, intuitive knowing, and meta-cognition (or supervisory knowing). Since these kinds of knowing are largely self-explanatory, and since I explain them in detail elsewhere (Elliott, 1995, pp. 49-106), I will only add a few remarks here.

First, I conceive music listening as a covert ('mental') form of procedural knowing in which a listener's brain-mind 'adds' structure and meaning (based on a listener's informal and formal experiences) to the sonic information that arrives at her ear by means of music makers. The other four kinds of knowing inform and enrich the covert action of listening. This is especially the case in learning-to and knowing-how to hear musical patterns as expressive of emotions: all five kinds of knowing must be informed and engaged to hear musical expressions of sadness, happiness, and so forth.

Second, and given what we now know about human consciousness, I believe it's reasonable to claim that, over time, the various forms of knowing in my '5+5 model' weave together seamlessly in the actions of fine musicians who learn know how to hear and create the many dimensions of meaning that a musical work can present for our listening enjoyment.

Third, in view of the work of LeDoux and his colleagues (1994) I believe it is very likely that listeners hear (or 'construct'?) musical expressions of emotion as part of their listening processes and that listeners *can* feel these same emotions at various times, depending on a wide range of variables (cognitive, affective, cultural, and so forth). As Francis Sparshott (1994) says:

[T]here seems no reason a priori to suppose that only one relationship should hold between musically formal structures and the active and affective lives they relate to, or that they should relate distinctively to any specific range of such phenomena, or that such relationships as obtain should be reducible to any system. (p. 24)

Implications for Music Teaching and Learning

It follows from the above that music teachers ought to make a central place for engaging students in listening *for*, reflecting on, interpreting, performing, and creating musical works that are expressive of emotions.

More specifically, I recommend that teachers deliberately select works that offer clear examples of 'emotions-in-musical-patterns'. Second, it is imperative that we 'target' students' attention to instances of musical expression and, then, present students with interpretive problems to solve in performance projects, composition projects, arranging projects, and so on. Indeed, earning to make and hear musical expressions of emotions is not something that happens automatically for all students. We must teach- *for* this kind of awareness, ability, and sensitivity.

Teachers can accelerate such learning by providing regular demonstrations of expressive music-making through their own performing and/or by comparing and contrasting recorded examples of expressive and non-expressive music making.

Also, emotive descriptions of musical works have an important role to play in music teaching and learning. That is, I recommend that teachers use 'emotion words' and emotional analogies in order to focus students' attention on the expressive features of musical patterns. Just as formal medical terminology is unable to render everything a patient may

want to know about his health, a strictly formal approach to musical analysis is insufficient to capture all the dimensions of a musical work, especially the expressional dimension.

Please note that this is *not* a recommendation to assign emotive descriptions to all music everywhere. There are reasonable ways of knowing when musical patterns are expressive of emotions. This knowing is chiefly a matter of considering the ideas of the music philosophers I discussed above and knowing the traditions and standards of the musical style to which a given work belongs.

In sum, making and listening *for* musical expressions of emotion are eminently musical things to do. As music educators, we need to reflect upon and teach this dimension of musical meaning more carefully, deliberately, and creatively than we have in the past.

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1 For a detailed explanation of this concept, see Elliott (1995), chapters 4, 6, and 8

2 For a detailed survey of musical expression theories, see Davies (2001).

What factors influence the progress of musical sound?

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Why does not all music sound alike? Is it only a matter of different scales, musical instruments or different musical styles, interpretations or timbre? Is it the different use and function of music that influence the sound? Or could it possibly be an essential difference in the musical progress itself?

In the area of music education it is pointed out that "political correct " music education seems to have become more and more multicultural and that this globalisation leads to an understanding that musical experience is universal.

When listening to music from different cultures then our own we both notice differences and recognise similarities. We can often identify some factors that make the difference like, scales, musical styles and instruments but other again are not as easy to point out.

Western music focuses largely on melody and harmony, and African music emphasises rhythm, Asian music is concerned with the manipulation of overtone, frequencies and vibrations, which produce timbre. When a person doesn't listen for timbre but only for pitch and rhythm, the music is boring and monotonous but the player's smallest change of mood is reflected in timbre. This problem mirrors different culture with different values and criteria.

Cultural factors like scales, national language, musical instrument form when taken together the national musical image. For the same reasons Hindu music sounds in its own way where the Indian scales (raga), the Indian languages, music instruments together form the Indian national music. This is an indisputable fact whether the music is secular or religious. It is also obvious that ethical and social values in addition to musical ones are involved in understanding, appreciating and valuing musical expressions. These values must necessarily be the values of individual cultures seen from the perspective of each culture. These issues are mentioned as important among ethnomusicologist and scholars.

Authors and scholars believe that each society has a musical system that suits its culture, and that we understand that each music as an aspect of its culture creates the kind of music it need to serve its purpose and reflect its values.

The sound may exist independently but only until a human being takes it and creates a soundscape and transforms it into musical sound. The progress of the musical sound will be determined not only by the cultural context of the creator and the performer but also among other things by all his/or her imaginations, beliefs and spirituality. If one want to present an holistic picture of music in culture life and analyse music in culture in order to understand the meaning, use and function, one have to consider some other factors in addition to traditional musical components. Factors like the progress of musical sound in relation to: worldview, ideology and spirituality.

On the background of this discussion following questions is to be answered: in what way does different cultures aspects of worldview influence the progress of musical sound? And, does musical changes happens in the frames of the worldview of the culture or not? What happens with the process of musical sound if the paradigm and worldview changes?

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Discussion

When listening to music from different cultures than our own we both notice differences and recognise similarities. We can often identify the factors that make the difference like, scales, musical styles and instruments. Some of the factors that make the difference are not as easy to point out.

In the area of music education it is pointed out that "political correct" music education seems to have become more and more multicultural and that this globalisation leads to an understanding that musical experience is universal. In connection to this Heidi Westerlund call this a misunderstanding and reminds us that "*we interpret everything that we claim to know through certain epistemological attitudes, through certain assumptions, concepts, theories, models of reality and worldviews*" Bruno Nettle underline this and emphasise that we- the authors and scholars believe that each society has a musical system that suits its culture, and that we understand that each music as an aspect of its culture creates the kind of music it need to serve its purpose and reflect its values.

Western music focuses largely on melody and harmony, and African music emphasises rhythm, Asian music is concerned with the manipulation of overtone, frequencies and vibrations, which produce timbre. When a person doesn't listen for timbre but only for pitch and rhythm, the music is boring and monotonous but the player's smallest change of mood is reflected in timbre. This problem mirrors different culture with different values and criteria and is pointed out as important by MacLeod and Harvey in their study of religious music of indigenous peoples.

Cultural factors like scales, national language, musical instrument form when taken together the national musical image. For the same reasons Hindu music sounds in its own way where the Indian scales (raga), the Indian languages, music instruments together form the Indian national music. This is an indisputable fact whether the music is secular or religious.

It is also obvious that ethical and social values in addition to musical ones are involved in understanding, appreciating and valuing musical expressions. These values must necessarily be the values of individual cultures seen from the perspective of each culture. These issues are mentioned as important among ethnomusicologist and scholars.

Music understanding is connected with the understanding of time and space. The concept of time is understood differently in circular worldview contra linear worldview. Olu Taiwo describes this difference as it appears in western and Indigenous Yoruba views. (Referred by Macleod and Harvey) when he points out that in traditional Yoruba culture time and space are experienced, not as a singular absolute condition but as a series of continuous coexistent states.

In many cultures music are not only connected to time and space but one can also notice that universal sacrality is rooted in music. For example in indigenous traditions where music traditionally has been used to control and modulate the spirits. In a world perceived as having a spiritual dimension, music has been seen as an important method of linking the two. When analysing music in culture we must therefore include the factor of worldview since it isn't possible to make a clear distinction between ideology, worldview and culture.

In "An introduction to the Music of the world's Peoples" Slobin and Titon mention Music in connection to the belief system as important components in understanding music in different cultures. They point out questions like "what is music" and "is music human or divine" as mirroring different cultures ideas of the nature human society, art, and the universe.

The factor of time and space comes to the surface when you study different culture aspects of worldview and understanding of music both generally and individually seems depending on one's view of the world. In western Christian, Jewish and Islamic traditions we meet the historical linear thinking in opposition to Hindu and animistic thinking where we meet a circular worldview. In Hindu music we find for example correspondence between musical expression and a cyclical view of the world. In Sami music it is likewise. The world is here seen as an ecological entity where life does not end with death, but where the living transforms itself into a new existence. In a similar way a joik (Traditional song among the indigenous people "Sami" in Scandinavia) has no beginning or end but moves in a circle. How a joik begins and ends is dependent on circumstances.

The New Age music is another example of music tradition that shows a connection between music and worldview. They put stress on the discovery of "natural sound" including some from the natural world which are included on recordings with human sounds. There is often a search in the music for a "true energy" which will connect the soul to the universe.

The view of what is considered as music or not and how one perceives music as a phenomenon seems also influenced by one's view of the world and view of mankind. A case in point is that within the Islamic Orthodox tradition musical instruments and instrumental music are considered secular and cannot be used in religious contexts. Vocal expressions like: reading the book of Koran or prayer chants are not defined as music and are therefore appropriate expressions in religious context.

In Christian tradition musical instruments have for a long time and up to present time, represented the physical and sensual realm in opposition to the spiritual one presented by the human voice and have therefore only reluctantly been accepted in a religious context. The background for this stems from the Hellenistic view that maintains that the physical world is created by a lesser god than the one who created the spiritual world. One way of legalising the use of musical instruments in early Christianity was, like Plato, to consider material objects as mirror images of a spiritual reality. Musical instruments were used as an image of our spiritual state. In our time, certain genres and music with a physical appeal as for instance rock music have been deemed as inappropriate for use in certain Christian settings.

Understanding the phenomenon of different world view will give contribution to a better understanding of the music of the worlds cultures. Doris Stockman underlines in her paper about problems in investigating and documenting the archaic and modern styles of joik by the Sami in Scandinavia the necessity of distinguishing and classifying non strophic melodies like the joik separately from strophic melodies. 10 This because the strophic melodies are formed out of a linear way of thinking.

David B. Copland establish in his paper "Ethnomusicology and the Meaning of Tradition" that traditional music change in response to encompassing social and cultural movements as the material and social conditions under which traditional musical genres or styles crystallised change. 2 Even so we can still recognise and identify music of a certain culture.

On the background of this discussion following questions is to be answered: in what way does different cultures aspects of worldview influence the progress of musical sound? And, does musical changes happens in the frames of the worldview of the culture or not? What happens with the process of musical sound if the paradigm and worldview changes?

Definitions and possible approach to the problem

On this background the aspect of worldview is one value that must be considered when judging the music of different cultures. In order to:

1) Music is an intrinsically motivated activity (Aronoff 1969; Dewey 1989; Abbs 1990) . What this means is that humans are playful beings and being playful with sound and organising it is widespread and universal amongst human cultures. So if children will naturally make sounds and be playful with sound and expressive with sound why do so many of us here have such bad memories of school music teachers and classes. Why is music NOT intrinsically motivated in schools except by the elite 'gifted'? It must be to do with the teachers values, the curriculum and the approach or method so at the very least we should not get in the way of the intrinsic nature of music activity and aim to build on the child's natural aesthetic responses- create environments where they can both be playful with artistic materials and learn.

2) Activity and reflection should ideally complement and support each other. Action by itself is blind, and reflection impotent (Csikszentmihalyi 1996:226) .

We need a balance of these activities of experience and reflection and we need to provide structures and habits of making and reflecting. Activity and experiences in making music in real or simulated way need to be made into cognitive understanding through structured reflection. Reflection needs to be in another medium ie verbal, written, video audio tape- this allows another lens or perspective on the experience. Do so we have to learn about how this factor influences the progress of music sound.

This task must be a concern of the ethnomusicologist. *Ethnomusicology* is traditionally defined as "the study of Music in culture". A wider understanding is presented by Martin Stokes who refers to A Seeger in his use of the conception. He emphasis that music is not happening "in" society but it is through music and dance performances that fundamental aspects are recognised, social time is ritually articulated, and an entire cosmological system is grasped. 11

When studying the music of the world's cultures one can use the concept "*World music*" in this paper understood as described in a paper by Slobin and Tinton that includes that music gets its meaning from culture, and that different cultures interpret it differently. *Culture* is defined as the whole way of life of a people, learned and transmitted from one generation to the next. *Music-culture* refers to a group of people's total involvement with music. Even if not all cultures has a word for music I call it Music in the same way as Slobin & Tinton.

Since my questions concerns the progress of musical sound it is appropriate to try to define what music and sound is. The definition of Slobin & Tinton is that "Sound exists as an independent phenomenon in the world. Music is not an object "out there" and separate from us: Rather, music, like all other aspects of culture, is humanly constructed. " 9). My interpretation of this statements is then: Since music is humanly constructed by using the independent phenomenon sound, the musical sound is a product of the human being with all his or hers experiences, knowledge, skills, tradition, culture, beliefs, imaginations, ideologies, spirituality etc.

Conclusions

In articles mentioned above ethnomusicologist's lists a lot of significant musical factors that is of great importance when investigating and analysing music in culture. Factors like:

Ideas about music

Social organisation of music

Repertoires of music

Material Culture of music

Vocal sound

Musical instruments

Principal melodic interval

Music use and function like in religious ritual

Musical change, transmission, and history

Music in relation to time and space

The intention in these papers is to help the reader understand music as a cultural phenomenon and they want to present a holistic picture of musical life and culture. They also point out that if we wish to identify what is that determines the nature of a music, we should look to general character of its culture and particularly the types of relationships among people within its society, and to the way the society relates to other societies.

In statements mentioned about music used in religious rituals they do so without taking notice of different kind of religious thinking and different aspects of worldview. I think one can not give a holistic understanding of musical meaning in cultural context without making distinctions between different cultures different kind of religions and there different aspects of world view and mankind.

If one want to present an holistic picture of music in culture life and analyse music in culture in order to understand the meaning, use and function, one have to consider some other factors in addition to traditional musical components. Factors like the progress of musical sound in relation to: worldview, ideology and spirituality.

Micheal O Sulleakhan call the phenomenon of musical creative process "The sound of the singing body". He sees the connection that the musical sound produced is strongly dependent of the human body who produce it. Noirin Ni Riain points out that sound is a real link to one's divine and human essence and to the yearning to be one self and that all sound contains the possibility of new self-understanding. 7 This two statements together points in the directions of the connection between the progress of musical sound and the aspect of worldview and mankind. That leads us further on to that different understanding of worldview creates certain musical sound! The sound may exists independently but only until a human being takes it and creates a soundscape and transforms it into musical sound. The progress of the musical sound will be determined not only by the cultural context of the creator and the performer but also among other things by all his/or her imaginations, beliefs and spirituality.

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Critical friends in instrumental practice - as improvement for learning

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The tuition of musical instruments in the western music tradition typically follow conservatoire-style educational models that adhere to the primary assumption that the teacher's possession of expert skills and knowledge will through a process of example and criticism based on those skills and professional experiences. This will be adequate in allowing the student to osmore those skills and knowledge and will form the basis on which the student builds their own set of expert skills and knowledge. The assumption empowers the teacher and the traditions they espouse without opportunity for reflective criticism of neither the tradition's relevance nor the efficacy and efficiency of the transfer of skills and knowledge.

Feedback and reflection in the learning process is a fundamental requirement in order for the learner to evaluate the success or otherwise of decisions made prior to a chosen course of action. This feedback comes in both covert and overt forms through musical example, body language, verbal and written critique. The effectiveness of various forms of feedback obviously depends to a great extent who offers the feedback. Power bases and the power differentials they create between the feedback provider and receiver affect both positively and negatively the willingness of the student to acknowledge and evaluate the feed back as does the social and cultural context of the learning environment.

This current study attempts to explore the role that a, or a number of student's instrumental colleagues can have, in improving, through defined mechanisms of feedback, practice outcomes in the study of their instrument. The traditional teacher is also included in this group of colleagues, though in a specific and innovative way.

From this background we formulated the research question;

How can we improve learning through practice by giving clarinet students in higher music education the opportunity to observe each other's practice occasions?

We discussed the items below to be able to catch the research question (*Fig 1*) .



Figure 1. Items that was discussed and reflected.

The result of preliminary discussions and the reflection over the project resulted in some conclusions and limitations. The important and primary points of view in the study should be those of the students and those of the teachers. Secondly the researchers interpretations will also form a point of view. The original texts that will document these points of view will be the observation notes, and the written reflections of the observations, that will be captured in a special form (appendix x). The student's thoughts about his/her own practice event will also be caught in another form. At the end of the study the students are encouraged to write down their thoughts in reflecting over the whole "critical friend" process. Also the thoughts of the teacher are written down, his reflections over the observation notes, the thoughts and the developing of the students. This will take place through one semester. In the middle of the project the teacher and the researcher will meet and discuss aspects of and reflections over the project. These thoughts will be caught with help from the researcher). The process and the data gathering occasions can be shown as in the model below. (fig. 2).

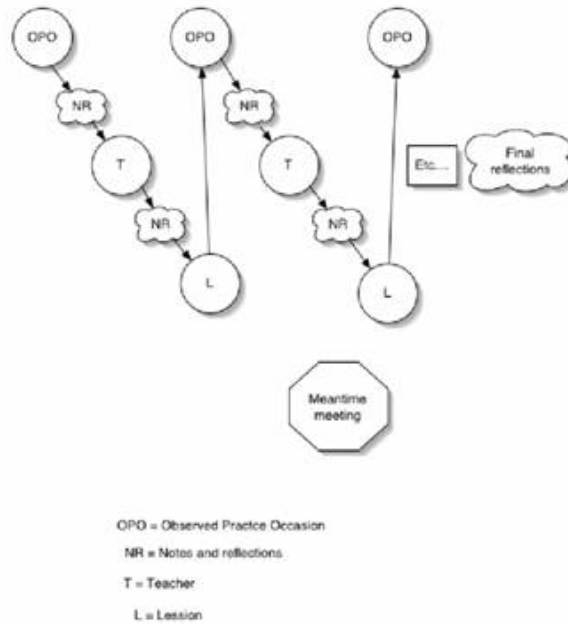


Fig. 2. The process of and the data gathering.

As you can see in the forms referred to above, we use Ericsson's (1999) concepts from his concept *Deliberate practice* as a help for focusing and limit the project. The most important thought that Ericsson built on psychological theories is that the goal/s with the practice event is made clear and is on an appropriate level.

Opportunities for repetition and corrections of errors are also stressed. These points would if we listen to Ericsson help the student to come behind the skill to see the patterns in the performing, through the stages of planning, predicting and evaluation. Informative feedback is mentioned as important by Ericsson, and we think that the concept *critical friend* can be useful here.

In practice it should be a process not at least to be aware of your unreflected habits. The theories and the perspective will be discussed more thoroughly below. The aspects focused could as well be encouraged from a more holistic view. Dreyfus & Dreyfus (1986; 1999) come to almost the same conclusions as they write about "from novice to expert". They use Merleau-Ponty as a starting point and they also refer to Chiqzentmihalyi (1992) whom also Ericsson is referring to. When it comes to motivation the thoughts can be seen as similar as Dewey's and again Merleau-Ponty's thoughts (1997) theories. In this first limited study we can have this broad and holistic epistemological base, and it depends on how we - from the outcome of the study - choose to continue the work, in what way we delimit it, and also deepen the theoretical backgrounds.

The evaluation will take place all through the project as the notes and the reflection will give birth to new thoughts that will influence the continuum of it. In addition to that we will make a final evaluation in the end of the project there all texts generated through the project will be considered. The evidence that can be expected in this limited study will be the thoughts and reflections of the students and the teachers. Thoughts that will show what aspects that are important in the improving process, which aims a more efficient practice and performance skill of the students. In a longer perspective these evidences can be the starting point for a research project of a less limited format.

The methodology, which this research project is built upon, is an action research methodology. Action research is based on the close interaction between practice, theory and change (Bresler, 1995). Important aspects are the circles of action and reflection, the clarification of the I, the reflection over practice and the description of the research process. In all part of the process the participant shall have the opportunity to reflect and to let the reflections influence the next step of the project. Those spirals or circles of action and reflection shall also be presented to the readers. The method used in the spirit of action research should be the most appropriate in connections to the research question. In this case gathering of observing notes and written reflections over them seems to be the most relevant research method, not the least according to the limitation of this first investigation.

In the spirit of action research we have formulated the research question from a need in the practice of a clarinet teacher in higher music education. Beside of that the question has to be formulated as a question and not any question. Since Action Research is about improving practice it usually starts with; How can I, or how can we improve...? Above it is obvious what the project aims to improve. To strengthen the consciousness we asked ourselves questions as; Is the question clear? Is it really one question? Are we agreed about the question? What personal interests and experiences do we have in connection to the question? Why have we chosen this particular area? Why have we chosen this context? Who will be involved? (Wadsworth 1998)

With this as a background, we have searched for theories that can be used as a base for the project, and further down you will be introduced to what earlier research that is relevant to relate on. In this paper we will just present the first circles of action and reflection, but we take the opportunity to describe the thoughts about how the process can develop as well - the plan for the actions. What we can and should have thoughts about are what we think we can do to improve the learning of clarinet student in higher education through letting them observing each others practice events. We think that it is important that the student have to be more aware of how they dispose their events according to time and level. We also think that the interaction with co-students is important for the outcome - who is teaching whom? (Johansson & Kroksmark, 1998; Alerby, 2000). How we started the project is described further down under the heading preparation. The following circles of action and reflection can only be described in imaginable headings.

Circles of action of reflektion

The practice of the students

The observation of the students

Reflections of the both

The process of the learning of the students

Reflections of that

The teachers contact with the practising, observation and process of learning

Reflections of that

When it comes to what kind of "evidence" we could collect improve the situation, we think that the reflections from the students, the "critical friends" and the teacher as well will give us many hints about important aspects in the process? Those hints could be used for further research and as a base for reflection and discussions of students and teachers at higher music instrumental education. The result can also be used in discussions about improving higher music education in general.

Critical friends

The concept *Critical friend* is founded by a Norwegian Professor in higher education *Gunnar Handal* and is originally used between teachers in higher education. He developed the concept from a need of corresponding in his academic context.

Educators engage relatively rarely in systematic appraisal of their colleagues' teaching in the form of scholarly criticism. In keeping with with reigning culture, is not wholly acceptable. University level teaching is more or less private property of the individual instructor, and any commentary could be construed as meddling (Handal, 1999, p. 60).

The conditions are very much alike those of instrumental practising. To create forms for mutual constructive critique aimed to strengthen and raise the quality of teaching and learning. A friend is here defined as a person you can rely on and who wishes you the best development. Critical friendship includes according to Handal the following.

A personal relationship of confidence

Belief in the competence of the critical friend

Expectation of personal integrity

Basic trust in the good intentions of the critical friend

There are also some demands on critical friends, the participants in current study. First they need courage. A healthy dose of self-confidence is required to invite someone to observe something as personal as practising. Secondly the participants need a willingness to change, which also is the starting point for action research. If the students are certain that their practising is carried out just the way they want, they should not participate in a project like this. Those demands have to be discussed before and under the project.

Studies of higher music education - from general through music to practice

To set this study in a context we chose to connect to other studies of higher education. There are a lot of research available about "transgressing the traditional" in higher education. The topics are collaborative learning, problem based learning, action-learning circles, critical thinking and peer learning. In connection to higher music education there is not much to find. The articles and studies in this area are more focused on the content, the curricula, the *institutionalisation*, the cognitive or the sociological view of the learning process. They might imply the need of studies of "new ways" of learning music. This encourages our study and also further studies about explorative music educational projects - especially in higher education.

Peer assessment has been reported to deeper learning, better performing. New ideas have been exposed about autonomous learning, reflective learning, less dependence on the teacher, more reflective students, more critical students (Cheng, 2002a; b) The author has suggestions for change; Using peers to assess individual students' contributions to a group project. In our study, assessment is not important in the first case, but the student observing another student has connections to peer assessment. The relation to a clarinet "friend" is different than that to the teacher. We cannot know in what way it is different, but the study will hopefully indicate in what way different forms of feedback and interaction are important in connection to the learning. As the student has to reflect over his/her own practice occasion as well, we can see connections to self-assessment theories (Brändström, 1999). Important is, that it has been shown that critical thinking and reflection, through for example self-assessment has to be guided - the role of the teacher is important.

Reflection is an important part in the study. To be able to improve the parts of deliberate practice (Ericsson, 1999) the student, as well as the teacher, have to be aware of how the student is practising for the moment. We are not aware of our habits unless something breaks it and make us aware through reflection (Dewey, 1985; Meyer, 1967). You have to see yourself from the outside, and the different forms of feedback in this study can hopefully improve that ability.

As it comes to studies of practice in higher music education it has been stated that the practicing have to be a more integrated part of the teaching and learning interaction between the student and the teacher (Graabæk-Nielsen, 1997). There is research about children's practice and its influence on success. The research shows that higher achieving students practised more during a two week-period than the less achieving, which seems to be natural (O'Neill, 1997). This can be connected to studies of researching how novices and experts are practicing (Hallam, 1997a). Hallam does also stress the importance of the teacher's role in higher education. The role of encouraging students to be independent learners. Also Nielsen (1997) underlines this and she focus the limitation of information as important in the practice occasion. The video is used for stimulated recall, as well as an instrument for the researcher as for the student to be aware of his behaviour. Our

"critical friend!" is another instrument to make the student aware. Also in focus for interest has been the connection between the personality of the practiser and the way of practising (Harnishmacher, 1997).

The time is also an aspect when it comes to practicing. Jørgensen (1997) is focusing that in a study and that encourage our thoughts about and focusing on how the time is used in current study. He is though concerned about this from an outer perspective, connected to the levels of education, how the student is spending the rest of his/her time and so on. We focus the time using from a more inner perspective. How is the time used? Is the time used in an efficient way?

Other skills as sight-reading and cognitive skills have also been focused (Krampe, 1997; Lehman, 1997). For a more detailed overview of research about practice see Hallam (1997b). She means that remains a great deal of systematic research to be done in the area. The arguments she stresses really give energy to our study. The way we focus it, the connection to the institution and the way of learning, the interest for effective practice, the meta cognitive process relating to planning, monitoring and evaluation to take some issues. Other studies have shown that the challenge to learn is on both sides, as well at the teachers' as at the students'. An important part is also to find a common language for the teaching and learning interaction (Cadman, 2000). We also come into the thoughts about finding your own way of playing as a student, may be in contradiction to the master-student theories of learning (Kvale 2000; Hanken & Nerland, 2002).

The holistic development of both skills and knowledge appears to offer an entry to point to autonomous lifelong learning, and critical thinking, in far wider senses than the terms normally used (Walker & Finney, 1999).

Preparation

After a rather informal meeting with the students the forms for observation and reflection was constructed. The information that we thought would be important for the students were also written down in the forms. The forms were submitted in a group class and time for questions was offered.

Further thoughts

So far we have the plans for the projects, starting points and the structures. Aspects that could be discussed and developed further more in the circles of action and reflection are:

Learning vs. teaching

Informal/formal feedback

Power and the politics of instrumental tuition!!

Social context

Team learning.

The project plan for the less limited version of the project includes proceedings at the School of Music at Monash University in Melbourne , Australia , as well at the School of Music at Luleå University of Technology in Piteå. This project intends to include a bigger number of participants and will be over a longer time. The point above will be interesting areas for a comparison of the to institutions. Finally we appreciate a discussion and reflections on our project, the starting points, the method and connections to the future.

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Kabalevsky and Kodály: Crossing borders between sound worlds

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The notion of border crossing has become a key element in contemporary cultural discourse as the contributions of postmodern theory to educational discourse and practice are interrogated. Giroux, amongst others, urges educators to move beyond a form of 'intellectual tourism' to '... take up the specificity of different contexts, geographies, different languages, of otherness, and recognize the otherness in ourselves' (Giroux, 1994, pp. 167 - 168). Music education provides fertile ground for the possibilities of personal, professional and cultural transformation when the borders between the sound worlds of knowing, creating, performing, teaching and feeling are breached and the interstices between these worlds examined. Such transformation is evident in the work and lives of two key figures in the world of music education, Zoltán Kodály and Dmitri Kabalevsky.

The theme of ISME 2004 posits a number of different sound worlds - those of knowledge, creation, performance, teaching and feeling.

Although the physical worlds of Kabalevsky and Kodály did not cross on many occasions, both had the interconnected paths of composition and music education, along with their direct involvement with ISME. There is an overt interconnectedness between the composer and the educator. Both devoted considerable energies to their work as composers as well as complementary energies to education, and particularly the education of children and young people.

Kodály negotiated these borders with apparent ease, and indeed it appeared as if his conception of a complete musician refused to acknowledge their existence. For him, the role of composer carried with it the obligation to be concerned with the education of future generations. Moreover, he did not differentiate between the sound worlds of the adult and the child. Each was entitled to access, heritage, richness and quality in the sound worlds they could experience. Concerns that permeate Kodály's compositions - music for the voice, the Hungarian folk heritage, and the struggle to create a new compositional sound world for Hungarian texts that departed from the dominant Austro-Hungarian tradition - also emerge as underpinnings of the educational philosophy he inspired.

Like Kodály, Kabalevsky also negotiated these borders. His life spanned the great historical and political changes of twentieth century Russia . The philosophy that underpinned his life's work was to enable all people to access the world of music and its riches. His compositions and writings cross many genres and boundaries. His works for children stand alongside his larger and more substantial compositions. Kabalevsky's songs provide a significant pathway through his life and works. Alongside the piano music, the songs constitute the largest groups of works. The works traverse solo and choral music for children, through to the significant art song collections.

This dynamic presentation will provide audience members with an opportunity to investigate the sound worlds of Kodály and Kabalevsky through a critical examination of the intersection between their work as composers and as music educators. The theoretical perspectives will be illustrated through the performance of selected examples of the vocal music of each composer, including art songs, didactic compositions and settings of traditional texts. Giroux, H. A. (1994). *Disturbing pleasures: Learning popular culture* . New York : Routledge

Introduction

The notion of border crossing has become a key element in contemporary cultural discourse as the contributions of postmodern theory to educational discourse and practice are interrogated. Giroux, amongst others, urges educators to move beyond a form of "intellectual tourism" to "take up the specificity of different contexts, geographies, different languages, of otherness, and recognize the otherness in ourselves" (Giroux, 1994, pp. 167 - 168). Music education provides fertile ground for the possibilities of personal, professional and cultural transformation when the borders between the sound worlds of knowing, creating, performing, teaching and feeling are breached and the interstices between these worlds examined. Such transformation is evident in the work and lives of two key figures in the world of music education, Zoltán Kodály and Dmitri Kabalevsky.

Border crossing is concerned with moving across the boundaries that have existed between disciplines in order to challenge and strive to understand ".rather than assuming a kind of security within the confines of academic disciplines" (Giroux, 1994, pp. 167 - 168). Dogan and Pahre (1990) suggest that the established theoretical knowledge base of a discipline is developed as a result of accumulated innovations ('patrimony'). Inevitably, as the field grows through the study of this 'patrimony', there is increasing replication and confirmation rather than innovation. This phenomenon leads to the "paradox of density" (Dogan & Pahre, 1990, p. 32) whereby a discipline becomes simultaneously more specialised (through the creation of sub-disciplines), and fragmented. This occurs as participants either become increasingly constrained by the paradigmatic forces of the sub-discipline, or look to other fields as a means to forging innovation and change. This latter interdisciplinary approach can result in a form of "creative marginality" (Dogan & Pahre, 1990) where innovation and positive change are fostered outside the 'patrimony' of established disciplines.

Interdisciplinary work as referred to above is not without its problems. It is critical that work at the borders is informed by the core knowledge of the relevant disciplines and relevant recent advances. In short, it must be more than the superficial conjunction of the disciplines, and sensitive to the thought traditions that inform those disciplines. When these conditions are taken into account "creative marginality" may emerge.

Zoltán Kodály (1882-1967) and Dmitri Kabalevsky (1904-1987) were men of their times, and predictably concerned with the core knowledge of their discipline. Indeed, their passion for improving music education had at its root a belief that this core knowledge was not being adequately passed on to the next generation. Yet in both cases, their vision was broad enough to encompass many aspects of music, and the paths between them, or, in terms of the theme of ISME 2004, to traverse a number of different sound worlds - those of knowledge, creation, performance, teaching and feeling.

Kodály and Kabalevsky were each appointed as Honorary Life Presidents of ISME. Their influence spanned the period from the inception of the organization through to the present day. Their respective terms as Honorary Life President will be discussed in other fora, however it should be noted here that during their terms they helped to shape the sound worlds of ISME. Through their actions they were able to place an indelible mark on the organization and its future directions to cross educational, musical, social and political borders.

Although the physical worlds of Kabalevsky and Kodály did not cross on many occasions, both had the interconnected paths of composition and music education, and ISME provided a juncture of their educational, philosophical and musical paths. There is an overt interconnectedness between the composer and the educator. Both devoted considerable energies to their work as composers as well as complementary energies to education, and particularly the education of children and young people.

Rather than attempt to deal with the extensive oeuvres of these two men, we will focus on the relatively unfamiliar works for solo voice, which were for both composers stood at the intersection of their concert and pedagogical works. We should stress that we are considering these composers and their works from outside their national borders.

The sound worlds of Zoltán Kodály

Although for many music educators the name of Kodály signifies firstly the sound world of teaching, the sound world of creation is equally his province. Kodály's fame as a composer developed first and has endured since his death. His pedagogical ideas and responsibilities, on the other hand, developed gradually throughout his lifetime, and as a natural consequence of his compositional concerns.

His involvement in music education sprang from a frustration not only with the inadequate educational practices of the

time, but also with public taste and understanding of music, including his own compositions. His goals were therefore never just about making school music instruction more efficient, but were concerned with raising the standards of musicianship and musical understanding of the Hungarian people as a whole. Less involved in the detail of educational reform than in inspiring others to implement the goals and underpinning principles he espoused, Kodály's reputation as a composer, as well as his personality and intellect, enabled his colleagues and disciples create an educational revolution in Hungary and, through his involvement in ISME, beyond his national borders.

Parallel to the emphasis placed by Kodály on singing as a basis for music education, vocal music forms a large part of the composer's output: songs, folksong arrangements, sacred and secular choral pieces, and dramatic works. For him, vocal music highlighted a fundamental problem in the creation of a truly Hungarian repertoire, and his response to it was influenced by his early studies in Hungarian language and folk verse. Kodály believed that the Hungarian language was the basis on which to build a native style of vocal music that could escape from the stifling Austro-Hungarian tradition. "It is out of the question to develop a Hungarian song-style from the bad translations and inaccurate recitatives in use at the opera. What can be done if composers handle the libretti of their operas as if they were written in German? It will be a long time before the public's sensitivity to language is rightly oriented. For this to occur we have to turn our attention to folk music, where text and melody are linked at the highest level!" (quoted in Jolly, 1962, p. 2).

The fairly small number of art songs for solo voice that Kodály wrote demonstrates remarkable success in this endeavour. They date from early in his career, at the time he was writing his doctorate, making his first expeditions to collect folk songs, and beginning to teach at the Music Academy. Kecskeméti considers that this period was "isolated not only biographically, but also musically: it is, as it were, the 'pre-history' of Kodály, the stage preceding the development of the familiar, typical Kodályian style" (Kecskeméti, 1986, p. 95). His opus 1, *Eneksó*, however, shows that even in 1907 Kodály had incorporated the influence of folk song in the speech rhythms, the modes and melodic contours of the songs. Eöszé considers that in this work, a setting of sixteen folk poems, "departing from Western prosody, Kodály created the Hungarian recitative" (Eöszé, 1986, p. 39). Parts of these songs sound as if they are actually Hungarian folk songs, while other works, such as the austere little masterpiece *Nausikaa*, present a sound world that is as far from actual folk song as it is from the German Lied. Both approaches can thus be considered examples of Dogan and Pahre's "creative marginality".

Kodály turned away from the solo art song early in his long career, but vocal music remained important. His folk song arrangements have remained among the best known of his vocal works. In the preface to the first arrangements he published with Bartók, Kodály described their approach:

.to enable the general public to get to know and to enjoy folk song we have made a selection of the best of them, and provided them with a musical arrangement that would make them more accessible to public taste. In transferring them from the countryside to the town, some 'dressing up', so to speak, was necessary. But since simply to put them in town clothes would make them awkward and ill at ease, we have tried to design a costume that would enable them to breathe freely. In short, whether we were working for chorus or piano, we have attempted, through the accompaniment, to make up for the fields and villages that are missing (Eöszé, 1962, p. 132).

This goes some way to explaining how Kodály solved the problem that Young described (speaking of his Op.1) as "the union of apparent opposites. On the one hand there is the compulsive directness of the folk-song idiom - with its own rhythmic, tonal, and structural properties inherent; in the other the richly cultivated storehouse of European urban tradition" (Young, 1964, p.46).

László Vikár points out the importance of folk music as a catalyst allowing Kodály to integrate the various aspects of his musical identity:

Regarding the cooperation between the composer, the scientist and the pedagogue, one wonders what would have happened if Kodály hadn't discovered Hungarian folk music. If in 1905 he hadn't started his folk music research and didn't uncover the rich tradition of our music and the music of other people. Certainly, he would have been a good composer and style would have become something else (in Hein, 1992, pp. 116-117).

The intersection of Kodály's ethnographic and compositional interests was of course to have a fundamental influence on Hungarian music education as well, and the idea of a 'musical mother tongue' is often invoked as the explanation for

Kodály's insistence on Hungarian folk song as the basis of the kindergarten and school repertoire. However, the phrase is often used without any interrogation of what Kodály actually meant by this. Dobszay explains it thus:

Kodály did not intend this folksongs beginning as an educational device. He was not influenced merely by the fact that it was from 'generally known' melodies, from the naturally used 'mother tongue', thoroughly familiar to the child, that one extracted various kinds of musical knowledge. The Hungarian folksong is in that sense no longer a mother tongue. Here we consider the mother tongue in a different sense. It is *our* task to establish this musical mother tongue. Kodály wanted to make the folksong the mother tongue; the natural musical expression closest to the child. He would have wanted to do this even if not one single child had showed any familiarity with these melodies when he came to the school or kindergarten (Dobszay, 1992, p. 108).

In other words the educational use of folk song was not advocated merely for its pedagogical appropriateness but even more importantly for aesthetic and heritage values that appealed to Kodály the composer and nationalist.

More and more in the latter part of his life, Kodály turned his attention towards writing music for children. "Nobody is too great to write for the little ones;" he wrote, "indeed, he must do his best to be great enough for them" (Kodály, 1974, p. 125). He considered that children deserved only the best, and that to Kodály meant first of all Hungarian folk music. In his pedagogical exercises as well as the choral arrangements intended for children, the influence of folk music is clear. For Kodály, this did not mean he had turned from composition to pedagogy as his main focus; rather it was a natural expression and development of his work as a composer.

Kabalevsky held Zoltán Kodály and his work in music and education in the highest regard. In speaking of Kodály and his role as an educator of the Hungarian people Kabalevsky (1974) said:

We remember the eminent composer and teacher, Zoltán Kodály, whose chosen path deserves our deep respect. All his life he fought for general musical education for the Hungarian people. But the practical realisation of his educational ideas was attained only after Hungary was set free in 1945. Today, we might take a close look at the position of musical education in some countries of the world, whose governments HAVE the 'means, strength and power', yet music teachers there are still only dreaming of public education in music. (Kabalevsky, 1974, p. 4)

The sound worlds of D.B. Kabalevsky

Like Kodály, Kabalevsky was closely associated with the sound worlds of teaching and creating. The world of teaching and composition held a balance throughout Kabalevsky's life. Although he was a productive composer throughout the span of his life, his most prolific period covered the 1930s and 1940s. As a teacher he was concerned with both the development of the individual musician as well as the broader concerns of music education for everyone. He devoted considerable energy in the later part of his life to ensure that mass music education was available and accessible. To this end he wrote *A Story of Three Whales and Many Other Things* (1970) for young people to read and understand the "realms of music".

In *A Story of Three Whales and Many Other Things* (1970) he outlined in comprehensible language the fundamental building blocks of music, as well as articulating his philosophical stand point on music and music education. In this he talked in detail of the "three whales" (the song, the dance and the march) that he argued are the foundations of music. He asserted that through an understanding of these three forms children and young people can enter the larger world of music. So much of his compositional output is based around the song, the dance and the march. It was through his writing, advocacy and influence that he was able to direct the course of music education in the Russia and the former Soviet Union .

The solo songs constitute a significant part of the total output of Kabalevsky. There are some 25 works for solo voice (almost a quarter of his output). This number does not include the large number of separate works for more than one voice and chorus. It should be noted that the overwhelming number of works written by Kabalevsky are either for voice or use choral resources, such as the oratorios, cantatas and operas. Like the piano music, the songs and choral music were written throughout his life. His contribution to the arts song repertoire span from 1927 *Three Poems* Op. 4 for voice and piano to the *Seven Songs about Love* Op. 103 (1985), and include works such *Seven Joyful Songs* (trans Marshak) Op. 41 (1944), and the *Ten Sonnets of Shakespeare* (trans. Marshak) Op. 52 for voice and piano (1953).

McAllister (1980) notes that Kabalevsky's "fame within the USSR rests mainly on his vocal works - songs, operas and cantatas; in the West his orchestral compositions, his concertos and his piano music are better known" (p. 761). It could be argued that his piano music (and particularly his piano music for children and young people) has been the international traveler while the songs and choral music have not crossed the borders of the former USSR .

Like the piano music, a significant amount of the vocal music was written for children and young people as either performers or listeners. Kabalevsky's compositions for children and his writings shared a common philosophy. On many occasions he repeated such comments as recorded, for example, in *Music and Education: A Composer Writes About Musical Education* (1988): "When somebody asked the writer Maxim Gorki, 'How should books for children be written?' he replied, 'The same as for adults, only better!' This reply can equally well be applied to music for children" (p. 120). His music was written for children to perform, understand and develop.

Stevens (1976) links Kabalevsky's writing to the song in that "his own idiom originates in the same tradition as that of Russian popular song" (p. 226). There can be no doubt that so much of Kabalevsky's music relies on the melodic character of the song, and particularly the folk song for its success. Kabalevsky concluded the section of the song in *A Story of the Three Whales* with the following comment to his young audience:

So now, I think, that after our first journey around the vast world of music, you won't be surprised if you hear the words, "If there is no song there will be no music". (Kabalevsky 1972, p. 52)

The song was central to Kabalevsky's musical and educational philosophy. He made an important contribution to the repertoire of the voice.

Sound worlds to know: The legacy for today's music educators

Kodály and Kabalevsky have made a significant contribution to music and education throughout the twentieth century both in their own countries and to different degrees internationally, and for both the connections between their educational work and their composition are significant. A full understanding of their pedagogical ideas is not possible without knowledge of their creative output.

For this reason, we have chosen to provide audience members with an opportunity to investigate the sound worlds of Kodály and Kabalevsky through the performance of selected examples of the vocal music of each composer, including art songs, didactic compositions and settings of traditional texts.

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Kabalevsky's sound worlds

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This anniversary year of the International Society of Music Education (ISME) also marks the centenary of the birth of D.B. Kabalevsky (1904-1987). It is appropriate to acknowledge, remember and celebrate a man who exemplified the spirit and ethos of the International Society of Music Education. This is illustrated through the activities undertaken during his term of Honorary President of ISME, his writings, compositions, and tireless advocacy for music education.

This paper is entitled *Kabalevsky's sound worlds*, borrowing directly from the conference theme as his work was essentially concerned with sound worlds. His life and work can be seen through each of the five identified focus areas: Sound worlds to know, to create, to perform, to teach, and to feel. Each of these focus areas will be discussed in this paper. His was a world of sound, and his legacy remains within the realm of sound. His work was concerned in an interrelated way with discovery, the quest for knowledge and understanding, composition, performance, teaching and the development of the individual. This paper will explore each of the conference themes as they relate to the life and work of Kabalevsky. The main sources for this paper are the writings he contributed to the developments of music education through his active participation in the conferences and seminars of ISME (in particular the period from the early 1960s until his death in 1987).

Much of what Kabalevsky wrote and discussed was to do with the way we discover the world of music, and through this discovery to gain knowledge, appreciation and understanding not only of music, but of ourselves and the world. Kabalevsky's philosophy of education and music encompassed a wide range of thoughts and ideas that were developed over his life-time. Central to his philosophy is the belief that music and the arts should be accessible to all children and in turn to all people. Children, he believed, should be given the opportunity to experience the arts as fully as possible. In his compositions and writings for children, he continually stressed access and equity. His music for children was written so that it could be played and understood by them: the technical and musical capabilities of the young performer were always at the forefront of his composition and teaching. In his teaching he provided a framework whereby children and young people could access the great works of the repertoire. This is emphasised by Dimentman (1988) in his summation of Kabalevsky's contribution as the *universal music educator* :

It was in Kabalevsky's nature not only to know many things, but also to be able to do them himself. Not only to compose music, but also to teach young composers; not only to write excellent music for children but also to explain to other composers how to achieve real success in this field; not only to tell children about music in an accessible and interesting way, but also to teach others to do so. (p. 41)

At the 1970 Moscow Conference of ISME, Kabalevsky (1974), in his keynote address stated that "Music as a profession, should of course be taught only to children with a high degree of musical talent ... but a general musical education must be made available to absolutely all children" (p. 29). The important phrase here is "absolutely all children". He was not only concerned with the gifted and talent. It is noteworthy that Kabalevsky was the Conference organizer, and the theme of this Moscow conference was "The Role of Music in the Lives of Children and Youth". Dimentman (1988) said that this was "a conference of which Kabalevsky was the heart and soul" (p. 42).

Sound worlds to know

To facilitate, encourage and support learning and understanding, the significant aspect of Kabalevsky's philosophy of education and music is what he described as the "three whales". Much of his work can be viewed through the three interrelated genres he championed in his writings throughout his life - the song, the dance and the march - whose

significance was likened to the three whales in mythology that supported the earth. The three genres were variously described as the foundations on which music was built, as well as the bridges upon which children cross to enter the wider world of music. He argued that they were understandable genres that children, through their own experience, could relate to. It was through this experience that children could be introduced to the larger forms of music as well as the works of a large spectrum of composers. When discussing the "three whales", he was always careful not to conclude without saying that an understanding of music does not stop with the three whales: they are merely the starting point for a study of music.

Sound worlds to perform

Kabalevsky championed the place of performance. As a teacher, composer and administrator he advanced the place of live performance in cultural life, and extended this through the broadcast and recording of live performances. In his position as the Secretary of the Union of Soviet Composers he was able to provide, sponsor and support performance opportunities for children. These opportunities were encouraged from the relative isolation of the individual teacher's studio through to the national platform in competitions and festivals such as the *Music Week for Children and Adolescents*.

Within *A Story of Three Whales and Many Other Things* (1970) he devoted considerable space to the relationship of the composer, the performer and the listener. The important place of performance and the listening to performances was stressed by Kabalevsky. Both the act of performance and the active listening to performances had to be experienced. It is through the experience that musical learnings are developed and consolidated. Kabalevsky (1976a) argued that "the main task of music lessons at school is to interest pupils and to arouse their enthusiasm in music as a live art" (p. 127).

Kabalevsky's *Piano Music for Children and Young People* is both a wonderful training ground for young performers, and a great repository of valuable repertoire that students could perform at any level of musical development. The compositions were never published until they were fully trialed by his students under supervision. He described the process of composition in 1976 in an interview with Novik (1976):

There are many people responsible for ... the success of my pieces. Now that I no longer each piano myself, I cannot test my compositions on my own students; so many of my teacher friends have their pupils try them out for me before publication. If something in the piece bothers a number of students, I rewrite it to eliminate any difficulty. I never publish my pieces until I hear how children play them. As the old saying goes, not only do we teach our pupils, but they teach us too. (p. 52)

Sound worlds to create

Kabalevsky's compositions for children and his writings shared a common philosophy. In many of his addresses and interviews he repeated such comments as recorded, for example, in *Music and Education: A Composer Writes About Musical Education* (1988):

When somebody asked the writer Maxim Gorki, 'How should books for children be written?' he replied, 'The same as for adults, only better!' This reply can equally well be applied to music for children. (p. 120)

Kabalevsky (1988) considered his main aim of a composer and educator was "to arouse in children the clear understanding and feeling that music (like all art) is not merely an entertainment, that can be taken or ignored at will, but an important part of life itself, of the whole of life and of the life of every individual" (p. 21). These beliefs were expressed at the Tokyo conference of ISME in 1963. At this conference Kabalevsky (1988) spoke on the role of a composer of music for children:

We composers, together with ... the music teachers, shall be exerting every effort to ensure that our music helps children towards a full and harmonious development, so as to bring them to love and understand music ... And, above all, we should do everything possible to ensure that our art helps children to become true men, good and intelligent. (p. 122)

Based on his experience, Kabalevsky (1988, p. 122) enunciated a series of beliefs about the interaction and relationship between the composer and children:

1 What a composer gives to children:

I am profoundly convinced that any composer must not only transmit to children a part of his talent, of his art and his experience, but must also give them a part of his heart. And he will never regret it. As for the children, they will be the first to thank him, without noise, without trumpets, but in all sincerity, from the bottom of their hearts.

2. What a composer receives from children:

The composer himself ... will become richer in contact with children. Children are the source of creative youth. ... They are the inexhaustible source of energy and creative inspiration. ... Contact with children is an excellent influence on musicians, like a sort of vaccination against the super-experiences devoid of any thought and of any living feeling which unfortunately contaminate music today. It would not be a bad thing for these super-experiences to borrow from children a little of their common sense, of their purity, of their kindness and even a little of their love of art!

Sound worlds to teach

For Kabalevsky the world of the composer was one that is inextricably linked with the world of the teacher and educator. He considered that it was the responsibility of the teacher to assist the children "to see the world" and to nurture their education by "developing not only their artistic tastes and their creative imagination, but also their love of life, mankind, of nature and their country" (Kabalevsky 1988, p. 120). He further argued that "an *interest* in music, a *fascination* and a *love* for it are essential if music is to yield up all the beauty that it is capable of giving to children, for it to be able to fulfil its educational and cognitive role" (Kabalevsky 1988, p. 58).

Perhaps one of the most all-embracing comments on teaching is found in the latter part of Kabalevsky's 1970 address on "Ideological Principles of Musical Education in the Soviet Union ". The ideological basis for teaching and instruction in music was enunciated by Kabalevsky (1970) with the comment that at all levels of education, from the earliest years of school through to the professional education at a Conservatoire, future musicians will be in the hands of teaching artists, creative thinkers and creative instructors who are capable of developing the new generation into artists also, artists whose art will not only satisfy music lovers but become an important mental or spiritual requirement of all our people. The genuine musician must be a first-class artist - a creative thinker, a wise teacher, an active creator of new life. The high demands interwoven here contain the ideological principles that form the base of our musical education, equally related to the composer, performer, musicologist and, it follows, to music teachers of all kinds. (p. 20)

Music teachers (from the school to the Conservatoire) were required to be "teaching artists" who were creative thinkers and instructors, who could transmit a love of art so that it could become an important spiritual and mental benefit to all.

At the 1974 Perth Conference Kabalevsky (1976b) outlined a retrospective of his own philosophy of education and discussed his life's work with children:

when I decided it was time to sum up my work in this field, I discovered that it was not the summing up, but the beginning of a new stage. I realized that all I had done was merely a preparation for going into general schools not merely as a composer or a lecturer, but as an ordinary teacher of music. (p. 123)

Dimentman (1988) stated that in "the last fifteen years of his life Kabalevsky combined his work at Moscow Conservatoire with teaching music at an ordinary general education school and then quit his Conservatoire job in favour of the school" (p. 42). It is important to note that at 70 years of age he went into schools to demonstrate the content and teaching of the new Russian music syllabus for the general schools. He wanted to demonstrate to the teachers that the music syllabus (that was based on the theories, beliefs and ideas he had been developing throughout his life) could be implemented.

His insistence on the importance of basing a system of music education on what he saw as the inherent nature of music is perhaps best expressed in the following statement:

In my many years of teaching music to school children of various ages, I have attempted to arrive at a concept of teaching arising from and relying on the music itself, a concept that would naturally and organically relate music as an art to music as a school subject, and that would just as naturally relate school music lessons to real life. I have attempted to find the sort of

principles, methods and approaches that could help to attract the children, interest them in music, and bring this beautiful art, with its immeasurable potential for spiritual enrichment, close to them. (Kabalevsky 1988, p. 21)

Kabalevsky (1970a) had provided another insight a few years earlier when he commented that the importance of music as a school subject "is not so much the study of music for its own sake as it is for the effect it has on the whole mental and spiritual world of children, above all on their morals" (p. 9).

On teaching Dimentman (1983) suggested that to achieve Kabalevsky's ideal, three problems must be considered:

1. Music educators must awaken and develop children's interest in music as an art and consequently in music studies;
2. Music educators must develop systematically a conscious perception of music and artistic thinking;
3. Music educators must develop the child's musical ear. (p. 37)

These are clearly issues that remain with us today.

Sound worlds to feel

Kabalevsky (1988) used as the epigraph for his general school music program a phrase by the Soviet educator Vasili Sukhomlinsky: "Music education does not mean educating a musician - it means first of all educating a human being" (p. 19). This phrase was one of the corner-stones of his educational and musical philosophy. The views applied as much to his educational as to his musical output. In whatever he wrote he was concerned with the total education of the individual.

The influence of art on the individual is addressed at length by Kabalevsky at various times throughout his life. In the larger context of the role and influence of art Kabalevsky suggested that the composer must have a clear idea of what he is creating, how he is creating and, most importantly, why he is creating. He went on to say that

Art is a large, very important and beautiful part of life, and not a pretext for thoughtless entertainment and experimentation. Art does not merely participate in the life of man. Art shapes the man, his heart and mind, his feelings and convictions - the whole of his spiritual world. More than that art influences the development of society. (Kabalevsky 1976a, p. 26)

It is evident that Kabalevsky (1969) believed strongly in the power art exerts on the individual and in turn all aspects of culture. He said "As an art influencing directly human emotions music is called upon to play an increasingly important role in attaining this culture" (p. 16). In Perth Kabalevsky (1976b) asserted that:

All people in the world have access to music, therefore all people in the world should be prepared for listening to music; all people in the world should develop good taste for music and experience the good influence music has on their spiritual world - their ideas and their ethics. (p. 31)

Kabalevsky (1988) returned to this some years later, stressing that:

The significance of music in school goes far beyond music as an art. Like literature and graphic art, music intrudes upon all spheres of the education and upbringing of our schoolchildren, as a powerful and irreplaceable means of shaping their spiritual world. (p. 41)

To the identified *sound worlds* I had added the world of advocacy for music education. Kabalevsky was not only a composer and educator: he was also a strong and influential advocate for music and music education. Through his positions of influence he was able to champion the cause of music education as possibly no other Russian composer has been able to do. His writings demonstrate that he was an articulate thinker and writer. He argued consistently for the place of music as both a professional study and an integral component of "mass education".

Conclusion

Kabalevsky's sound world was one of discovery. He was constantly searching and encouraging others to provide for the music education of children and young people. His world was to do with music and music education, and so much of his time was devoted to sharing knowledge and experiences of music and education. It was in Perth that Kabalevsky (1976b) stated that ISME should be concerned with

the music education of all children, living in all countries, in all continents of the world, irrespective of their race, social, religious and other differences; and we should constantly think of ways of dealing with this gigantic task, of widening and mastering methods, and of accelerating the movement towards a distant but clear aim. (p. 32)

Sir Frank Callaway (1987) in his eulogy at the funeral of Kabalevsky described Kabalevsky as "the esteemed inspirer and friend". Callaway went on to say:

Dmitri Kabalevsky was a unique personality in international music and music education for he was a distinguished composer, teacher and educator simultaneously, whose greatest happiness was to write music for children.

Kabalevsky in his writings encapsulated the sounds worlds to know, create, perform, teach and feel, and most of all a sound world of discovery.

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One-to-one relationships: A case study of teacher's perspectives on instrumental / vocal lessons in a conservatoire

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Little research has been done into instrumental/vocal teaching and learning in conservatoires. The majority of existing work in instrumental teaching focuses on younger learners. This paper presents an analysis of the perceptions of one-to-one instrumental/vocal teachers in a conservatoire. Findings suggest that teachers share assumptions about the aims of their practice, but articulate paradoxically different content and approaches to their teaching. Diverse views are held about the characteristics and ethical boundaries of one-to-one teaching relationships, although nearly all experience them as intense and intimate; issues of power in the relationship are hardly mentioned. These teachers are highly committed, have a thirst to learn, and are often ideally placed as teachers in terms of their musical understanding and experience of the music profession, but aspects of teaching and learning are not often the subject of similarly rigorous (and particularly collaborative) reflection, evaluation, and development. Many teachers feel isolated, and there are few structures of support available to them for this work.

Introduction

T: oh yes. They put all their eggs into the one basket which is you and if this relationship fails.

The world of instrumental teaching in higher education remains relatively uncharted (Kennell, 2002) , although the significance of one-to-one instrumental learning in general in has been widely acknowledged (Campbell, 1991) . Operating to a large extent in one-to-one sessions behind closed doors, research access to the environment raises complex educational and ethical issues, and data has perhaps therefore been thin on the ground. Duke et al. acknowledged that one-to-one music tuition has a long and rich tradition, one which has led to "deeply held convictions about the purposes, benefits, and substance of private music study" (1997: 51) However, without either a strong research tradition, or professional demands for a teaching qualification embedded in its practices, there has been little reason to reflect on or challenge practices. Nevertheless, the implications both of changing professional opportunities for musicians (Youth Music, 2002) and of educational provision within higher education (Department for education and skills, 2003) ¹, are far-reaching and demand that established practice be the subject of enquiry.

A few observational studies have been conducted in higher education. Persson (1996) presented a case-study of what he termed *commonsense* clarinet teaching in a conservatoire, and contrasted the particular teacher's intuitive ability to approach issues of interpretation effectively with what he deemed to be a lack of a progressive approach to teaching, and a tendency towards negative assessment of the pupils' potential. Young, Burwell and Pickup analysed video recordings of instrumental teaching in a university setting, (Burwell, Pickup & Young, 2003; Young, Burwell & Pickup, 2003) and charted instances of particular teaching strategies, such as proportions of verbal interaction between teacher and student. Other observational studies have focused on students across a wide range of ages, including those within Higher Education. These have investigated, for example, student attentiveness and ratios of teacher disapproval/approval of students compared with class lessons (Kostka, 1984) ; rates of interruption of student playing, and instructional pace (Siebenaler, 1997) . Whilst both Kostka and Siebenaler demonstrated that in the one-to-one lesson student attentiveness can be sustained with less participation by the student and more negative feedback from the teacher than in other learning environments, these studies gave relatively little consideration to other significant characteristics of the learning environment, for example the potential for the immediate, but not necessarily lasting effect of one-to-one instruction, characterised by a charismatic player modelling for the student, and creating a particular environment either to boost the student's confidence, or, as the research perhaps suggested, pressurise/bully them into performing better. Student performances in and outside of the lesson were not compared. Similarly, little consideration was given to the specific context

of a study surveying conservatoire students' perceptions of instrumental teaching and learning (Mills, 2002) . No analysis was made of the potential effect of the one-to-one relationship between student and teacher in terms of the data gathered. Mills' respondents were all first and second year undergraduate students, who in many cases had been learning with their present teacher for a relatively short period of time, and might be dependent on their teacher for their first steps in professional work. Would more mature students, or indeed alumni, produce significantly different findings?

The findings of such studies raise questions about the characteristics of instrumental/vocal teaching in Higher Education. In particular, the potential effects of the one-to-one relationship on findings, and the difficulty of interfacing research with a practice of 'deeply held convictions' need careful consideration. The current project therefore seeks to illuminate the world of one-to-one teaching/learning within a conservatoire, mapping multiple perspectives on the environment through interviews with teachers and students, and through video recordings of individual lessons. A key objective is to combine research with staff development². This paper reports on the first phase of interviews with teachers, focusing in particular on their perceptions of the one-to-one relationship and their aims in teaching.

Methodology - phase 1, interviews with staff

In-depth semi-structured interviews with 20 principal study staff were undertaken. Initially a pilot group of five staff were interviewed. This group then suggested members of their own departments who would generate a representative cross-section of approaches and levels of experience in teaching.

An interview schedule of open-ended questions was developed to cover key areas: purpose in teaching; characteristic approaches and techniques used in lessons; the particular relationships involved in one-to-one teaching and learning; evaluation of teaching and learning; professional development, and the teacher's role within the wider learning context of the institution. Questions were intended to encourage informal conversation, and to encourage the participants to develop their own particular themes and emphases. Recursive comparative analysis was applied to the data using Nvivo (Cooper & McIntyre, 1993) .

Findings

Figure 1 shows the demographics of the participants, all of whom were engaged in one-to-one teaching at the college. Their age was in the 30s to 50s and their teaching experience ranged from 2 to 32 years.

Figure number 1: Demographics of Participants, Phase 1

Gender

Female 9 Male 11

Department

Keyboard 4

Vocal 4

Strings 6

Winds 6

Teaching Loads (hours per week) 3 - 26

Of the 20 staff members interviewed, only one teacher had followed a teacher training course which had not been completed. For many, teaching had not been an initial vocational choice, but had developed either with a career coming to a natural turning point, or through being invited to add conservatoire teaching to an already prestigious career. Most

participants had learned to teach on the job, drawing heavily on their experiences as learners; a few had been involved in professional development connected to specific aspects of their discipline.

In this paper all names are disguised. 'T:' refers to a teacher speaking; 'HG:' refers to the researcher speaking.

1. Intense expectations of the one-to-one relationship

Teachers characterised the one-to-one relationship in different ways: 'friendship within a context, . support, . slightly parental... partners in crime'; 'profoundly human, . you have to be hugely tolerant. You have to live and let live'; 'they really have to trust me, and trust that the situation that they're in is very confidential. we are there together trying to find things'.

Almost invariably, however, they highlighted the intensity, complexity and responsibility involved in this teaching: "oh yes. They put all their eggs into the one basket which is you and if this relationship fails."

In many cases the amount of time spent together (often over years, and spilling into time outside weekly lessons) and the intensity of a 'shared' project broke down elements of formality, and lasting bonds of friendship formed (a number of teachers referred to their own former teachers now as close friends). This brought the relationship into sharp focus, demonstrating that at best it could be fulfilling, creative and inspiring, but also indicating that its intensity could be volatile and lead to difficulties.

2. Dysfunctional relationships and the polarity of success/failure

The potential dysfunction of student-teacher one-to-one relationships has not been studied in detail in instrumental/vocal music (Kennell, 2002) , but it was highlighted in Schon's case study of teaching styles in an architecture school (Schon, 1987) . One teacher, considered extremely brilliant as an architect, had a style of teaching which focused on demonstration and of drawing over a student's own work to reveal both its potential and weakness. His expectations of the students were high, and his own approach to architecture was clearly the driving force in the relationship as he attempted to draw students into his particular world. This was appreciated by one student, herself already highly accomplished. Another student, however, found the style baffling and antagonistic to her own avenues of exploration. So, whilst for some students his teaching style worked extremely well, for others it had a negative impact, creating low self-esteem and a sense of failure.

To take a possible parallel in this study, one teacher expected that her students would move into outstanding solo and chamber music careers (she herself provided a role model). Her work was therefore geared to achieving this goal. She acknowledged that she had an extremely short fuse with students who simply weren't working or didn't appear to want to succeed, and said that in these cases, after a while, she was happy for these students to stop playing and go into another profession. In between these poles of great success and choosing another career, there was little alternative ground, little opportunity for lessons to explore avenues other than this particular career path. Although this might not matter in the context of high achievers with a consistently good match in learning styles, within a conservatoire of any size it is unrealistic to suppose that such a match could be taken for granted³.

Furthermore, in some instances a good match between the learning styles of teacher and pupil was correlated with the student being an effective independent learner. One teacher contrasted two pupils, the first of whom was proving easier to teach than the second. With the first student the relationship was working well, and the student seemed to develop independently through her own effort, on the basis of material from lessons: ". she works at everything that we discuss, and when she comes back the next week, I can hear that everything that we have discussed, she has thought about in a most disciplined way."

With the second student, however, the relationship was less productive. Here the teacher concluded that there was a need to 'unblock' the student, in other words a problem was identified, and this was seen to be with the student's learning. ". he's brilliant in a way that I am not. Somehow, I can't tap-in. I admire his abilities immensely, but I am at a total loss as to how to unblock him really."

The situations presented here are perhaps no surprise, given the strong artistic personalities and enthusiasm for teaching which characterise these teachers, set alongside their lack of training as teachers or opportunities to reflect, experiment

with, and evaluate learning and teaching. Other characteristics of interpersonal communication, often associated with effective learning in general, were also mentioned, but these were relatively few and far between. For example, encouragement of students was rarely touched on; checking what students have understood in the lessons was mentioned only once; tolerance and knowing when to let something go and not push for change, when not to be too intense were also rare comments, and these last points interestingly were mostly made by women. This raises questions about the ways in which the teachers' enthusiasm and artistry are channelled into creating learning environments, and their aspirations as teachers are turned into practice.

3. Common aims in teaching: independent learning and handing on experience

Two particular aims in teaching were central to almost all responses. Teachers were eager to pass on their own experiences as musicians; they wanted to fulfil a debt of gratitude for the knowledge and skills they had gained themselves by 'transmitting' them to the next generation. On the other hand they emphasised the importance of independent learning - 'your role is to get rid of your role', and the skills required for this were variously indicated to include self-confidence, breadth of understanding through experiences with different teachers and learning environments, and the ability to think 'outside the box'.

Whilst these two aims are not mutually exclusive, it was significant that no teachers articulated tension between them, but rather were inclined to assume that they form a natural pair. This was confirmed by discussion about how, in practice, they promote independent learning in students. Some teachers indicated particular approaches to this issue, such as exploring interpretation, especially of simple musical ideas in a variety of different ways to uncover multiple possibilities, then leaving the choice of which is taken up to the student. Others indicated that whilst independent learning is an aspiration, it is a process which may or may not develop, largely depending the student:

T: I would hope that they feel they have enough self-confidence, commitment, a feeling of well-being within themselves and they could face the rigors of professional music... what I've tried to expound this morning... is a complete training so that they can go into the profession and they can succeed. I can only justify this by giving you examples. [Refers to two ex-students] I trained them to think for themselves, they can play their instruments. There's nothing either of those two guys can't do.

The students identified here were successful performers, developing high-profile careers, in many cases not dissimilar from their teachers. Whilst these teachers might be employing many strategies to encourage independent learning, there was little evidence of this in what they said. It is equally possible, therefore, that these particularly successful students were independent thinkers as much by character and previous experiences as by the teaching they received. In fact several teachers referred to their own independent thinking more as a stubborn characteristic than a skill developed through their interactions with their own instrumental/vocal teachers: "We were meant to leave with skills to audition for a symphony orchestra and maybe do the odd solo piece... So if you were a role model student you were a passive musician... so I ignored all that, and failed my first three years."

This same teacher emphasised that many of the students don't arrive as independent thinkers and that this affects the teaching approach:

T: in the first year and a half or so there is quite a lot of feeling that you ought to do what you are told.....

HG: so if you were wanting someone to be autonomous, to think autonomously, what do you actually do to facilitate that?

T: a lot of the time I play a dangerous game of not teaching them too hard ..metaphorically showing that there is space between where I am and they are, which they need to get into, where I'll join them as well. So you can work more collaboratively. So they feel able to take risks with their playing,... be creative as possible, ..I make it quite clear that I'm not going to tell them how to do things....

4. Self-confidence as prerequisite to independent learning

Many teachers focused on the importance of healthy physical use, physical ease or physical flow, although these ideas were often articulated in the context of emphasising the need to avoid pain and physical damage in playing/singing, or to

increase stage presence, rather than in a context of the importance of developing trust in one's own learning processes. One teacher, however, talked about both physical and mental aspects of confidence, valuing physical comfort and internal awareness in playing.

The significance of one-to-one teacher(s) in helping to build confidence was underlined on several occasions; the one-to-one lesson was described as providing 'a raft in the midst everything' ⁵. Some however, also pointed to the tricky relationship between having confidence boosted by a teacher and dependency. One teacher wanted the student to be 'more adult', and agonised in the interview about how best to interact with them (such reflective turmoil was characteristic of several of the female participants, none of the male ones) At the same time she perceived the responsibility of the teacher to be enormous: 'I feel responsible for their lives. I moan about it all the time, but essentially when I take someone on board I think that's a very big commitment.' In terms of her own learning, however, she quickly identified the key development of self-responsibility, not through lessons, but through the experience of becoming professional:

T: I stopped studying at 21 and I started playing a lot and in very pressurised situations, and I had to be reliable..

HG: so how did you manage that?

T: just brute will power. I practised like a maniac and I sat myself in front of my mirror and every single connection I made from one note to another, I analysed it.. So that I knew exactly what I was doing.

Here the change in attitude and practice came from her own motivation, and one might speculate how much that any teacher might have said or done prior to this would have assisted this.

5. Scarce knowledge of, or engagement in, the wider context of learning beyond the one-to-one lesson

Many teachers found themselves isolated in their role as an instrumental/vocal professor, and few had much understanding of what else students were up to on a course, or made significant attempts to integrate principal study work into other aspects of their course. Where they did, this tended to be because other responsibilities in the college brought them into contact with course leaders. It was not seen as the instrumental/vocal teacher's business to integrate their work into a wider learning context for the student. Issues of time, and being part-time teachers were raised, but there was also relatively little sense of partnership in the education of an individual. Closest points of communication were usually with a Head of Department, who was seen as a source of support and a sounding board, but there was less connection with teachers from other departments. This underlined the feeling of isolation of principal study teachers, through being part-time staff, teaching largely in a one-to-one environment, and in the perception of a unique role and responsibility in learning, detached from the rest of students' learning.

6. Little knowledge about how students practice

Many teachers emphasised the importance of efficient practice: '... in terms of guiding them they're their chief teacher, not me...'. Several said they told their students what to do, but few in fact knew much about how their students practised.

7. The value of group learning

Although enormous value was attached to one-to-one lessons, all the participants expressed great enthusiasm for teaching and learning in groups:

T: .. they hear me use the time very much more efficiently..I can say one thing once and everyone hears that. it helps them to see that everyone faces quite a wide range of challenges and difficulties,..I try to do as little talking as I can in these classes and get them to assess each other..

Many teachers had considerable experience of running something like a performance class with their students. Relatively little of this, however, was part of current practice within the college. Some teachers were involved in this kind of activity in other institutions where the arrangements were made for them, and some were managing to organise occasional classes (additional to one-to-one sessions) in the college, but in general it was clearly perceived to be difficult, logistically, to

structure regular instrumental group work within the curriculum.

8. Unstructured support for difficulties encountered

There was considerable evidence in this study of difficulties with the one-to-one relationships. Two teachers had spoken themselves with school counsellors when they had reached a crisis point with a particular student, and a few others felt able to discuss problems with their head of department. There were, however, no structures clarified for assisting in dealing with problematic relationships. The soul-searching discussions about these issues, which characterised a number of the interviews, bore testament to the need for support for staff, especially before a situation becomes critical 6:

HG: . it just really amazes me when they're not doing well. I start thinking what you could have done different .. I think I'm quite open with them. I guess that's one of the things I've been wondering about, you see, whether I'm too open. and whether that puts enough stress on the lesson because I think sometimes a degree of fear is not a bad thing. Sometimes if I'm too open I think that that stress level is too low.

9. Different approaches to the boundaries of the one-to-one relationship

Teachers dealt with the ethical boundaries to the relationship in different ways. Some wanted to maintain a certain distance, others not. One suggested: 'we all know where the boundaries are'. However different practices emerged in action: whilst some did not wish to socialise at all with students, or avoided physical contact except with permission given by the student, or worried about being too friendly with students, with others the relationship extended into forms of friendship/patronage outside of the college: one teacher had a student lodger, another asked a student to babysit. The degree of distance, however, seemed to be largely in the control of the teacher, so highlighting the distribution of power in the relationship. In some cases there was considerable awareness of the power held by the teacher:

T: I was totally in awe of my teachers. I think this generation are less so, or maybe I'm not that awesome! If my teachers said "jump!" I just jumped. there was no question.. Now it's, "well I won't jump before 10 o'clock ." Well they don't do that with me any more, I have to say.

This teacher also recalled the dynamics of power in relation to her own learning, identifying the musical and instrumental awe in which she held her own teachers, and suggesting that the power which she invested in her own teachers came close to being overwhelming:

T: At one point with [teacher X] I couldn't imagine really what point the of playing was because he sort of did it, you know.. What possibly could I add to that? And then I got my own career and got my own life, and I realised actually I don't quite want to play everything like that, I'm not him, I'm a very different kind of player.

The position of power invested in teachers, through contributing to assessment panels for students, offering professional work to students, and by being perceived by the student as a particularly successful performer was, however, rarely commented on. It may be that this conflicted with the desire to work collaboratively. But the lack of discussion, for example, about the status of teachers being measured through success of pupils as performers, or about teachers' potential need for power, was marked. Thus, a sense of awe and honour recurred frequently as participants spoke of their own teachers: "I think I wanted to hand on what I'd learnt.. because I did learn with some very good people, . I felt it was almost like a duty to hand on what I'd learnt to somebody."

This indicates a cycle of power, in which participants move from apprenticeship to mastery and take over the role of teaching the apprentices. Issues of power, however, were not, on the surface at least, an important topic, and the student's perception of power in the relationship and of appropriate boundaries to the relationship was not always obvious to the teachers: one teacher referred to personal feelings of a student towards him reaching an inappropriate level without him realising (and at this point requested the tape to be turned off). Another teacher was extremely sensitive to students' tendencies to worry about being wrong, and the consequent need to gain approval, often through pleasing and impressing the teacher.

Discussion

The personal nature of one-to-one teaching and learning relationships was a striking theme. The intensity and privacy of the relationship resembled the intimacy of personal or therapeutic relationships more than conventional teaching/learning relationships; on the other hand there were none of the structures of training or supervision, which professionalize therapy. At the same time participants acknowledged that artistic identity for a performing musician is a core issue, with different potential channels: emotional expression, a source of approval and success, a private imaginative world, a means of social inclusion. The combination of artistic identity and one-to-one relationship suggests that both teacher and student are bound up in complex interactions, making accountability for the success of any relationship difficult to establish, especially without clear structures of support and critical evaluation. Consequently, such relationships are difficult to place within a professional world dedicated to teaching and learning. It is also perhaps not surprising if these teachers feel threatened when their teaching is scrutinised.

When participants discussed their own teachers, there was strong evidence of the value of the different things they had learned from them. The benefit of different teachers is reinforced by the process of initiating students into the music profession. A wider spread of teachers is likely to mirror the increasingly diverse range of practices with which students will come into contact within the profession. Much could therefore be gained from exploring the balance of teachers students work with over the period of study in Higher Education, and from investigating in more detail how this affects their learning.

Key aims in teaching were to establish students as independent learners, and to equip them with a professional toolbox. Whilst these perceptions were almost unanimous, it was not always clear how teaching techniques and approaches which the teachers articulated supported them. A key question remains how teachers' practice reflects their conceptualisation of teaching and aspirations. Further research will need to compare evidence from these interviews with observational data from lessons.

Professional isolation of these teachers emerged on several levels: teaching on a one-to-one basis in separate rooms; many staff working on an hourly-paid basis; few structures of ongoing communication between staff; little professional development activity; little engagement with technology or diverse educational approaches. This underlines the need for development structures which involve staff collaboratively, and engage them in critical reflection on practice. These teachers are highly trained as musicians and performers. Many are also experienced teachers, with a thirst to learn, but almost none have had any training as teachers. Some are engaged in professional development at their own instigation, often focusing on the pedagogy of their particular discipline. What kind of training or professional development would be useful for new or existing teachers remains an important question. Mills and Smith suggested that teacher training makes a difference in instrumental teachers' approach, but that these differences are not always necessarily desirable (2003) . In terms of the current project, there are implications here for the ways in which findings are disseminated within the institution, and the ways in which participants are drawn in to further dialogue and professional development. It would also be valuable to take a detailed look at different possible approaches to 'training' such as reflective practice, action research, co-mentoring and portfolios of professional development (Schon, 1987; McNiff, 1988; Turner, 2001) .

Those teachers who were involved in a greater range of teaching apart from one-to-one lessons characterised their relationships with students less intensely, and tended to be more knowledgeable about the overall picture of students' learning, and to be more aware of a variety of approaches to learning. Given also the fact that many participants were highly in favour of group work and its benefits for students, further research could therefore usefully explore the effects of balancing one-to-one contact time with group work, which could also then create opportunities for collaborative teaching and co-mentoring, and liberate pockets of teachers' time for critical reflection.

The data from these interviews presents a one-sided picture. In order to establish a stronger research base to underpin effective and relevant practice in this area, research will compare this data with evidence of student perceptions of the one-to-one learning environment.

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1 This is likely both to make cuts in provision for one-to-one tuition, and to demand teacher training for instrumental/vocal teachers in higher education.

2 In this respect this project follows the research profile of GSMD: 'Without interaction and integration with staff development there can be no integrated climate of research that is institutionally vital'. (Odam, 2001)

3 Phillips and Pugh (2000) looked at the one-to-one relationship in PhD supervision. Here they put the emphasis very much on student responsibility to raise issues about the teacher/student relationship, particularly when difficulties were encountered.

4 This may be particularly significant for first year undergraduates, as the students are often leaving home and/or their home country, and beginning full-time music for the first time.


5 In other fields such as counselling, it would be unethical to have one-to-one interaction without formal structures of supervision and reflection in place, to share responsibility and facilitate reflective cycles. In this light it was significant that teachers identified confidentiality and trust on both sides as key components of the relationship, both also being conditions of a counselling relationship, yet none of them identified formal structures of reflection as desirable support for their teaching. Teachers also reported exhaustion as a regular consequence of teaching. Whilst a considerable portion of this must be accounted for by working long hours, it also emerged that the intensity and emotional demands of the one-to-one relationship take their toll.



Neurodidactics - A new scientific trend in music education?

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In recent times neurosciences have become extremely attractive to all kinds of people: researchers, psychologists, politicians, musicians, music educators, and teachers. What has happened that this new branch could develop so quickly?

First, in neuroscience a sophisticated technology provided us with new brain imaging techniques (EEG, MEG, Pet Scan, fMRI) that give us access to observing the active brain.

Second, new research projects have demonstrated fascinating insight into the processing brain which have produced a new understanding of the procedures engaged in learning and understanding.

Third and finally, teachers have discovered the brain as sort of hard-ware which has to be wired appropriately, and they realized that music teaching needs to be based on a solid foundation of the mental state instead of focusing on a mere hope that music do something good to the brain (will make our children smarter)!

Within this triangle of arguments - accessible technologies, recent research findings, and educational interest - new aspects of neurosciences have been introduced into music education.

In my paper, I will (1) start with a presentation of topical research findings which relate cognitive and brain development. This functions as an entry point into (2) the demonstration of a functional correlation between music and the brain. Based on this, I will (3) explain what is meant by "neurodidactics", and then (4) proceed to a discussion of the purpose of this new dimension with respect to teaching and learning music.

Cognitive and brain development

Neurobiologists see the brain as an active system which is genetically determined to react to incoming stimuli to discover the environment and to organize a structure for identifying and recognizing same and different types of patterns. For this, the brain develops mental representations of the perceived world around. Therefore, the brain development relies on an active interplay with a stimulating environment. This causes the foundation for what we call "developmental aptitude" (Gordon 1990). For, the brain shows a peculiar behavior; it diminishes connections which are rarely used, whereas it strengthens those connections which are frequently and repeatedly activated. In early years the brain develops a huge amount of synaptic connections to be ready for the reception and the processing of all kinds of sensational input. The environmental selection of neuronal stimulation determines the number and type of responding (firing) neurons. From the very beginning of life (if not even earlier) the brain looks for interesting new stimulation. It always gathers information from all sensational input. Thereby, it continuously looks for similar or different patterns and tries to integrate new stimuli into already existing patterns; it steadily compares sensational input with what is already stored in memory. In processing, the brain simply organizes incoming information statistically by observing and recognizing which stimuli appear more often in a series than others. Therefore, one can say that the developing brain mirrors the way of its interactions with the environment. How much information and how fast it can be processed depends on the cognitive potential (g-factor) which is genetically determined. But within a given potential to learn, the mental architecture can be developed and will be elaborated by the way it is stimulated and used. Therefore, one can conclude that the functioning of the brain is use-dependent. The more often a cell ensemble is activated and the more frequently this activation has been repeated, the more strongly synaptic connections will develop.

What I have called *environmental* interactions can also be called *social* interaction, because these interactive processes only appear in a social context. Therefore, Gerald Hüther (2000) has described the brain as a social organ more than a cognitive processor. But probably there is no big difference between both aspects because the cognitive aptitude (within the mental potential) results from social activities and emotional social connections. Anyhow, in the brain developing phase parents, care givers, siblings, and peers are the most important, powerful, and influential agents for the developing child. Most of what children learn - namely the really essential faculties such as upright position, walking, body coordination, speaking, concept building, logic thinking etc. - is not taught formally, but arises from informal unstructured guidance by observation, imitation, and exploration.

In this process, the emotional response is crucial. Whenever a perceived set of sensorial data can be integrated because a similar set is already established, the limbic system disseminates dopamin which causes contention and happiness. By this, the brain seeks for a repetition of this state so that finally the efficient activation will be strengthened and stored in long term memory (Spitzer 2002). That means that only emotionally reinforced meaningful information provides a chance for sustaining learning. Learning itself is an auto-fostering process which is based on a particular bio-feedback. This circle of self-regulated learning can be disturbed or reinforced by teaching strategies; in any case it should be recognized and respected.

(Music) Learning and the brain

Music learning affects the brain - not in that trivial sense that music makes us smarter, but -as neuroscience has shown by brain imaging technologies - music making causes structural and functional differences in the brain such as gray matter volume differences in motor and auditory brain regions (Gaser 2003) or stronger brain asymmetries in musicians (Schlaug 2003; Gaab 2003). These differences which have been documented by several fMRI studies can be referred to learning, or the other way around: learning can be described in terms of functional and structural brain changes.

This is an important step towards a better understanding of learning and a more objective documentation of the processes involved in learning. In view of this, investigations on neural responses to learning tasks are crucial. Animal experiments have shown that mice who grew up in an enriched environment (with a running wheel and several toys) developed significantly more hippocampal neurons than mice in an empty cage (Kemperman et al. 1997). In an experiment with gerbils (*gerbillinae*) it was found that correctly mastered tasks increased the level of dopamin by which these animals sort of recompensed their successful learning (Friedrich & Preiss 2002, 68). Furthermore, it could be shown that deprived little bush rats (*octodon degus*) could not stop the overproduction of synapses during their first weeks of life. If the balance of stimulating and inhibiting connections is damaged it causes a disturbed learning behavior (Braun & Bock 2003).

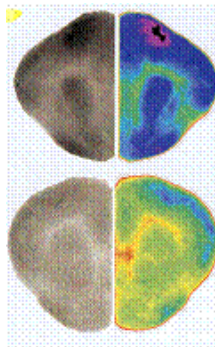


Fig. 1: Metabolism changes and brain activation differences in bush rats (*degus*): deprived rat (above) versus normal development (below).

What is exhibited by animal experiments might be true for human learning as well. The brain develops different sequential stages which educators should know so that they can correspond to the developmental state of the brain. Since we know

that a dopamin signal causes higher activation of the ventral striatum which affects the frontal lobe and, therefore, produces a gating effect for new information, we can assume that information processing and knowledge acquisition will be more successful in a context that provides positive feelings and successful experiences. To count mistakes and insist on how bad a student behaves cannot be as successful as a positive feedback and the experience that something has been achieved. This can be initiated by presenting new stimulation situations which correspond to the novelty seeking behavior of humans.

In a long-term music learning experiment (Altenmüller & Gruhn 2000) it could be demonstrated that brain activation patterns change depending on different learning modes and teaching strategies. Those pupils who could develop a genuine musical representation by procedural strategies were more successful in the listening task than those who were verbally trained. The more successful students revealed a much more distributed and economically lower activation. Furthermore, students who showed the distributed activation pattern, did not only learn the particular task of the test, rather they developed categories that enabled them to continue in a process of self directed learning. This was finally reflected by an increase of their achievement in a test one year later without any specific training.

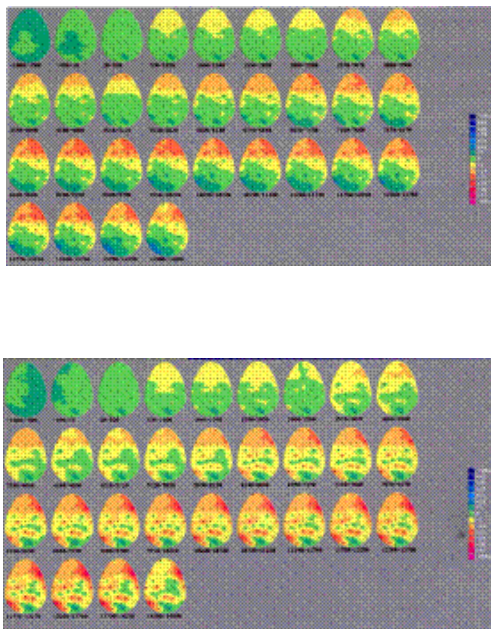


Fig. 2: Cortical activation patterns in students with a declarative (above) and procedural (below) learning strategies.

Finally, comparing measurements of mental speed in musically trained young children and average peers without music exhibits a significant mental age advantage in musically trained children who are up to two years ahead in tasks of mental speed.

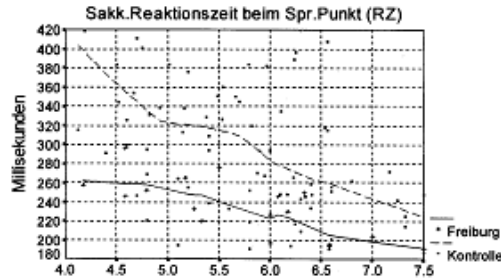


Fig. 3: Advantage in mental age for musicians compared with non-musicians

These and other findings indicate a strong interaction between brain development and learning which can be considered to become an important aspect for teaching and learning in general, and for music education in particular. We should observe and take into consideration the validity of this interaction to make music teaching and learning more powerful and successful.

Neurodidactics, or: what makes a good learning environment?

The term "neurodidactics" that describes a new discipline related to neurosciences on the one hand and education on the other, goes back to the German educational scientist Gerhard Preiss (1998). By this, he provides a new foundation of viewing the learning processes in accordance with the state of brain development. If we know about electro-chemical and hormonal processes that enhance synaptic strength and facilitate long-term representation that can be re-activated at any time, methods and teaching strategies (= didactics) as well as the organization of environmental sets for teaching and learning, curriculum development and school policies can be related to the developmental state of the brain and its neurobiological conditions. Here, we must question: what makes a good learning environment appropriate to the conditions of the learning brain.

It is hardly possible to present distinct recipes to follow up with to achieve successful music teaching. However, there are general principles to comply with. For example, if the brain does not need rules and doctrines, but powerful samples and models to act with, then it does not make sense to explain an issue or present a content verbally.

Based on neurobiological knowledge upon learning, we can conclude with some recommendations:

1. Mental representations need time to develop. Therefore, we must concede enough time for students to gather experiences.
2. Since the brain develops according to practical actions and embodied experiences, one has participated in, teachers should offer as many options as possible to prime the brain for learning and to install the most efficient neural networks.
3. It is not the content, and not a method *per se* that makes good teaching, rather the context in which the content appears.
4. This context is closely related to the sensitive phase of the brain to process and store new information in the best possible way.
5. Learning accomplishes its potential when it produces positive feelings. The best chance for a new content to be stored in memory is that we arrange a learning situation in which learning can produce pleasure. Motivation is nothing implemented artificially into the teaching process, rather motivation is a consequence of successful learning, it is kind of a self stimulation that we want more of what makes us happy. This auto-poetic systems, i.e. that we get involved into a process not for concrete benefits, but for the action itself, the goal of which is given by itself, is the prerequisite for what Csikszentmihalyi

(1975) has called "flow".

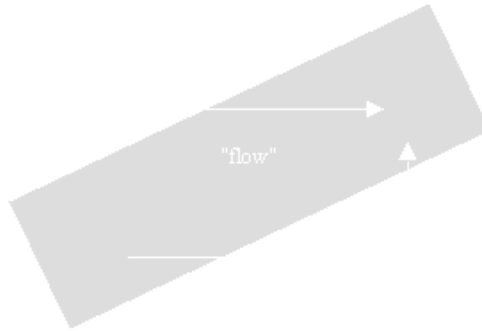


Fig. 4: The balance of boredom and anxiety in the flow experience (according to Csikszentmihalyi 1975).

6. Teaching music should always focus on procedures to help the student to develop mental representations of musical, not theoretical or verbal issues. Mental representation is the crucial issue in neurodidactics. However, mental representations can only develop in the students themselves, but as educators we are responsible to arrange stimulating learning settings and to present new elements in a partly known and attractive context which is meaningful in itself and catches students' interest.

Music education and neurosciences: advantages and difficulties to relate brain research to music education

What can brain research tell us about learning? Can methods be deduced from brain research? It seems clear that although we could possibly know what every neuron does, we could not predict the degree of learning, and even less we could decide about what should be learnt and taught. "All the wiring in the brain, known in detail down to the last synapse, can never account for [teaching] values." (Gardner 1999, 79). But teachers could become aware of *when* and *how* a content should be presented so that it can pass an open window to get into an already established brain structure.

Therefore, brain research is not a magic mystery that accounts for the teaching and learning, but - as in neurodidactics - it can base our knowledge on more solid and objective facts and look for the effect in an actual teaching and learning situation. By this, it could enable us to adopt the teaching to the mental state of a child, instead of trying to adopt the child to the structure of a given curriculum.

Teaching is a social product and a social process all at once. The teacher is his/her strongest curriculum - but (s)he must know what his/her doing possibly causes in the brain. Hence: the way of learning effects the brain structure. Its neural setting determines to what degree one can learn - as we have mentioned earlier: since learning is reflected by neural changes. And achievement depends on the structural and functional differences. Therefore, neurodidactics articulate more than a vague (diffuse) hope for cognitive transfer effects, it sets the frame for many educational decisions (covered by the term "didactics") which is defined and limited by the neural conditions of the brain.

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Discovering sound worlds: Reconceptualising musical ability

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Historically, the testing of musical ability to select pupils to engage in particular musical activities has restricted the access of some individuals to knowing, creating, performing, and feeling in relation to particular sound worlds. This paper considers conceptualisations of musical ability from their emergence at the end of the 19th century to the present day. It describes three studies which have explored the conceptualisations of musical ability of groups of individuals with different levels of engagement with music. The first paper asked participants to complete the sentence 'musical ability is.' The analysis of the data revealed six emerging themes, aural skills, receptive responses to music; generative activities, the integration of a range of skills, personal qualities and the extent to which musical ability was perceived as being learned or inherited. The concept of musical ability was constructed in different ways by each group of participants. The greater the active involvement with music the more detailed and complex the constructions became. In the second study, the statements from the qualitative responses were developed into a questionnaire and administered to children and adults with differing levels of engagement with music. Overall, musical ability was most strongly conceptualised in relation to rhythmic ability, organisation of sound, communication, motivation, personal characteristics, an integration of a range of complex skills and performing in a group. Analysis of the data relating to underlying assumptions about the origins of musical ability revealed that respondents tended to the view that musical ability was learned rather than innate and developed through experience with music. Analysis of variance was undertaken to explore the differences in response to each category by the members of each group. No significant differences were found between respondents from different groups in relation to the total scores for musical ear; rhythmical ability; listening and understanding; response to music; being able to play a musical instrument or sing; being able to read music; metacognition or relating to the origins of musical ability. However, significant differences were found in relation to all the other categories. The third study focused on the conceptions of musical ability of instrumental music teachers and the effects of those conceptions on teaching. The findings concerning the nature of the musical ability reflected those of the earlier studies. Most teachers believed that musical ability depended on learning and aptitude but many believed that some pupils had a natural talent for music. The teachers reported wide variation in pupils' progress depending on natural ability, intelligence, dedication, amount of time spent practising, willingness to learn, enjoyment, support and encouragement from parents and peers. The speed of pupil progress influenced teaching. Where pupils made progress quickly the lessons moved at a faster pace, less time was needed to explain and demonstrate because pupils learned things easily and quickly. Where pupils showed 'natural talent' teachers encouraged them to work even harder and expected more from them, in terms of the quality and quantity of learning, although there was an acknowledgement that care had to be taken not to allow pupils to move too fast as certain areas of knowledge or technique would not be learnt in any depth. Pupils perceived as talented tended to be allowed more self-expression and autonomy with a certain amount of freedom to interpret the music in their own way. Teachers expected the practice of these pupils to be better utilised and encouraged them to perform more frequently in public than other students. In general there was a tendency to vary repertoire pieces to suit the individual pupil and whatever motivated them to learn but some teachers said they would give talented pupils different repertoire which was either more demanding or of a different genre. These approaches to teaching pupils of differing perceived ability reflect findings from mainstream education on ability grouping.

Exploring the similarities between conceptions of musical ability and intelligence the final section of the paper explores the implications for musical ability of Sternberg's (1984) triarchic theory of intelligence, Gardner's (1999) theory of multiple intelligences and Ceci's (1990) bio-ecological theory of intellectual development. The current version of Gardner's theory proposes nine separate intelligences: linguistic, logico-mathematical, spatial, musical, bodily-kinaesthetic, interpersonal, intrapersonal, naturalist and spiritual/existential. Gardner has identified these intelligences by examining what human beings actually achieve in their lives. His definition of an intelligence is 'a bio-psychological potential to process in a cultural setting to solve problems or create products that are of value in a culture. This suggests that intelligences are not things that can be seen or counted but potentials that will or will not be activated depending on the values of a particular culture,

the opportunities available in that culture and the personal decisions made by individuals and /or their families. Ceci's theory shares Gardner 's emphasis on multiple potentials but stresses the importance of the environment to a greater extent and the role of the personal characteristics of the learner. Sternberg's theory focuses on the different facets of intelligence in relation to internal, external and experiential processes. The paper concludes by discussing the extent to which these theories can elucidate the concept of musical ability and the implications that this may have for teaching.

Academic conceptions of musical ability

The concept of musical ability has a long history. The development of the first tests of musical aptitude began in the 19th century. As early as 1883, Carl Stumpf suggested a number of simple tests which music teachers might undertake to select pupils. These proved successful in discriminating between experienced musicians and self-confessed unmusical students and heralded the development of musical ability testing (Shuter-Dyson and Gabriel, 1989). Revesz (1920; 1953) produced a more extensive battery of tests and adopted the term 'musicality' to denote the 'ability to enjoy music 'aesthetically' which was assessed by establishing the depth to which a person could listen to and comprehend the artistic structure of a composition. Seashore (1960) believed that musical ability was a set of loosely related basic sensory discrimination skills, which had a genetic basis and would not change over time except for variation due to lapses of concentration. He did not believe that subtest scores should be combined to give a single measure of musical ability, but rather that a profile should be obtained which could be divided into a number of clearly defined characteristics which were unrelated to each other. These were pitch; loudness; rhythm; time; timbre; and tonal memory. This conception contrasted with that of Wing (1961) who believed in a general ability to perceive and appreciate music rather than a profile. Gordon (1965) viewed musical ability as consisting of three aspects, tonal imagery (melody and harmony), rhythm imagery (tempo and metre) and musical sensitivity (phrasing, balance and style). This contrasted with earlier work in that musical ability was viewed, in part, as sensitivity to the prevailing musical cultural norms.

Early conceptions of musical ability were based on the assumption that it was genetically determined. This issue has been extensively researched and continues to be hotly debated in the academic community. Overall, the evidence for a genetic basis for musical ability is not strong (Shuter-Dyson and Gabriel, 1981). Further, recent research relating to the genetic basis of intelligence suggests that hereditary factors also shape the environment (Ceci, 1990) which makes it extremely difficult to assess the effects of genetics and environment separately.

Since the development of musical ability tests, there has been a more general recognition that aural skills alone are insufficient to predict success in music as most musical activities require the acquisition of a range of skills through practice. Hallam (1998a) suggests that these include aural, cognitive, technical, musicianship, performance and learning skills. There has also been an increasing acknowledgement that individual musicians have differing strengths and weaknesses. McPherson (1995/6), for instance, identified five distinct skills: sight reading; performing rehearsed music; playing from memory; playing by ear; and improvising.

General conceptions of musical ability

There has been little research addressing the ways in which individuals within society as a whole conceive of musical ability. Sloboda et al. (1994) proposed the existence of a folk psychology of talent held by non-academics which postulated innately determined differences between individuals in their capacity for musical accomplishment. This was supported by the findings from a survey that indicated that more than 75% of a sample of educational professionals believed that playing an instrument, singing and composing required a special gift or natural talent (Davis , 1994).

In a series of studies Hallam and colleagues (Hallam and Prince, 2003; Hallam and Shaw, in press; Hallam and Woods, 2003) have explored the conceptions of musical ability of a cross section of the UK population using qualitative and quantitative research methods. Hallam and Prince (2003) asked musicians (performers and educators), educators in other fields apart from music, adults in occupations outside education, students actively involved in extra-curricular music making and those who reported that they were not to complete the statement 'Musical ability is...' The analysis of the data revealed six emerging themes, aural skills, receptive responses to music, generative activities, the integration of a range of skills, personal qualities and the extent to which musical ability was perceived as being learned or inherited. There were statistically significant differences between the groups in relation to many of the identified aspects of musical ability. Overall, the musicians gave more complex responses, including many more elements in their statements. The most frequently cited category was shared with other groups in that it focused on being able to sing or play an instrument. This was followed by listening and understanding, emotional expression, having a musical ear, motivation, communication and

interpretation, having a sense of rhythm, being able to compose, personal commitment and expression, technical skills, appreciation of music, responsiveness to music, and progression and development.

In a follow up to this initial study, a series of statements regarding musical ability were derived from the responses to the open statement and a rating scale was developed. The scale was administered to a range of individual with differing levels of involvement in musical activities. Figure 1 illustrates the categories receiving the strongest levels of response excluding those relating to the origins of musical ability. Overall, musical ability was most strongly conceptualised in relation to rhythmic ability, organisation of sound, communication, motivation, personal characteristics, an integration of a range of complex skills and performing in a group.

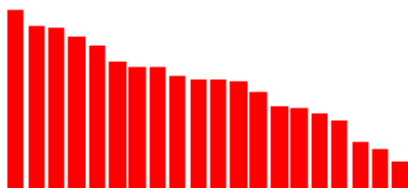


Figure 1: Mean responses to each category

Analysis of the data relating to underlying assumptions about the origins of musical ability revealed that respondents tended to the view that musical ability was learned (mean = 3.4) rather than innate (mean = 3.19) and developed through experience with music (mean = 3.63). Analysis of variance was undertaken to explore the differences in response to each category by the members of each group. No significant differences were found between respondents from different groups in relation to the total scores for musical ear; rhythmical ability; listening and understanding; response to music; being able to play a musical instrument or sing; being able to read music; metacognition or relating to the origins of musical ability. Significant differences were found in relation to all the other categories.

In the final study which used a mixture of qualitative and quantitative methods (Hallam and Woods, 2003) the conceptions of musical ability of instrumental music teachers and the possible effects of these conceptions on teaching were explored. Most of the teachers conceptualised the term musical ability to encompass a variety of skills and qualities and believed that musical ability depended on learning and natural aptitude. 81% believed that some pupils had a 'natural talent' for music. Specifically mentioned in relation to this were speed of learning and the quality of musical communication. Where teachers supported the notion of 'natural talent' they accepted that this would not develop without considerable effort. When asked how they would recognise natural talent in their own pupils the elements stressed were aural ability (82%), rhythmic ability (45%), musical understanding (45%), communication (45%), response to music (27%), speed of learning (45%), commitment (27%), and enjoyment (4%). Typical statements about those with 'natural talent' referred to 'musicality'

Most teachers (87.5%) did not use musical ability tests as part of the selection procedure for prospective students and did not feel that prior learning experiences in music were important for selection to learn. For some, general development or age was considered important, e.g. reading ability, concentration span, physical development. Some specifically mentioned pupils having to like the sound of the instrument they wanted to learn. Commitment by the parents was seen as important for support, supervision of practice, payment of fees, regular attendance and the provision of a suitable instrument. Half the teachers considered the enthusiasm and motivation of pupils.

Teachers reported wide variation in pupils' progress depending on natural ability, intelligence, dedication, amount of time spent practising, willingness to learn, enjoyment, support and encouragement from parents and peers. Pupil progress influenced the nature of the teaching. Where pupils made progress quickly the lessons moved at a faster pace, less time was needed to explain and demonstrate because pupils learned things easily and quickly. Where pupils showed 'natural talent' teachers encouraged them to work harder and expected more from them, in terms of quality and quantity of

learning; tended to allow them more self-expression and autonomy; did not expect them to do more practice but expected the practice to be utilised more effectively; and encouraged them to perform in public more than the other students. In general there was a tendency to vary repertoire pieces to suit the individual pupil and whatever motivated them to learn but some teachers said they would give talented pupils different repertoire which was either more demanding or of a different genre. Less talented students were given lighter, more popular styles to learn. Teachers reported enjoying teaching more talented pupils and were prepared to give more time and energy to preparation. Because they were easier to teach, it was not necessary to 'spell out or analyse every last nuance or term,' and communication was at a higher level. The reported criteria for the identification of pupils with 'natural talent' and the subsequent approaches to teaching adopted with the more able pupils reflect data collected in relation to teachers working with pupils of different abilities in mainstream education at both primary and secondary levels (Hallam and Ireson, 2003).

Relationships between conceptions of musical ability and intelligence

The development of thinking about musical ability parallels that of intelligence. Historically, there was an assumption that pupils had different levels of 'intelligence' which were genetically based, relatively immutable and unchanging. This perception developed from early conceptions of the nature of intelligence and its measurement through IQ tests. Modern theories of intelligence share the view that it is complex and multifaceted. Where they differ is in their conceptualisations of the nature of this complexity.

Gardner 's (1983) theory of multiple intelligences initially suggested that there were seven separate intelligences: linguistic, logico-mathematical, spatial, musical, bodily-kinaesthetic, interpersonal, and intrapersonal. In 1999, two additional intelligences were added, naturalist, and spiritual/existential. Gardner identifies intelligences by examining what human beings actually achieve in their lives. His definition of an intelligence is 'a biopsychological potential to process in a cultural setting to solve problems or create products that are of value in a culture.' This suggests that intelligences are potentials that will or will not be activated depending on the values of a particular culture, the opportunities available in that culture and the personal decisions made by individuals and /or their families (Gardner , 1999).

Gardner 's theory suggests that we each have a unique blend of intelligences which act together to enable us to perform certain skills. He acknowledges that any domain can be realised drawing on several intelligences. For instance, he states that the domain of musical performance involves bodily-kinaesthetic, personal and musical intelligences. In fact, most of the intelligences that he identifies are involved in the acquisition of musical skills. Table 1 provides a possible outline.

	Ways that the separate intelligences might be used in expert musicians
logical-mathematical	Performance of rhythm, sight reading of rhythm, analysis of music, composition
spatial	Reading of notation, identifying and understanding the structure of works
bodily-kinaesthetic	Technical skills, movement involved in the communication of interpretation
Intra personal	understanding emotions, composing, developing interpretation, metacognition
interpersonal	Communication with an audience, teaching, working with other musicians

linguistic	Reading music, critical analysis of music and performance, understanding the historical and cultural contexts of music
naturalist	Probably not influential in music performance
spiritualist/existential	This may contribute towards the 'emotional' and 'aesthetic' aspects of performance.

Table 1

Gardner 's intelligences applied to musical activities

Spatial intelligence is claimed by Gardner to be relevant in the compositional process and also in the structural analysis of music. Verbal intelligence appears to be linked to labelling skills in relation to notation, identifying the names and styles of music and understanding the historical and cultural frameworks within music was written and will be performed. There has been a close relationship between mathematics and music since the time of Pythagoras. Until the time of Palestrina and Lasso in the 16th century the mathematical aspects of music were central. In the early 20th century, with the advent of twelve tone music, and now with composition with computers the relationships between the two have become closer. The performance of music, in particular in relation to rhythm also has close links with mathematics. Bodily-kinaesthetic intelligence is involved in the learning and performance of technical skills and intra-personal skills play an important part in the emotional aspects of performance, in enabling the performer or composer to be self-aware, providing a rich source of emotional material on which to draw in the development of ideas for composition or interpretation. Inter-personal intelligence is also important for communicating with an audience and also where musicians need to work together in preparing for performance. Spiritual/existential intelligence may also contribute to the creative aspects of musical performance and creativity.

If the elements of Gardner 's theory are considered alongside the conceptions of musical ability expressed in the three studies described earlier there is much overlap. The differences relate particularly to those personal qualities which are seen to be important in music, motivation, personal commitment and the development of learning skills. Gardner argues that there is a distinction between an individual's preferences for materials, intelligences and their capacities in these spheres (Gardner, 1999; p81). This contrasts with the conceptualisations of the musicians, although Gardner acknowledges that potential can be realised to a greater or lesser extent as a consequence of the experiential, cultural and motivational factors that effect a person.

Gardner also argues that there are significant heritability factors for his intelligences. To substantiate this he draws on studies of identical twins reared apart. He believes that each intelligence has a significant heritability but that mathematical, spatial and musical intelligences have higher heritabilities than linguistic, naturalist and personal intelligences. However, environmental factors come into play at birth and perhaps even before it. People gifted in a particular domain will accomplish little if they are not exposed to materials that engage that intelligence. However, Gardner acknowledges that appropriate interventions can support people in becoming highly proficient performers or experts. The stronger the environment, the more powerful the interventions and the greater the available resources the more proficient people will become and their genetic inheritance will become less important. This approach supports that held by the music teachers.

Ceci's (1990) theory has similarities to that of Gardner . He outlines three main aspects of intelligence: multiple cognitive potentials, the role of context and the role of knowledge. Ceci suggests that there is no one underlying form of mental 'energy'. He agrees with Gardner in believing that there are multiple potentials, although, unlike Gardner , he does not state what each of them are. He suggests that each potential enables relationships to be discovered, thoughts to be monitored and knowledge to be acquired in a domain. He sees these intelligences as biologically based and suggests that they constrain mental processes such as the ability to encode and retrieve information. He argues that it is not possible to analyse the environmental and biological contributions to intellectual functioning separately. The two are in a constant state of interaction. This reflects the findings from the studies of conceptualisations of musical ability which constantly refer to the potential of everyone to develop high levels of competence but not necessarily the highest levels of quality of

performance. The development and expression of multiple cognitive potentials is intertwined with the context of problem solving and the environment. Ceci stresses the importance of context in the development and sustaining of intelligence which includes domains of knowledge, working materials, motivation, personality, schooling and the historical era in which we live. He believes that the mental, social and physical contexts of problem-solving can each influence cognition. Ceci's theory acknowledges the importance of personal characteristics in the development of intelligence, mirroring the views of musicians and teachers who saw personal commitment and motivation as key elements of musical ability. Ceci also acknowledges that the ability to think complexly is almost always tied to a rich knowledge base gained in context or on the task. Intelligent people are not endowed with greater power for abstract reasoning, rather they have sufficient knowledge in a domain to let them think in a complex way. This stress on the way that the level of expertise acquired influences current problem solving abilities mirrors the findings from research in the development of musical expertise cited earlier, e.g. Hallam (1998).

The theories of Gardner and Ceci are complemented by Sternberg's (1988) triarchic theory which considers intelligence much more in relation to the processes involved. Sternberg conceptualises intelligence as consisting of three sub-theories: the componential sub-theory; the experiential sub-theory; the contextual sub-theory. The componential sub-theory addresses the internal aspects of intelligence, the mechanisms that are involved when a person thinks intelligently. It considers the components of intelligence that people use in problem solving, meta-components, performance components and knowledge acquisition components. The meta-components play a supervisory role, being used to plan, control monitor and evaluate processing during problem-solving; performance components carry out the problem solving strategies specified by meta-components; knowledge acquisition components selectively encode, combine and compare information during the course of problem solving and allow new learning to occur. The componential sub-theory is based on research into how people solve analogies and other problems in intelligence tests. Those who do well in solving these problems tend to spend longer in examining the problem but less time in solving it. What is critical is not overall speed but rather knowing when to process quickly or slowly. These differences are characteristic of those who have acquired expertise in a range of fields including music and reflect the elements of musical ability identified as relating to meta-cognition and being able to learn to learn.

The experiential sub-theory was developed to take account of the role of experience. This falls between two extremes from totally new and novel tasks to those which can be undertaken automatically. In music this would involve the ability to learn new pieces of music or sight read, improvise or compose new pieces and also to be able to perform well known pieces to a high standard. In Sternberg's terms, musical intelligence would depend on two abilities the ability to tackle novel tasks and situations successfully and the ability to automate activities. However, these interact: the more that the individual can automate information processing, the more mental resources are available to be devoted to processing novelty. This seems to encapsulate the way that pupils identified as having 'natural talent' are able to learn quickly and require little to support their learning. They automate skills quickly which enables them to learn new skills more easily.

The contextual sub-theory was developed to explain how we adapt to the environments in which we find ourselves. It is concerned with the cognitive activity needed to adapt to environmental contexts. Three kinds of mental processes are central: adaptation, selection and the shaping of real world environments. The three are hierarchical ordered in that the individual first looks for ways to adapt or fit into the environment. If this is not possible then the person will attempt to select a different environment or alternatively may try to shape the environment in order to achieve a better fit. A major focus of this aspect of the theory is the tacit knowledge that the individual has about the real world. This knowledge is acquired through experience and is rarely explicitly taught. In musical terms this can be exemplified in many ways. It can explain the way that those with potential in music tend to seek out environments that will enable them to fulfil their potential, how musicians may or may not be able to adapt to playing solo, in small or large groups and indeed what their preferences for these might be. It can also contribute to our understanding of how successful musicians may be by considering the extent to which they can learn the networking and promotional skills necessary for enhancing their career opportunities.

Implications for education

In order to explain the wide range of possible ways in which musical attainment can be manifested at both expert and genius levels we need to draw on the conceptualisations of intelligence of Gardner, Ceci and Sternberg. The sheer complexity and variety of musical skills rules out the possibility of musical ability being seen as a single entity. While some of these skills could loosely be considered as drawing on Gardner's other intelligences the links are tenuous. For instance, can we state with any confidence that having good inter-personal skills in everyday life will translate into having good communication skills in musical performance? Alternatively, does having outstanding bodily-kinaesthetic skills

automatically mean that they will be able to be utilised in developing appropriate technical skills on a musical instrument? The weakness of Gardner's theory is that the intelligences identified are too broad and explain little. Ceci offers important insights into the importance of the environment and its interaction with the specific potential that the individual may have and their personal characteristics but he offers little to elucidate the nature of the processes underpinning intelligence. In contrast, Sternberg's formulation considers generic skills which may underlie the potential to learn and create the circumstances to enhance potential.

The range of elements which emerged in the studies of conceptualisations of musical ability and from consideration of Gardner's, Sternberg's and Ceci's work reflect the wide range of expert end states which exist in music. While performers and composers may dominate our perceptions as exemplars of the music profession, many pursue musical careers as producers, critics, commentators, journalists and presenters where receptive musical skills are key. This has implications for music education itself which must enable the development of all of these skills. Learning to play an instrument without concurrently developing an understanding and appreciation of music is not sufficient to develop musical potential.

The theories, and conceptualisations emerging from the research suggest that musical ability is both universal and differentiated within the population. In other words everyone can indeed attain high levels of musical expertise but some may be able to do so more easily and go beyond high levels of competence to produce work which is acknowledged as outstanding. This level of attainment seems to require more than effort, although commitment and the provision of appropriate opportunity are essential for the potential to be fulfilled. For instance, in relation to performance on a musical instrument, while the amount of practice predicts the level of expertise attained, it does not predict the quality of performance at any particular point in time (Hallam, 1998b; Williamon and Valentine, 2000). In Gardner's terms everyone can become highly proficient performers but some will go beyond this by virtue of their genetic inheritance. This was recognised by teachers who noted the substantial differences in the pace and quality of learning of their pupils. They often referred to issues relating to phrasing and communicating the meaning of the music. They also acknowledged that without a high level of personal commitment from the individual potential would not be fulfilled. For commitment to be sustained, this motivation needs to be generated from within the individual, not derived from external pressures (Hallam 1998b). This suggests that if selection processes must be adopted because of lack of resources, the key focus should be interest in music and motivation to want to learn. If these criteria are used the musical skills developed are likely to be well utilised in some aspect of musical activity even if it is not what was originally intended. For instance, someone offered an opportunity to play the violin may not become a professional violinist but may transfer to the viola, become a composer, a music critic, maintain a lasting interest in listening to music or take part in amateur music making in a folk group. What will be sustained over time is their interest in music and the use of the musical skills that they have acquired in the musical environment in which they find themselves.

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Creating soundscapes for "The Flood"

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This paper is concerned with the development of a unique experimental outdoor music theatre work for professional and community performers. It describes the research basis for the discovery of the sound world of floods in the regional city of Lismore NSW , Australia .

Background

In 2003 as co-chief investigator with Southern Cross University's Executive Dean of Arts, Professor Paul Thom, I received an Australian Research Council (ARC) Linkage Grant entitled 'Regional Performing Arts: theory, practice and policy'. This kind of grant involves a collaboration of university academics with industry partners. Our industry partner is the Northern Rivers Performing Arts (NORPA) whose artistic director is contemporary opera singer Lyndon Terracini. NORPA is a unique organization in Australia acting as an entrepreneur to bring quality music performances and theatre productions to Lismore (population 45, 000), but also creating and producing new music theatre works, many with local themes. NORPA has also received ongoing funding for its "Creative Laboratory" which enables it to bring nationally recognised artists to Lismore to work on creative projects, often in conjunction with local artists.

The ARC Linkage grant project is based on the theme of 'The Flood.' Subtropical Lismore is in a high rainfall area and the central business district (CBD) regularly floods. The history of Lismore floods and the tradition of dealing with them has a profound significance for the local people. The Linkage grant project is centred around the development of a community theatre piece called *The Flood* for which I am the composer. The project has also involved the production of an edited book dealing with floods from a number of disciplinary perspectives including mythology, history, psychology, cultural studies, cultural geography and musicology (Thom, 2003). For example Paul Thom and I co-wrote a chapter (Thom & Hannan 2003) which compares Britten's *Noye's Fludde* (1958) with Stravinsky's *The Flood : a musical play* (1962), particularly focusing on the different compositional intentions and audience responses to these works. There will also be a conference on the philosophy of performing arts coinciding with the performance of the new work (in April 2004) and engaging in an analytical way with it. In addition, work on regional performing arts policy development is being done as part of the project.

As with most new music theatre works the creative development involves an on-going collaborative process. In March 2003 I was involved in preliminary discussions with the director (Patrick Nolan), the librettist (Janis Balodis), an experimental musical instrument maker (Steve Langton) and NORPA project manager (Liz Terracini). We brainstormed ideas for the piece pooling all the stories of local floods that we knew, and discussing all the activities associated with the floods in Lismore (e.g. building sandbag walls, driving the cars from new and used car-lots to higher ground, frantic movement of stock to higher levels (many shops have been designed with flood lofts), the water rising in the streets, hosing down after the waters have subsided, piling up flood-soiled goods in the street for collection). Janis, Patrick and I toured the river bank and the streets of the CBD and decided that the work should take place outdoors, with the audience and the players moving between a number of different locations. The structure of the piece would reflect the activities of people dealing with flood and incorporate a narrative relating to a drowned boy. Later Janis Balodis also decided to incorporate the narrative of the medieval English Mystery Plays that deal with Noah and the Flood (Chester and Wakefield).

Janis used the ideas generated in our meetings to construct a basic plan for the work on seven sheets of A4 paper. This consisted of text and coloured illustrations (Balodis, 2003). I have transcribed the text components of these documents as follows:

1 Conservatorium site: First warning

Music: Light rain, drums (light, intermittent), voices (single words, intermittent); thunder sheets
Animal antics: black cockatoos screeching; frog chorus; ants carrying eggs to higher ground.
Old husbands' tales: "There's a Flood Coming"; "My rheumatism is worse than yours"
Mystery Play: the voice of God ("Build me an ark")

2 CBD lane: Second warning

Music: drums heavier; voices sing phrases, word groupings
Mystery play: Mrs Noah ("What's an ark"); Noah and sons build ark; gossips jeer and laugh from pub
Animal antics: frogs and dogs;
Piper called out of pub; leads animals away

3 Upper Carpark (high area of river bank): Third warning

Music: Drums increasing in volume, insistent; Voices increasing in volume, murmuring; piper heard in distance
Mystery play: Finish ark; provision ark; Mrs Noah and gossips, drinking, laughing; Voice of God ("Fetch the animals")
Birth of drowned undead: emerges wet and slimy from a drain: announces coming of flood
Gunshots from across river; torch lights
State Emergency Services (SES) arrive at HQ in upper carpark

4 Lower carpark (low area of river bank): Getting ready

Car yard shuffle: Car conga to clear space before audience enters lower carpark
Mystery Play: marshalling animals; some don't want to go; some don't want to be left behind; bedlam; Mrs Noah refuses to go.
Song: "Left Behind"
Music: Building, waxing and waning, waves; voices overlapping, chanting, rounds; Hit it-bang it-blow it orchestra
Radio shack: Alan Rawson (retired local radio personality) announces flood reports, river heights, road closures.

False alarm

Song: "Water Remembers"

Projection screens: images of water, past floods

Piano in tank with water rising

Sandbag ballet: filling bags, building wall; choreographed routine with music

Lifting household goods: movement routine; taking goods downstairs to get flood damaged

Mrs Noah and gossips jeer, party on, tour the site, play music; Noah and sons come to get her when animal are in the ark

Hire truck being loaded

SES HQ: crossing river; outboard motor boats; checking pumps; siren sounded

5 Lower carpark: The flood

House evacuated

Mystery Play: Mrs Noah on board at last; tending the animals
Gossips on raft of beer kegs or wearing winecask bladder lifejackets with lifeline to ark
Drowned undead takes refuge in house where goods have been lifted
Music: all the drums; voices chanting; hymn singing
Song: "Drowned piano blues"
Radio shack: flood reports; river height; archival records (Alan Rawson)
Projection screens: images of river flowing; past floods
Piano tank runs over; piano submerged
Sandbag wall breached

SES HQ siren; manning the pumps, water flows through the site; "Evacuate CBD"; loud hailers; outboard motorboats on the river

Flood peaks: "The Rivers Sleeps" music; all else goes quite/dark

6 Lower carpark: Clean up

Bird chorus

Mystery Play: sending out the raven and dove; the gossips survive; the party continues; animals getting restless

Projection screen : images of dead animals in trees

Pumping out piano tank, pumping out hotel cellars; hosing down streets; music for movement sequence of hosing and spraying water

Household goods moved down; flood damaged goods piled up on footpath; insurance assessors

Song: "Lost the Lot "

Song: "The Drowning Boy";

The drowned undead resurrects the drowning boy-taking his place- drowns again. The boy wakes as from a dream

7 Lower carpark: Burning boat

Mystery play: Release of animals; Mrs Noah and gossips decide to turn the ark into a Bed & Breakfast

Song: "The worst is over"

Sandbag wall being dismantled- music for choreographed movement sequence

Voice of God: promises of Rainbow

Projection screen: Images of burning boat sequence: boy has dreamed where to find the body of the drowned undead and that to release him from this endless cycle he should be burned

Burning boat drifting downstream on river accompanied/guided by SES boats

Song 7: Music for Burning Boat ? may be better just with instrumental music

SES HQ packing up; boats hauled out of river

Music: Flood is over; single voices single words

My Creative Background

Before describing the process of developing the music and soundscapes for this new work I wish to provide some background of my work as a composer and soundscape artist. Although trained as a musicologist, I worked as a composition assistant to the Australian contemporary classical composer, Peter Sculthorpe whose practice revolved around an artistic identity based on Australian landscape and soundscape as well as identification with Asian musical cultures (Hannan 1982: 11-25). Part of Sculthorpe's compositional approach (one might even say formula) was the inclusion of birdsong imitations in most of his works (Hannan 1982: 76-77). When my focus turned to composition I gravitated to the idea of using birdsong as a source of musical material and was particularly attracted to Messiaen's practice of transcribing bird calls (Messiaen 1956: 44). My practice revolves around appropriating the songs of Australian song birds especially the pied butcherbird. Another aspect of Messiaen craft that I incorporated into my compositional method was the idea of developing harmonic systems from limited sets of tones (Messiaen 1956: 58-61), in my case often the set of tones found in particular birdcalls.

At the same time as developing a musical language in the new music field I was making a living as a composer in areas such as theatre and film. The ideas of Antonin Artaud had currency within the theatre circles I inhabited. I was particularly impressed by Artaud's writings about theatrical spectacle (1958: 95):

Every spectacle will contain a physical and objective element, perceptible to all. Cries, groans, apparitions, surprises, theatricalities of all kinds, magic beauty of costumes taken from certain ritual models; resplendent lighting, incantational beauty of voices, the charms of harmony, rare notes of music, colors of objects, physical rhythms of movements whose crescendo and decrescendo will accord exactly with the pulsation of movements familiar to everyone, concrete appearances of new and surprising objects. Masks, effigies yards high, sudden changes of light, the physical action of light which arouses sensations of heat and cold etc.

Artaud (1958: 95) also addressed the need for the revival of old musical instruments and the invention of new ones:

Also, the need to act directly and profoundly upon the sensibility through the organs invites research, from the point of view of sound, into qualities and vibrations of absolutely new sounds, qualities which present-day musical instruments do not possess and which require the revival of ancient and forgotten instruments or the invention of new ones. Research is also required, apart from music, into instruments and appliances which, based on special combinations or new alloys of metal, can attain a new range and compass, producing sounds or noises that are unbearably piercing.

As for contemporary theatre composition, I was profoundly influenced by Elizabeth Swados' ritualistic music for the Greek tragedies *Medea*, *Electra* and *The Trojan Women*, as produced at La Mama ETC in New York in 1984. Swados used the Japanese end-blown flute (shakuhachi) and a wide range of traditional and exotic percussion instruments combined with incantational singing to create a unique sound world (Swados 1989: 55).

Through these influences I developed a predilection for dramatic sonic effects as well as exotic sound sources and subtleties of timbre. The interest in timbre as a structural parameter for composition was reinforced by influential theoretical studies (Erickson 1975; Slawson 1985).

A further interest has been electronic and computer music production particularly in relation to digital manipulation of recorded improvised material to produce structured compositional outcomes. The art of 'comprovisation' has become central to my compositional practice. Improvisation, particularly free improvisation can produce unexpected and inspiring results as well as predictable and uninspiring results. The material thus generated is, however, invariably unstructured or not as well structured as a composer might like it to be. With modern digital editing techniques it is possible to discard unwanted improvised material and to piece together the desirable portions in tightly structured ways. This method of composing has been possible since the invention of analogue tape manipulation and editing but is now more versatile through digital editing technologies. I have used it to produce a CD piano interior pieces (Hannan 2000) and a number of as yet unreleased recordings of pieces which exploit extended techniques for trumpet using the Australian virtuoso improviser, Scott Tinkler.

Lastly an interest in soundscapes has developed through the influence of R. Murray Schafer (1994) but also simply from listening to nature. I have already mentioned an interest in bird calls. The area in which I live is rich in wildlife and is an inspiration for living. I have identified eighty species of birds that have landed in our garden. The garden has been created from a bare paddock with the view to creating native animal habitat. Insects, frogs, reptiles and marsupials also abound. There is a small rocky creek which winds its way through creating a variety of lyrical sounds as it falls gently. I am reminded of a verbal composition from *Scratch Music*: 'Tune a brook by moving the stones in it.' (Gustaitis 1972). Literally the tuning (or even the tune) changes if the stones are moved.

Britten and Stravinsky Influence

In approaching the composition of *The Flood* it has been difficult to avoid the influence of my musicological research on Britten's *Noye's Fludde* and Stravinsky's *The Flood: a musical play* (Thom & Hannan 2003), especially because our new theatrical production also incorporates the same medieval mystery play text. While expressing a great deal of admiration for Stravinsky's unique twelve-tone approach to his work, it is Britten's community-focused work that provides the best model for a work like ours. Firstly in addition to a number of professional performers playing the main parts of the Voice of God, Noye and Mrs. Noye and also the core members of the orchestra (solo string quintet, solo treble recorder, piano [four hands], organ and timpani), the remainder of the players are amateurs (or children). There is a string orchestra, a three part recorder group, a four part bugle group and 12 handbells as well as a large percussion section. The remaining stage parts of Noye's sons, their wives, Mrs Noye's gossips are for boy trebles and girl sopranos and there is a children's SATB choir used for the chorus of birds and animals. Secondly at the climax of this work Britten uses a compendium of inventive musical effects to represent aspects of the storm such as wind, rain, flapping rigging, thunder, lightning, great waves, ship rocking and the panic of animals. At the height of the storm Britten introduces the Seafarers Hymn ('Eternal Father strong to save, whose arm doth bind the restless wave etc.'), sung not only by the whole cast but also by the congregation (the audience).

Presumably because of the community focus of the work, Britten does not move too far away from diatonic and modal styles although he incorporates musical effects of considerable textural complexity in order to represent the storm, the deluge and various other aspects of the story.

A number of aspects of Britten's work have informed my own approach to our own flood piece. These include the use of a

number of key professional performers musicians alongside community performance groups, the idea of using musical effects to represent aspects of the narrative, and the use of accessible music for the songs, in our case vernacular styles such as folk, blues, world and rap. In addition it is one of my creative practices to embed references to other related work in my own work. In my plan for the work I have appropriated and transformed the ground bass for the storm scene of Noye's Fludde (Britten 1958: 104-133) and the tone row from *The Flood: A Musical Play* [C sharp, B, C, F sharp, D sharp, F, E, D, A sharp, A, G, G sharp], particularly as used in the palindromic 'The Flood (Choreography)' movement (Stravinsky 1962: 52-68).

Community groups

The Balodis plan for our Lismore flood piece as quoted earlier in this article depends on the cooperation of community groups. Because it involves public outdoor locations it requires the sponsorship of the Lismore City Council, Northern Rivers Conservatorium Arts Centre, The Police Department, and the State Emergency Service (SES). Members of the SES will be performing in the work as will local car retailers. In addition to these groups and others a central focus of the work will be the involvement of community music and theatre groups. From a musical perspective there are two main types of groups, drumming and choral. The young Drums Percussion Orchestra is a Lismore-based ensemble directed by Peter Jaggie who also runs a private school of drummers. With membership consisting mostly of high school age drummers, The Young Drums has received annual funding from the State Government and has toured nationally and internationally, performing at high profile events and festivals. It is a unique concept based around drum kit players (usually 12 kits) as well as other types of larger drums and electronic instruments played via MIDI controllers such as the KAT.

The inclusion of drumming in *The Flood* is principally based on its traditional use as a warning device for approaching flood waters and as a tension building device. Choirs will be used in much the same way but will also play the parts of animals and imitate the calls of animals. For example the bird chorus that is heard during the 'cleaning up' phase of the work is played by a large group of school-age singers that will be trained to produce bird calls from a cheap home-made instrument made from small pieces of leather plastic wrap held together with a steel clip. The manufacturer of this instrument, Bernard Demeester, is also a virtuoso exponent and will be contracted to teach the children various techniques that result in distinctively different kinds of imitation bird calls that are incorporated into a simple indeterminate score concept. The mass effect will be overpowering since just one instrument can produce a very loud and penetrating sound. The group will also be used to produce a frog chorus for which a score has been developed inspired by Samuel Beckett's frog call score included in *Watt* (Beckett 1963: 135-136). In this piece three frogs represented by the sounds Krak, Krek and Krik perform their calls at different intervals of time (8, 5 and 3 beats). They start together but only come together again after 120 beats. My frog soundscape will elaborate on this structuring technique and also use vocal imitations of local frogs such as the Mountain Stream Treefrog (*Litoria barringtonensis*), the Great Barred River Frog (*Mixophyes fleayi*) and the Wallum Rocket Frog (*Litoria freycineti*).

Local professional musicians

A work of this nature represents a chance to utilize the services of local professional musicians. Steve Langton is a musical instrument maker who has specialised in instruments for community projects including sound playgrounds and other public musical instrument installations. He has provided instruments that incorporate water elements (e.g. water chimes) or that create ominous subsonic effects (e.g. the submarimba).

Michael Askill is one of the artists living locally as part of NORPA's 'Creative Laboratory' project. Michael is one of Australia's most distinguished percussionists having been principal percussionist with a number of Australia's symphony orchestras and also the artistic director of Synergy Percussion, a leading new music ensemble. He is also a composer and improviser who has worked in particular with dance companies and in intercultural situations. Michael has a large collection of Chinese gongs (both flat and knobbed) ideal for creating soundscapes to imitate waves of water.

Barbara Knudsen is a hurdy-gurdy player and composer who has mostly worked in the folk scene but has also played medieval music. The hurdy-gurdy represents a unique sound palette that will be incorporated into the medieval mystery play of Noah and also serve as part of the accompaniment for some of the songs.

Scott Tinkler is a versatile trumpet player who has worked internationally as a jazz soloist and has also been involved in new music ensembles such as the Australian Art Orchestra. I have been working with Scott on one of my 'comprovisation'

projects (mentioned above). I am mainly interested in his experimental extended techniques for this project including his ability to create amazing sound effects while the bell of the trumpet is submerged in water.

Soundscapes

The development workshops for the flood identified a good number of sounds associated with the Lismore floods including thunder, wind, torrential rain (and hail) on corrugated iron roofs, rushing water, animal calls including those of frogs and particular birds (e.g. the yellow-tailed black cockatoo and the common koel), loud hailers and flood emergency sirens, radio announcements of flood levels and road closures, outboard motors on rescue boats and gun shots fired in warning from upstream. These have all been incorporated into the work using live sound or field recordings. Alternatively live (or recorded) simulations such as the bird whistles mentioned above are used and are often more effective than the real thing.

Soundscapes will pervade the work not only in the four locations indicated on the Balodis plan but also in the spaces between the locations. As the audience and players are moving from location to location soundscapes will keep them engaged. To achieve this I drew tangentially on the work of John Cage who wrote an indeterminate work for 12 radios titled *Imaginary Landscape No 4* (1951). It occurred to me that as the group processed, the players could carry portable battery operated CD players upon which were playing CDs of watery soundscapes. Because of the general nature of the sounds it would not matter if the CDs in the different players were not synchronised.

An exciting part of the soundscape project for me was the discovery of image to sound mapping software such as Phonogramme and Metasynt. I found that Phonogramme, developed by Vincent Lesbros at the Groupe Art et Informatique de Vincennes à St Denis, Université Paris 8 (Phonogramme 2003), provided the best results with flood imagery. I have experimented with a broad range of flood images including pictures of flood waters, of partially submerged objects such as trees and cars, and of water rushing in swollen creeks and rivers. The results with appropriate manipulation of the parameters provides a range of soundscapes that are spooky imitations of wind, thunder and rumbling. Some of the sound complexes generated by this additive synthesis soft synth contain sounds reminiscent of wind blowing through telephone wires. These have almost a melodic quality. They are generated by isolated dots in the image being mapped.

Conclusion

In this paper I have attempted to outline some of the processes involved in the creation of a new experimental community music theatre work. I have focused on the notion of developing soundscapes that will play a large part in the in the creation of the sound world of the *The Flood*.

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Research on musical education including its practical application

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The future teacher body has to learn to connect understanding and situations, practices and theory. Only if they are trained as critical and reflexive educators they will contribute to the consolidation of musical education at the scholars' curriculum. It's necessary a renovation of the erroneous concepts about musical education in the educating community in general, like those obsolete practices, still used nowadays at this discipline. Research as an educational process permits the sistematical development of knowledge in an autocritical educators community. This present work synthesizes the research process developed by a group of ten trainees of the "Ausis March" University College in Valencia .

"There has been much more research about education in our country than educational research. So, there was too much care about the quantity of measures which came up outside the classrooms and schools, to elaborate new theories and prescribe "scientific" practices which, as subjects of investigation, had to be applied by teachers and students with the formly and extreme accuracy of a good technician. There has been much less critical research in one point, taking the real protagonists - teachers and students - to participate as active subjects in a qualitative research based on training and directed to find out a better way of life in the classrooms and schools.

From this researching perspective the complexity of social and cultural phenomena meanings of teaching are here attended, from the point of reflection, unifying theories of practice and practising the theory."
Martínez Bonafé (1988)

Shaping the reality of teaching musical education

Frequently it is supposed that musical educators develop similar activities for didactical use, or their curricular material or epistemological concepts on which they base their educational trainings.

Nevertheless those, who are active specialists in musical education did not recieve the same formation neither accessed to the teaching body by the same procedures.

We could understand better this heterogeneity by analyzing their initial formation and their acces to the teaching body: some realized habilitation courses to change their specialisation inside the official body, - posts property of public schools wonned by public competitives- they already were active, Those others who wonned a specific public examination, which offered the first posts for specialised teachers, held for the first time in the Comunidad Valenciana on 1993, neither got the same formation, because the most experienced sit the first public examinations comming from concerted schools, where they already worked actively as specialised teachers, contributing with a trained disciplinary vision and a varied self-formation. P mP

Afterwards, those who belong to the first graduated teacher promotion, specialised at musical education and with a new profile as specialised teachers, could participate at public examinations.

These teachers are those who have to realize the approach between the educational reality at the classrooms and the future teachers during their trainings, at the same time they decide, through the state examination board, who is better prepared to be part of this body.

To study "musical teaching"

At the "Ausias March" University College of Valencia, musical education is present as a speciality, under others. Many students get there with a high musical knowledge because they are studying or already have studied simultaneously at the conservatoire and/ or are part of musical groups like orchestras, choirs, bands and others.

This career gives them the opportunity to extend their working possibilities as well as it provides them an university degree compatible with medium and upper conservatoire degrees. That's one of the reasons why a big part of students for musical teaching succeed with a high knowledge in musical language and practical experience at instrumental bands or choirs.

At the teaching college the students find out new educational methods and theories, new for them because at the conservatoires, bands, choirs and orchestras they received individualized methods focussed to be a technical-professional as an instrumentalist and not as a teacher.

This double formation - the one received at conservatoires and the other at the teaching college- in many cases creates a pedagogical conflict due to the use of different kinds of procedures and objectives.

But the student has not the necessary conceptual ripeness nor enough psicopedagogical tools to understand and interpret coherently this reality.

We can observe frequently that this new apprenticeship proposed at the college, doesn't result as easy as to be integrated by this type of students we referred to before, because of the different qualitative methods they were receiving for many years. We could confirm, with Gimeno Sacristán (1987) that teacher training at the college has to provide experiences to know about living reality, observing with adequate samples to understand the clue of the explanations about those realities.

Nearly at the end of their formation, coinciding with their training period, many of them arrive on a point where they start to understand the real essence and the ground of musical education.

During the last formonth year of career, the pretension is to face nearly ready formed teachers directly to their maybe future profession . So based on their own experience they can think over and know about real life at classrooms.

At their training process at a primary school they are supervised by a college teacher who guide the process during those four months, at the same time by a general teacher of the school where they are practicing and also the specialised teacher for musical education, from the same school, where they will practice for a fifty per cent at the music- classroom and at the tutor group where they are assigned to.

The trainings objective

The process' purpose rely on the students observation, to analyze and experiment critically school systems' reality and make them able to check the different educational standards and apply those they consider more pedagogical.

The coexistence at classrooms give them a more realistic vision of the child's psicobiological, social and educational levels, getting a practical experience, programming, planning and developing concrete educational resources and technicals.

Function of the stage supervisor from the university college

The supervisor role is as guide and support for practicum students, establishing an affective relationship for collaboration and work.

His main activity is create a cohesion in his assigned student group explaining the practical planning, the reglamentary established contacts, on which the student bases the orientation to execute his practical work, in order to reach the proposed targets and using the adequate support methods.

Another one of his functions is visiting the concerned teachers of the training centers, holding a sequential contact to exchange their opinions to get a better supervision of the students work.

To stimulate the participation at practicum workshops yearly organized by the university college, as well as their participation on conferences organized by the pedagogical training team, moreover check all the students apported materials about the developed activities at the classroom, which sistematically have to be planned for a greater implication of the whole team - students, tutor and supervisor- at the process.

At the end, the final report has to be valued by the student himself about his own practices and transmit this evaluation to the comission, taking part at the evaluating sessions where he has to make a report about each one of his students with

a mark proposal, grounded on their own and those from the school- teachers' appreciations.

Functions of the primary school stage tutor

The stage school tutor accompaing daily the stage student at the school, establishing the necessary contacts with the supervisor to plan the students' stage, its characteristics, conditions and follow up.

To orientate the student on his daily training, analyzing the work with him, guiding him at the preparations and development of programs, activities and how to produce didactic material.

Finally he has to report about the student's process on the way through the primary school.

The stage student group composition

At first the students choose their preferred schools to work out their stage.

A final listing tells them the definitive place where to go.

Each supervising college teacher, depending on his credits, will be given a different number of schools or zones.

The group which developed and planned the present work was composed by ten students, four of them were males, at stage period. During the last four months of their university formation they coincided at the stages planification, development and evaluation with a common tutor for all of them, the author of the present article.

Practices are made by pairs of students. Two of each primary school. Geographical distance between the schools, which were situated at different regions, suggested a possibility of contrasting realities.

Consensing the works contents

Just knowing the meeting and working programmes and dates, we thought about the possibility to know something about technicals of educational investigations at stage.

Anguera (1982) - There is an optional subject at our school, high valued by mostly all students, about investigation at musical education- More than fifty percent coursed already musical education, they were pleased to get more information and having the opportunity to apply their knowings at their own stage.

The possibility to compare the stages with other stage schools enriched our analysis due to their heterogenous characteristics.

Our interest was appointing to the stage part with the specialised teacher at musical education.

At stage time we suggested at each school to put together stage students and the specialised teacher, to work out a cooperating investigation work.

The idea was positively accepted.

Investigations' work purposes

Our investigation has two complementary aims:

- a) Applying a teaching- learning process, where the investigation needs the students' attention and work, and theory will be learned by practising the theory.
- b) Realize an investigation to conclude about the specialised teachers' stage knowledge.

The pedagogical investigation proposal is more interested at students the formation than at its results. As Woods (1987) says: " A fundamental fact is to internalise ethnographical mind more than memorize techniques", as an exercise to wake up the conscience and experimenting teaching- learning strategies, as well as channeling critical, cooperative and reflexive educational possible actions.

The need to develop a critical and formative observation process at the future teachers is here the main target, according to Martínez Bonafé (1998)

Take the students to know about the reality at schools appreciating the differences from between them, learn the school stage methodologies, even if they are very distanced those theories they learned before, is the pretended pedagogical result.

Stage knowledge and methodological resources used by the specialised teachers at the musical education, pretend to be investigated at those primary schools where students

make their training for the teaching college

Investigation methodology characteristics

At each school the supervisor is interviewed by the directive team, the general participating tutors and mainly and specifically by the specialised teachers.

We found much support to realize our work, specially from the music teachers who took part actively at our work, apportioning their experience and participating at the research project to improve their own stage and as the students' tutors who has to be evaluated by them at this process.

The works design and methodological resources are based on Martínez Bonafés' (1989) proposals in " Pedagogical renovation and professional emancipation"

The "study of case" is a descriptive qualitative methodology, employed as a tool to study something specific at a complex phenomenon. The "case" is understood as an integrated and working system, which need to be analyzed to interpretate and understand this system.

The capacity of permitting different interpretations is the most important force at the "study of case", these can be replied at a further comparative study.

The study of case' elaborated theories come up by a progressive process of relevant subject definition, collecting facts, interpretation, validation and report composition.

Investigation phases

We establish following investigation phases

Preactive phase:

We realized students had already theoretical concepts about investigation, which were analyzed at their career. Fixing targets to direct the stage project to the given focus.

Books, consulting material and meetings were organized to fix the projects' time

Interactive phase:

Used procedures and study development:

They had to write down at their stage diary everything they were capable to observe. Activity which consists to record all procedures and indications given by the teacher, observed by both students at the classroom.

A resource notebook where all primary school teachers' procedures have to be defined.

Documentary proofs consist of the childrens works, photographs, videos, classroom programs, school documents as the curricular and pedagogical project, teachers' and students' prepared resources.

Post- active phase:

The supervisor interviews every stage student at the end of the classrooms' observing process. As Rusinek, G. (2003) says, narrations are important for individual life structurations, each one applies its sense based on their own experiences, like a cultural cohesion. A classroom is fundamentally a social context, that's why teachers' capacity to understand students' self- built meanings is very important.

To analyze relevant subjects all interviews were transcribed - as showed below.

A period of qualitative comparison, discussed with all group members, was established, report, evaluation and self-evaluation of work was also made.

Outlining conclusions

Before analyzing the documental proofs, at the end of the interactive phase, students are interviewed by the supervisor to get first impressions not influenced by further debates and by codifying the obtained information.

We can take the conclusions of research process out of extracted subjects of the transcribed interviews.

Relevant subjects

A difficult activity which needed from a not always found organization and discipline, was the stage diary. But even though, it has been positively valued by all the students.

"Sometimes a routine could be happen, but it's very important to write down concrete things".

We appreciate that, to find themselves out, the diary has been very important, as an active part of a big process were they discover more their own role as educator than as an education technician

"The diary doesn't show only objective subjects or resources, it gives us a human, emotional, relationship - visions "

Beside a lot of good memories of an important part of your studies, the diary shows feelings, experiences, sensations and real conflicts which can be used for a further revision and consulting"

The diary will be used as a self-evaluating tool, to analyze critical situations at the classrooms, so we could analyze and compare with other similar situations, how to handle them and find out some control strategies.

" The diary proved me that the best solution for every problem is dialog"

" We can dispose about basic sources. And its good to analyze all we have written down on it"

The diary is really used as a help resource, like a manual about practical teaching

application. The future teachers think that for their initial activity as musical education teachers, the diary will be very useful.

"It could be a good help. If we have a certain problem at a classroom we can use the diary as a consulting- or even help-tool"

The training research about the teaching- learning process was useful for their formation and an incentive of motivation at its realisation.

" I think these will be important pillars to broach teaching practice"

"It's one of the most interesting points, you have the teachers' strategies and the methodologies, you can compare with other teachers and than you start to understand meaning of "freedom of teaching"

"It's a useful activity, you can find there everything we made at class. And the most the important, it's written down how to do it, how to focus it ... even knowing that it's not the only way to do it."

The specialised teachers' registered activities and used procedures and their further redefinition by the stage students developing the critical observation, are very important for the vision they get with the teaching- learning process at the classroom

"As you keep all teachers' used strategies and methodologies, you chose those you need at any situation to realize your didactical units or applications at the class".

In accord to the register of procedures and activities made by the students, some of them who participated at nearly all sessions, emphasized subjects which were not important for them.

"The teachers' mostly used activities are the corporal percussion exercises, the interval echos. Another much used activity is the song though Kodaly signs"

"Music and composers' history auditions with their respective comments are highlights, not forgetting the comics about musicgenius' life"

We notice that through the used procedures they take out conclusions about those stages which are important for the musical development, as Pastor Gordero

(1993) explains.

"I think that echos and songs are the pillar of musical education"

"Singing was very important for him, they sang practically at every class"

There is focused a positive implication and curiosity at some specialised teachers, their interest to improve they educating actions and showing much flexibility by making easier any innovation, with not much explored sources on his own practices, by the teacher trainees.

"He started making activities he never made before, like playing percussion instruments and the part of movements and dances. We changed that."

We also appreciate that the students take their own conclusions, reflections and critics with a certain positive irony against the practices.

The teacher appeals many times to the "musik books", typical manuals for painting copying music and make exercises, not forgetting the history of the music.

The investigation work gave the students many significant contents at the training period.

"This way of work, observating and compiling subject, favoriced the training period."

"The tutors working process helped us poitively for our future."

" The observation and registration activity was hard but useful and i think that it had to be a part of the obligatory memories for all the trainees because it helps a lot and give you a vision of real life."

Through his descriptions you find out his reflexing capacity and his curiosity to evaluate his own process, revitalizing his interest for musical education.

" You learn to analyze everything the teachers do, it makes you think, like it happened to me, you wouldn't focus any activity to the same way"

"As i talked to other colleagues, i realized that nobody made such an activity as i did, after that i thought about it as a new procedure"

"Observing wakes up your curiosity, then you start to enjoy analyzing what and how does the teacher do the things".

Conclusion

"To conquer by myself a certain knowledge through free investigation, gives as result a greater facility to keep it in mind. It gives the student a useful method for his whole life and enlarge infinitely his curiosity."

Piaget (1973)

"It has been the nicest experience of all the career"

Learning to teach, learning to learn, could become a "nice experince", it had to be like that for all cityzens between six and

twelve years at the primary school.

All future teacher had to pass through a formation based on this paradigmas, educating their future students, to contribute to a more reflexive and colaborating education.

The investigation work presented as a teaching- learning technique during the training

helps to observe the realities on a way you never could have understood in such a short time and space

This kind of work involves the student and requires such an organisation and discipline at work which redundances at the own self-respect and positive valoration of his implication at the educational process as agent for social changes.

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Returning music education to the mainstream: Reconnecting with the community

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Music education in the USA is in a state of disarray. There is a lack of focus, purpose and consensus. Part of this is due to a national shortage of music teachers that has now reached crisis proportions. Some 11,000 music teachers leave the profession annually while only 5,000 music teachers per year replace them. The end result is a deficit of 6,000 music teachers each year. ¹ At this rate there may not be enough music teachers left by mid 21st Century to make music a viable school offering.

Discussions concerning issues such as teacher recruitment and retention, student participation in music offerings, and public support for music in the schools often avoid the most basic issue, the music! ² While important issues such as salary and working conditions, scheduling, testing and standards, which often seem to be the sole foci of discussions surrounding these issues, are definitely factors for teacher recruitment and retention, they do not address the low participation rates of students in secondary school music offerings, nor do they have anything to do with the lack of public support for music education. Meanwhile, the music to be studied and the performing experiences offered students seem to go widely unexamined and unquestioned by the music education profession as if they are the only possible musical experiences we are capable of offering. ³ Libby Larsen, one of the USA's most prominent living composers, addressed this in a recent interview where she critiqued US music education saying ".we have a system that has grown up around a particular repertoire that is a really small percentage of the music that is in our world"... [music education] "faces a crisis of relevancy to the musical world in which we live". ⁴ Perhaps the music studied and music education as currently practiced is not attracting music teachers to the profession and/or students to the music classroom? This paper will address this foundational topic, which appears to be missing from the discussion at large: the music studied and musical experiences offered in schools.

What is music?

The most perplexing problem facing music education, and perhaps the first step in this review of its relevance, is to have a clear definition of what music is. While there is much debate in philosophical and sociological circles, the following definition will be used for the purpose of this paper:

Music is a basic means of human engagement and expression using organized sounds and silence that is prevalent in all cultures throughout history. It includes jazz, folk, world, popular and art music genres.

Population

The next step to making music education relevant is to consider the students and community for which schooling exists. The population demographics of the USA have shifted greatly toward a more Latinized USA during the latter half of the 20 th Century and will continue to do so during the 21 st Century. Hispanics surpassed African-Americans in 2002 to become the largest minority in the USA now comprising 13.5% of the population. ⁵ This trend will continue for the foreseeable future. The population distribution by 2050 is predicted to be: 50% white, 25% Hispanic, 15% black or African-American, 8% Asian, and 2% other. ⁶

At the same time, there is a population shift from north to south as many North Americans invest in South America , relocate there for business, visit for business and leisure travel and even perform missionary work there. The end result will be a population orientation less defined nationalistically and more defined hemispherically. ⁷

Current university students will be reaching retirement age in 2050. Therefore, they will spend their entire careers teaching during a seismic demographic shift in the US population. We must insure we are preparing them for the future.

Musical Ethnography

The first responsibility of music educators is to empower students to participate in the musical lives of their communities. Therefore, a musical ethnography of the community should be conducted as the first stage of curriculum development. Such a study can serve as a powerful tool to guide the development of a curriculum that serves the needs of both the students and the community. Philadelphia was used for such a study in the fall of 2003 in order to analyze the relevance of school music offerings for connecting students to the musical environment in which they live. The results of this case study follow and reveal needs to be addressed in school curricula.

Demographics and Description

Philadelphia, with 1,517,550 residents in the city proper, is the 5th largest city in the USA and the second largest on the East Coast. The city's population is divided along ethnic lines as follows: 45% white, 43.2% black or African-American, 8.5% Hispanic or Latino, 4.5% Asian, 4.8% some other race, 2.2% two or more races, and 0.3% American Indian or Alaska Native. Those speaking languages other than English at home account for 17.7% of the population. ⁸

Philadelphia is a traditional East Coast city of neighborhoods. Like all former industrial cities, it has had difficult times. Most of its industry has either moved to non-unionized Southern States and Mexico or has been replaced with imports. It has lost 554,055 residents in the second half of the Twentieth Century ⁹ while being ringed by ever expanding suburbs, which now hold 3,583,381 residents ¹⁰, filled with office campuses, formulaic housing developments, country clubs, and shopping malls. And it is now experiencing the decay of the inner ring suburbs.

Situated between New York and Washington, Philadelphia is often overlooked. Nonetheless, it is a vibrant community. The Philadelphia area is home to over 40 institutions of higher education, including two Ivy League universities, the Curtis Institute of Music, several colleges of art, and the only university in the nation devoted exclusively to the arts. Philadelphia boasts professional sports teams in all men's and some women's major leagues and has a lively arts culture. It is a vacation destination for its historic sites, a visual art center, home to many museums, and has a performing arts community that includes professional resident theater, dance, opera and ballet companies, several professional ensembles that range in repertoire from early music to the most recent compositions, and is home to the Philadelphia Orchestra. That all having been said, what is actually happening musically at the street level on a daily basis?

Procedures

To answer that question I led a research team that conducted a survey of the musical life of Philadelphia from 21 September - 5 October 2003. The research team included 10 graduate students enrolled in "MU551 Education in American Society" ¹¹ and 20 undergraduates enrolled in "MU257A Lab Teaching Practicum I". The graduate students and myself set out to document live music performances. We limited ourselves to events by adult performers that were open to the public and within the city limits. The exclusion of K12 and university performances was intentional, as the purpose of the study was to document the musical life of the community, in order to determine if school music offerings are consonant or dissonant with that musical life. While a team of 11 researchers is not capable of documenting every musical activity in a city as large as Philadelphia, I believe the results accurately reflect the rich diversity of offerings regularly found in the city.

We combed all the Philadelphia newspapers we could find: dailies and weeklies, with both city-wide and neighborhood orientations, performed internet searches, and toured the neighborhoods looking for offerings in churches, community centers and advertised in places such as coffee houses and train station bulletin boards. To accomplish the street-level study, we assigned neighborhoods to each researcher using the city divisions as defined by the Philadelphia City Planning Commission. ¹² Each researcher was assigned a neighborhood or combination of neighborhoods to cover.

The undergraduates monitored broadcast media during the study period and documented the formats performed to see if their reporting to Arbitron accurately reflected their offerings. ¹³

Classification of the Results

The results from both live and broadcast media were classified by format categories established by Arbitron ¹⁴, whose categories are the industry standard for broadcast music ratings.

The Arbitron formats are very broad and open to interpretation. Arbitron's own definitions left us wondering what the specific formats meant and what some of the genres listed actually were. Therefore, we modified them with subcategories and added an "other" category to include those musical styles not included by Arbitron as listed in Figure 1.

Figure 1. Arbitron Formats with Definitions and Subcategories

Adult Contemporary - Encompasses all variants of Adult Contemporary: Soft/Light, Hot AC, Full Service AC and Adult Rock.

Adult Standards - Features a substantial amount of pre-Rock era music: Includes Easy Listening, Middle-of-the-Road, Nostalgia, and Variety outlets.

Alternative - Includes stations billing themselves as "Album Rock" and "New Rock."

Classical - Consists of fine-arts music and talk. Includes classical compositions, opera, theater and commentary.

Contemporary Hits Radio - Contemporary Hit Radio emphasizes current hit music. Also known as Top 40. Includes stations specializing in "Pop CHR" and "Rhythmic CHR"

Country - Includes traditional and modern country music.

New AC/Smooth Jazz - Includes Jazz, New Age and New Adult Contemporary formats. Primarily instrumental based but featuring some compatible.

Oldies - Specializes in Rock-era oldies, including '70s hits and Rhythmic Oldies, usually those played on Top 40 Stations.

Religious - Includes Gospel and "Contemporary Christian" formats as well as nonmusic-based religious stations specializing in "teaching programs."

Rock - Rock-based music from the mid-70s to the present. Includes Album Rock and Classic Rock

Spanish - All- Spanish-language formats, including talk and music.

Urban - Includes Urban AC and Urban Oldies

Other - Include Folk, Old Time, Bluegrass, World, Ethnic except Latin

RESULTS

Broadcast Music

Broadcast music plays a major role in the musical lives of communities. This music is available 24/7 to anyone with a radio. It thus crosses geographic and socio-economic boundaries instantaneously and more easily than live music performances. Figure 2 lists the number of stations in the Philadelphia broadcast market and the formats by which they identify themselves.

Figure 2. Broadcast Music Performances Grouped by Arbitron Format.

Format/Subcategories	No	of Stations	. (n = 81)
Adult Contemporary		7	
Adult Standards		15	
A/S (1)			
80s Hits (1)			
Variety (13)			
Alternative		4	
AAA (2)			
Alternative (2)			
Classical		5	
Contemporary Hits Radio	8		
Country		2	
New AC/Smooth Jazz		3.5	
Big Band (1)			
Jazz (.5)			
New AC/Smooth Jazz (2)			
Oldies		1	
Religious		14	
Christian (6)			
Gospel (2)			
Religious (6)			
Rock		8	
Classic (4)			
Rock (4)		2	
Spanish	3		
Urban		14	
Other			
Children (1)			
Ethnic (1)			
Talk (News/Sports) (12)			

An analysis of the broadcast media outlets indicates 29.5 stations devoted to adult rock, alternatives, or jazz; 19 devoted to contemporary hits, rock and urban music; 14 dedicated to religious programming; 2 Spanish language, 1 oldies; 0.5 programming dedicated to classical music, and 14 "other", which includes 12 talk, 1 children's and 1 ethnic programming format.

Thus, of the 68 stations programming music, two-thirds (48.5) are devoted to adult formats including rock and jazz and pop-rock-urban music, with one-third programming the other formats. Only 0.5 of a single station's programming is devoted to "classical" music.

Live Music

Live music performances are more difficult to identify in such a large city. Professional classical music ensembles, such as

the Philadelphia Orchestra, present regular concert series and produce professional marketing materials, whereas smaller groups and venues do not advertise that widely. Thus, a study depending on locating advertisements of performances will naturally be skewed toward the ensembles and formats with the most readily available advertising materials, which are the well-funded professional classical music ensembles. This should be taken into account when analyzing the results in Figure 3.

Figure 3. Live Music Performances Identified, Grouped by Arbitron Format.

Format/Subcategories	No.	of Performances (n = 830)
Adult Contemporary		5
Adult Standards		0
Alternative		58
Classical		119
Contemporary Hits Radio		9
Country		0
New AC/Smooth Jazz	103	
Oldies	9	
Religious	90	
Rock	255	
Spanish		12
Urban	9	
Other		161
African Drumming		
Alternative		
Bagpipes		
Bluegrass		
Eastern/Middle Eastern world music		
Folk & Old Time		
German		
Güiro workshop		
Indian		
Irish/Celtic		
Marching Band		
Mummers String Band		
Percussion - Experimental		
R&B		
Zydeco		

An analysis of the live music performances identified indicates 273 performances classified as contemporary hits, rock and urban music; 166 performances devoted to adult rock, alternative, or jazz; 161 performances classified as "other" (which includes a fair amount of folk, Bluegrass and "World Music" performances); 119 classical music performances; 90 religious music performances; 12 Spanish (Latino) genre performances, and 9 concerts of oldies.

Thus, of the 830 live performances identified in this study, 52% (439) were devoted to adult formats including rock, jazz, and urban music; 19% were devoted to "other" musics including folk, Bluegrass and "world" music; 14% were of "classical" music performances; 10% were religious performances, and the remaining percentage included Spanish and oldies.

An analysis of these results leaves one to conclude that rock, jazz and urban styles predominate in Philadelphia, with folk and "world" musics being the second most popular musical styles, and classical performances holding 14% of the offerings. Thus, while fourteen percent of these live musical offerings were Western European Art music styles and ensembles, and some were from non-Western cultures, the overwhelming majority were musical ensembles and styles from the Americas, creole music that developed from the clash and convergence of cultures unique to the Western Hemisphere: jazz, bluegrass, and rock, with Latin American styles holding a niche below the 8.5% of the population Latinos occupy. ¹⁵

Current Curricular Offerings

Do the music offerings in Philadelphia schools reflect the music found in the community? Unfortunately no. The musical ensembles offered for Philadelphia students (and across the USA) are predominantly Western European ensembles: Symphony Orchestras, Concert Bands, and Choirs ¹⁶ performing Western European art music or music based in the Western European art music tradition, arrangements of American popular music, and perhaps some American spirituals. The only creole American ensembles widely offered are Football Marching Bands, Big Band Jazz Ensembles, Show Choirs, and annual productions of Broadway styled musicals. Some schools offer experiences in world music groups, such as African drum ensembles, but these are rare. It must also be noted that the opportunities to perform in all but the symphony orchestra, choir and the concert and marching bands are generally limited to a select few students. And, even these large ensembles serve a small minority of the greater high school student population.

Some teachers, primarily in general music settings, include repertoire representing what has come to be known as "multicultural music". Exactly which cultures they include is primarily a personal choice and might not necessarily reflect the community in which the school is situated. It is often intended to serve as an introduction to music from around the world instead of the music of the students' own world. Thus, at all levels there seems to be little attention given to programming music that will connect students with the musical lives of the communities in which they live. This is an historical departure from the original purpose of music education in the USA, which was directly connected to community ensembles - to improve singing in the local church choirs. ¹⁷

Historical Support for Music Education

This disconnect from the community has had a detrimental impact on music education. Music education has flourished whenever it has focused on serving the musical needs of the community. However, whenever it has lost track of that focus, it has withered and often died. This effect has been traced to Ancient Greece and Rome. Once music education drifted from its original purpose of supporting community music-making, it became unvalued and eventually removed from the curriculum. This resulted in music performance becoming the purview of professionals, thus further separating the masses from actual musicing. ¹⁸ This is exactly the decline we have been witnessing in American music education during the last half century. Our own history mirrors that of the Ancient Greeks and Romans. Music education in the US colonies flourished when it supported amateur musicing and directly contributed to the musical life of the community ¹⁹ such as the singing schools in New England, and among various religious sects such as the Quakers, Moravians, and Shakers, for whom education in music was a critical component of preparing one for religious and civic participation. ²⁰ This led to the incorporation of music into the public school curriculum on the grounds that it served to prepare students for musical participation in the community throughout life. ²¹ Today, however, in great contrast to the original purpose for adding music to the school curriculum, school based musical offerings tend to be disconnected from the students' musical lives outside of school. ²²

The end result of this shift away from emphasizing musical amateurism and direct connection to the community has been a continuing decline of support for, and participation in, school music. The current state of participation in K12 large ensemble programs across the USA is estimated to be fewer than 20% of the total student population (some claim it to be fewer than 10%). ²³ Teenagers love music, as evidenced by production and marketing within the music industry, and its use by manufacturers in marketing and branding their products. ²⁴ However, while children certainly love music, the overwhelming majority are not interested in the types of ensembles middle and high schools traditionally offer. Instead, their interests are in smaller ensembles of diverse popular musics. ²⁵ Simultaneously, and perhaps consequently, there is less overall involvement in actual music making throughout our society. ²⁶

The trend in the interest of teenagers away from large ensembles and toward smaller music ensembles is perhaps also a reflection of a greater societal shift in preference away from highly structured large-group activities based on a

leader/follower dynamic and toward less structured individual and small group activities fostering more active participation. ²⁷ This shift runs counter to the structure and dynamics of the majority of offerings in school-based music ensembles which tend to be large performing ensembles centered on a conductor who makes most (if not all) the musical decisions.

A 21 st Century Music Curriculum

In order for music education to regain relevance and return to the mainstream, we must rethink the curriculum. Our 21 st Century music curriculum must return music education to the mainstream of schooling. It must be designed to invigorate musical learning and to musically empower students in at least three ways.

First, we must connect students with the musical environment in which they live. In order to connect students' in-school music education with their out-of-school musical lives, music offerings must emphasize music they will find in their communities. The goal is to graduate students who will continue performing and enjoying a wide range of musical offerings within their communities throughout their lives.

Secondly, music instruction must also focus on the benefits of music to the cognitive, social, and physical health of students. There is a growing body of research on the sociological need for music in order to live healthy lives. Tia DeNora, for example, documents the impact of music in the daily lives of women in the UK and the USA. Her study shows how people use different types of music for setting moods, helping themselves get motivated, or calming themselves down. ²⁸ This complements a great deal of research on the therapeutic use of music both in clinical settings and in substance abuse rehabilitation programs. Music causes chemical reactions in the brain, which cognitive scientists are tracing to positive results. ²⁹ Thus, people need to be familiar with, and have access to, a wide variety of music in order to live healthy lives.

Finally, advertisers know the value of music. Our students are bombarded with advertisements every day that successfully use music in order to lure them into purchasing products. A huge body of research on the use of music in marketing and advertising has developed which indicates music is a valuable tool in subconsciously influencing shoppers, including manipulating children. ³⁰ Therefore, our students need to be educated in such uses of music in order to prepare them to fight against being manipulated by music in advertisements, shopping centers, and local stores.

Revising music education requires us to base it on sound philosophical bases, and to provide clarification as to how one determines what the facilities, course offerings, repertoire and ensembles ought to be, and how best to prepare the teachers who will lead such programs. To that end, the following framework is provided as a starting point to foster a larger dialogue within the profession.

Philosophical Basis . The role of general education is to empower students to be independent, critical and productive members of society. ³¹ A general education in music should provide graduates with the skills necessary to make music at an amateur level and enrich their own lives and their communities with musical experiences for the rest of their lives. ³² Thus, the philosophical basis of a 21 st Century music program is a pragmatic PRAXIAL ³³ one which holds that music is an essential human practice in which all humans need to engage in order to live healthy and fulfilling lives. Therefore, the music program is a performance-oriented one in which students develop performance, analytical, critical, and compositional skills they can use outside of school independently of any musical "expert" directing them. The end result is independent musicing. ³⁴

Physical Plant . The power of the built environment in creating paradigms as to what music study entails cannot be overlooked. We must jettison the current rehearsal hall construct with its underlying assumptions of group synchronicity and a leader/follower dynamic in order to create a physical environment open to all kinds of musics and more conducive to fostering individual creativity. Therefore, I propose the physical plant of the music suite be a recording, production and editing studio. The main room is a recording studio large enough to accommodate larger ensembles and also double as a small recital hall. Satellite rooms include a recording booth and editing laboratory, a music computer/keyboard center, a music library, instrument/equipment storage rooms, and several small ensemble rehearsal and individual practice rooms. The ensemble and individual practice rooms are equipped with the technology needed for accompanying, recording and playback. They are also wired to serve as "isolation booths" for the main recording studio.

Courses of Study . The courses of study include private and group lessons, performing ensembles, music theory (aural and written), composition and arranging, improvisation, amplification/live sound reinforcement, recording/production/editing, music criticism (artistic/sociological issues and uses of music), music history, and music industry/business.

Ensembles and Repertoire . The ensembles and repertoire studied are diverse, oriented to the musical lives of the school's community ³⁵ and in this Philadelphia study decidedly Pan-American. ³⁶ Ensembles include homogenous ensembles such as: electric guitar ensemble, percussion & drum set ensemble, flute choir, men's chorus etc; heterogeneous ensembles such as brass, woodwind and string ensembles, and mixed choir; and ensembles devoted to performing folk & bluegrass, jazz, Caribbean, Cuban, Brazilian, Latin American, pop/rock and art music.

Music Educators . The important first step toward ending the marginalization of music in American schools and returning it to the mainstream of schooling is to revise music teacher education curricula to reflect current realities and prepare the next generation of music teachers to lead the profession into uncharted territory. Music educators need to be versed in a wide variety of musical practices reflective of the Americas as a whole. They must be able to design, teach, and assess age appropriate music courses and content that include: jazz, folk, world, popular and art music genres; performing on western, non-western, and electronic instruments; vocalizing; musical skills development; listening; music technology for performance, composition, arranging, sound reinforcement, digital/audio recording, multi-media sound, internet/web music, and audio playback; music criticism; written and aural music theory; music history; conducting; music business/industry and management; and be qualified to direct choral and/or instrumental ensembles of all genres. In short, they must be music generalists.

This is a daunting task, but one we can certainly accomplish if we are willing to rethink music teacher preparation from the bottom up. We must overhaul the curriculum and expectations of what music education majors are expected to be able to do. Our current emphasis on socialization into the status quo results in replication and stifling of innovation. Instead, we must offer a broad array of musical experiences aimed at producing music educators who are generalists like their peers in the visual arts, instead of the narrowly focused band, choir, orchestra and general music teachers we've produced for the last three quarters of a Century.

We must also rethink our admissions criteria. We can no longer limit admissions to those who perform on concert band and orchestral instruments, and sing classical music. ³⁷ To do so is to narrowly limit the musical skills and perspectives of our graduates, thus placing music in peril. Instead, we must embrace a wider array of musicians with varied backgrounds and experiences. In the end, we must consider that the future leaders of our profession might not necessarily be members of school ensembles with resumes of participation in honor band, choir and orchestra but, are perhaps garage band guitarists, self-taught keyboard and drum-set players, and vocalists who have played in clubs and copy an aesthetic more regularly found on Broadway and MTV than in the concert hall.

19 April 2004

Philadelphia, Pennsylvania, USA

1 Huffman, C. (2003). It's a Cooperative Effort. *The Orff Echo* (Winter), 8.

2 Madsen, C. K. & Hancock, C. B. (2002). Support for Music Education: A Case Study of Issues Concerning Teacher Retention and Attrition. *Arts Education Policy Review*, Vol. 104, No. 1, September/October, 19-24. The authors list items such as administrative and parental support, financial issues, personal issues and classroom discipline, but never question the music included. This is particularly interesting as one of the anecdotal responses they published said the teacher "wanted something more musically interesting", yet the topic of music was never pursued.

3 This is evidenced in the latest statistical study from the U.S Department of Education: *Arts Education in Public Elementary and Secondary Schools: 1999-2000*. (Washington, DC: U.S. Department of Education, 2002). [publication NCES 2002-131 available at <http://nces.ed.gov/pubsearch>]. This document is supposedly a "national profile of the status of arts education" in schools. The types of music offered is never even raised in the study. Types of offerings (classes/ensembles) provided is asked of elementary school principals. They were to identify if they offered "general music, chorus, band, strings/orchestra, and other". The results show nobody reported "other", meaning the standard offerings listed above are all that apparently exist. The survey for secondary school principals, which potentially might reveal more diversity in music offerings, doesn't even include that question.

4 Strauss, V. [interview with Libby Larsen]. (2004). For Music Teachers, a Trumpet Call to Relevance. *Washington Post*, March 2, Page A09.

5 U.S. Census Bureau. INTERNET. [accessed 29 November 2003]. www.census.gov NOTE: This figure also does not account for the thousands of immigrants from

the Southern part of the Americas who are not Hispanic. Some 16,086,974 people listed having immigrated to the United States from Latin America on the 2000 US Census. This is twice as many as the approximately 8 million from Asia, and considerably more than the 5 million Europeans, 900,000 Africans, 800,000 North Americans, and 168,000 immigrants from Oceania.

6 Armas, G. C. (2004). Census sees whites no longer in majority in U.S. after 2050. *The Philadelphia Inquirer* (Thursday, March 18), A4.

7 Fernandez-Armesto, F. (2003). *The Americas*. New York: Modern Library Chronicles, 162, 172-3, 188.

8 U.S. Census Bureau. 2000 Census. INTERNET. [accessed 20 September 2003]. www.census.gov

9 US Geological Survey, Tabular Data - Population. INTERNET. [accessed 20 September 2003]. <http://mcmcweb.er.usgs.gov/phil/tabledata.html> & U.S. Census Bureau. 2000 Census. INTERNET. [accessed 20 September 2003]. www.census.gov

10 U.S. Census Bureau. 2000 Census. INTERNET. [accessed 20 September 2003]. www.census.gov

11 Thanks to class members Sean Arleth, Michael Drobish, Rebecca Larson, Eric LaRue, Frank Machos, Michael McCarthy, Sharin Rello, Kyle Rogers, Larisa Vedensky and Mark White. Their field work was invaluable in the collection of data for this paper.

12 Philadelphia City Planning Commission Online. <http://www.philaplanning.org/data/pas.gif>

13 While stations self-report their formats, we found inconsistencies. For example, 1210 AM lists itself as a "news" station. However, it broadcasts all Frank Sinatra music every Friday evening.

14 Arbitron. www.arbitron.com

15 Peter Manuel describes creolization as "the development of a distinctive culture out of the prolonged encounter of two or more other cultures." He explains this in his book *Caribbean Currents: Caribbean Music from Rumba to Reggae* (Philadelphia, PA: Temple University Press, 1995), 14-16. This is the case with the musical genres of the Americas. They developed from the blending of various musical traditions imported by the people who settled here. Thus, the term Creole is appropriate and serves to differentiate these musics from the musics of Pre-Columbian Amerindian indigenous peoples, and the pure forms of musics various immigrants brought with them from their homelands.

16 It is difficult to classify "Latin" music. For example, where do artists such as Jennifer Lopez and Christina Aguilera fit in? They are Latina performers, but their music is not necessarily "Latin". Thus, the results of this study, which lists "Spanish" performances as those advertising themselves as such, potentially masks the contributions of Latino performers/performances.

17 *Arts Education in Public Elementary and Secondary Schools: 1999-2000*.

18 Keene, J. A. (1987). *A History of Music Education in the United States*. University Press of New England, 19.

19 Mark, M. L. & Gary, C. (1999). *A History of American Music Education*, 2nd ed. Reston, VA: MENC, 8-14.

20 Keene, 27.

21 Mark and Gary, 44-49.

22 The Boston School Committee (2002). Report of Special Committee, August 24, 1837. In M. L. Mark: *Source Readings in Music Education History*. 2nd ed. Routledge, 75-86.

23 Allsup, R. E. (2003). Transformational Education and Critical Music Pedagogy: examining the link between culture and learning. *Music Education Research* 5, No. 1, 5, 5-12.

24 Cutietta, R. A. (2000). David Elliott's Philosophy of Music Education: Good Theory, Bad Timing or Bad Theory, Good Timing? *Bulletin of the Council for Research in Music Education*, Spring, 21-27.

25 Howard, T. (2004). Pepsi ads wink at music downloading. *USA Today*, January, 23-25.

26 Geringer, J. M. & Solis Guerra, A. M. (2002). Preferences of 5th Grade Children in Mexico and the United States for School and Non-School Music Excerpts. *Bulletin of the Council for Research in Music Education*, no. 153/4, Summer and Fall, 15.

27 Cutietta, 21-27.

28 Florida, R. (2004). *The Rise of the Creative Class*. New York: Basic Books. 166, 175.

29 DeNora, T. (2000). *Music in Everyday Life*. New York, NY: Cambridge University Press. 46-74.

30 For comprehensive coverage of all types of influences on music in the brain see: Spitzer, M. (2003). *Musik im Kopf*. New York: Schattauer.

31 For example, see Alpert, J. & Alpert, M. (1990). Music Influences on Mood and Purchase Intentions. *Psychology and Marketing*, 7, 2:109-133; Areni & Kim (1993). The Influence of Background Music on Shopping Behavior. *Advances in Consumer Research* 20:336-340; and for manipulation of children see: Macklin, C. (1988). The Relationship Between Music in Advertising and Children's Responses: an Experimental Investigation. *Nonverbal Communication in Advertising*, Lexington Books, 225-243. DeNora also covers this topic in great detail in *Music in Everyday Life*.

32 See Abeles, H. F., Hoffer C. R. & Klotman, R. H. (1998). *Foundations of Music Education*. (2nd ed.). New York, NY: Schirmer Books, 98-99 & Regelski, T. A. (1998). Schooling for Musical Praxis. *Finnish Journal of Music Education*, Vol 3, No. 1, 7-37.

33 Regelski, "Schooling for Musical Praxis".

34 PRAXIAL as applied to music education was first defined by Philip Alperson in "What Should One Expect from a Philosophy of Music Education?" *Journal of Aesthetic Education* 25, no. 3 (Fall 1991): 215-42. There has been a great deal of scholarship, discussion, debate, and misunderstanding surrounding the meaning of Praxial philosophies of music education. The reader is referred to original sources of this dialogue in addition to Alperson such as McCarthy, Marie, ed. *Music Education As Praxis: Reflecting on Music-Making As Human Action: The 1997 Charles Fowler Colloquium on Innovation in Arts Education*. College Park, MD: University of Maryland, 1999, in which various scholars present perspectives on Praxialism. David Elliott's book *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press, 1995, brought the discussion further into the mainstream of music education discussion. Thomas Regelski clarified his perspective of Praxis further in "Schooling for Musical Praxis." *Finnish Journal of Music Education*. Vol 3, No. 1 (1998): 7-37. Scholarly discussion of Elliott's perspective was held by the MayDay Group. Their papers were published in the *Bulletin of the Council for Research in Music Education* (No. 144, Spring 2000). Clarification of the different Praxial perspectives of Elliott and Regelski is provided by J. Scott Goble in "Perspectives on Practice: A Pragmatic Comparison of the Praxial Philosophies of David Elliot and Thomas Regelski" in *Philosophy of Music Education Review*, Vol. 11, No. 1 (Spring 2003): 23-44. And, finally, Wayne Bowman provides a much needed perspective in "Re-Tooling "Foundations" to Address 21st Century Realities: Music Education Amidst Diversity, Plurality, and Change". *Action, Criticism, and Theory for Music Education*. Vol 2, #2 (December 2003). <http://mas.siu.edu/ACT>.

35 For exposition and clarification of "knowledge-in-action" as opposed to "knowledge-out-of-context" (which predominates in much US schooling) see Applebee, Arthur N. *Curriculum as Conversation*. Chicago, IL: University of Chicago Press, 1996. This approach has been espoused in music education circles by David Elliott as "Curriculum as Practicum" in *Music Matters* and Thomas Regelski's "Action Learning" approach to curriculum in *Teaching General Music in Grades 4-8: A Musicianship Approach*. Oxford University Press, 2004.

36 The positive social impact of the arts on communities has been documented in research. See Stern, Mark & Susan Seifert. *Social Impact of the Arts Project: Major Findings*. Philadelphia, PA: University of Pennsylvania School of Social Work, March 2001. [available at <http://www.ssw.upenn.edu/SIAP>]. The need to connect music education programs to the community and its ethnic groups has also been advocated by Michael L. Mark in *Contemporary Music Education*, 3rd ed., New York, NY: Schirmer Books, 1996, 301. Regelski has also advocated connecting school music activities to the needs of the community.

37 Libby Larsen advocates music and ensembles from the Americas that allows student to carry what they learn in school music "into a world they recognize". See Strauss, "For Music Teachers, a Trumpet Call to Relevance".

38 Clifford K. Madsen and Carl B. Hancock, "Support for Music Education: A Case Study of Issues Concerning Teacher Retention and Attrition" reported that "almost every respondent indicated that he or she came from a precollege program that was excellent". While they don't define what they mean by an "excellent" program, their evidence does indicate that such a pedigree among music teacher candidates is not indicative of retention within the profession. Thus, perhaps coming from such programs is overrated in terms of who we should be recruiting to be music teachers.




Sound words to discover through body movement - embodiment in Dalcroze Eurhythmics

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Introduction



The starting point for the paper is the present situation in education in which teaching is often non-experiential and takes place on the abstract level. Often, decisions to teach through conceptual abstractions are based on assumptions that ignore the crucial facts of our embodiment and instead advance reason and abstraction as the primary, if not exclusive, modes and results of knowing. Such teaching seems to imply that we value conceptual thinking over immediate bodily experiences and the modes of knowing that bodily experiences can enhance. It also suggests that we regard thinking as a kind of embodied process and consider intellectual processes exist apart from our bodies. This thinking seems to reflect the mind-body separation rooted in Cartesian dualism. It has strongly influenced the Western scientific thinking that detaches the body completely from the processes of mind. My paper aims to dispute this disembodied thinking and to share some light on embodiment in musical knowing.

In the early 20 th century Emile Jaques-Dalcroze (see 1921/1980) in the Conservatory of Geneva recognized many kinds of defects in music education that were manifested, for example, in ability to write harmonies without being able to hear them or in ability to perform technically correct but without expression. These observations led him to explore the possibilities of incorporating natural body movements in the musical learning processes. He came to a conclusion that musical learning and understanding should be based on bodily experiences. Today his ideas are known by the name Dalcroze Eurhythmics. Although Dalcroze teachers strongly believe that the approach 'works' (see Juntunen 2002a), the actual role of body movement, and of embodiment in general, in musical knowing has been poorly examined.

This paper examines the role of the body in discovering and exploring the musical world within Dalcroze Eurhythmics (see Jaques-Dalcroze 1921/1980, 1930/1985) and studies how bodily experience-uniting sensing, action, thinking and feeling-provides a means of developing skills, competencies and understanding necessary to work in the expressional mode of musical knowing. The viewpoint of the paper is based on Maurice Merleau-Ponty's existential philosophy, especially in his notions of 'knowing the world through the body', as well as of gesture, habit and reversibility. I will first examine how the practical applications of Dalcroze Eurhythmics reinforce the embodied experiences and then study the body movement's role in developing bodily skills, musical understanding, listening and the sense of self. The presentation is based on my doctoral study (Juntunen 2004) that includes four sub studies (Juntunen 2002ab; Juntunen & Westerlund 2001; Juntunen & Hyvönen 2004).

Dalcroze Eurhythmics - education through and into music

Within music education, the Dalcroze approach is applied in general music education, in music schools, in professional training of musicians as well as with children. The subjects include studies in theory, solfège, rhythm and performance, choral and band rehearsals and conducting, as well as instrumental studies. Not only the variations of applications, but also the teachings styles are numerous. Every teacher has a slightly different and personal way of applying the principles of the approach.

There are also many commonly shared aspects. All the practical applications aim more or less towards the same ends: deepening the musical understanding, improving the bodily skills and knowledge, bettering concentration and listening skills, enlivening musical expression and enriching musical experiences, as well as bringing the students in contact with their inner selves. Teaching includes exercises that combine, for example, listening, moving, singing, thinking, improvising,

and imagining - a variety of mind-body involvement within a certain musical culture which aim to explore some particular musical phenomenon. The exercises integrate music and bodily movement using the body as a musical instrument. Teaching includes working individually, with a partner, and in small groups. This implies learning from one's own experience, but also learning from others. Dalcroze Eurhythmics incorporates both subjective as well as cultural, social aspects of learning (see Merleau-Ponty 1962, 170, 349, 450). (Juntunen 2002b.)

All Dalcroze applications facilitate learning music through holistic mind-body experiences, in which the quality of bodily movement plays a crucial role. Teaching focuses on the general quality of the students' movement as it reflects their listening: the quality of body movement aims to equal the quality of musical sounds. There are no fixed movements for a specific music or musical idea. In teaching, there is a constant challenge to be alert, pay attention and to use imagination.

In Dalcroze approach one essential aspect is that musicianship is viewed from a wide perspective. Therefore, there is an attempt to educate the whole of the human being by reinforcing the harmony and inseparability of mind and body. By emphasizing the development of musicianship, Dalcroze teaching seems to share some similarities with the praxial approaches of music education (see Elliott 1995; Regelski 1998). It involves a belief that mind-body involvement with music changes thinking-in-action and leads to improved experience.

In practical applications, learning through embodied experiences is reinforced in various ways. Usually Dalcroze lesson starts with 'warm up' which intends to lead the students towards a state of concentration and to make them kinaesthetically aware. Within a lesson, the exercises are paced so that there is a balance between the mental and physical energy required for each activity. They build one upon the other and gradually become more difficult. Thus, the students are challenged through the whole process and are smoothly taken to a new level of accomplishment. Furthermore, within one lesson as well as in a long term, the goal is to establish an awareness of and a connection between listening, thinking, and moving. This enables the experiences to be meaningful and the movements kinaesthetically, and thus qualitatively sensed.

The issue of imaginative bodily involvement--to imagine a movement before doing it (considered response) or to re-experience movement without moving-- and thus the meaning of silence is central in Dalcroze teaching. Since the brain holds representations of physical movements, it can call them up (Damasio 2000). Through imagination the feeling of body movement is activated in the sensory motor system, even when the person is not moving. It is "as if" the body were really moving, but it is not (ibid., 79-81, 280-283). It is an aspect that has been recognised in some recent studies of learning. For example, Matthews (1994, 130) argues that without at least imaginative bodily involvement in a learning process, learning does not simply occur. However, I assert that being able to engage the body imaginatively in learning necessitates concrete body movement experiences. For instance, it is possible to imagine stepping a certain rhythm and the experience of doing it, but in order to feel the qualities involved--the balance between space, time, and energy--the actual bodily performance is crucial. Later on, it is possible to return to that experience through images (see Damasio 2000). One important implication of Dalcroze teaching is to be able to internalize, remember, re-experience, and apply the bodily experiences in another music-making situation.

In Dalcroze practice, there is a belief that joy increases learning. In order to create joy and relieved atmosphere, many of the Dalcroze exercises can be described as games. Such games include follow, quick-reaction, interrupted canon, canon, and replacement. These 'games' necessitate rapid and direct communication between thought, feeling and action. Mihalyi Csikszentmihalyi's (1990) concept of play clarifies the idea of a game. Play sustains interest and enjoyment because it orders consciousness through the creation of constructive knowledge, knowledge of one's own power to control life. Play challenges, as it demands the reordering of one's own know-how to overcome and rise beyond obstacles and the unexpected (see also Stublely 1992, 11). The joy arises when students can experience the balance between their capacities and the task in question. Csikszentmihalyi (1990) refers to this experience of balance by the notion of flow. In addition, positive experiences are likely to affect students' motivation toward their studies. As Maxine Sheets-Johnstone reminds us, mere information pickup does not generate motivation, as motivation is not embodied in cognition but rather, is experienced and comes from the felt body (Sheets-Johnstone 1999, 267).

In Dalcroze teaching, the connection between music and movement is established first, by following the students' natural movements with (improvised) music and then, by making the students follow the music with their movements. Also the connection between one's voice and movement is established from the very beginning. Later on, the student can themselves 'make' the music with voices or (body) percussions or the music can even go against what the students are doing. Once the students hear and feel the music 'inside', they are able to support and perform movements in silence as well.

Dalcroze Eurhythmics is mostly applied within the context of Western music. However, it can be easily applied to teaching other musical cultures as well. We can also speculate whether Dalcroze Eurhythmics even offers a universal means of music education by basing musical learning on bodily experiences. At least, Merleau-Ponty's (1962) notion of 'knowing the world through the body' points out to that direction.

How body movement facilitates musical learning

Within Dalcroze approach body movement is primarily related to bodily skills and knowledge, musical understanding, listening and to the sense of self. In their development, kinaesthetic awareness and sensitivity plays a crucial role. I argue, along with Merleau-Ponty, that the body is a primary mode of knowing and that which can be known via body experience, while often incapable of being expressed in words, is known at a deeper level. Furthermore, I suggest that body movement represents pre-reflective knowing and can be understood as physical metaphor in the process of musical understanding from the concrete doing/musicing to the abstract and (or) conceptual.

Knowing in and through the body

Within Dalcroze approach, bodily skills and knowledge are developed primarily in order to create a finer instrument for musical expression. If the student is capable of managing his movements of the whole body in relation to time, space and energy, then the transfer to the balanced performance in music-making is considered likely. I have studied the bodily knowledge in relation to Merleau-Ponty's concept of *habit* (Merleau-Ponty 1962) and *reversibility* (ibid., 1968), Michael Polanyi's (1966) concept of *tacit and focal knowledge* and Jaana Parviainen's (2000) notion of *bodily knowledge* (see Juntunen & Hyvönen 2004).

Merleau-Ponty refers to body's skilfulness by the notion of *habit*. In the framework of music it means that in learning bodily skills it is the body that comprehends new motor significances through kinaesthetically attuned bodily involvement. Thus, bodily habits, or skills, make possible to express music without having to concentrate on bodily actions.

In learning new bodily skills there is a circular alternation between tacit and focal knowledge that means a dialogue between pre-reflective movement and bodily reflection (tacit meaning the silent knowing assisting in accomplishing tasks that require attention, to be focused on). One needs sufficient movement experiences before meaningful bodily reflection can begin to happen. This, in turn, requires an open, sensitive attitude towards one's movement. Through bodily reflection and practice, which is an endless process, new movements become tacit knowing.

Through observing our movements and through attuning ourselves to kinaesthetic sensations we can also obtain bodily knowledge, that is, improved knowing in and through the body. According to Jaana Parviainen (2000), it originates in the interaction with the world and has a direct connection to senses and bodily awareness as well as to abilities, skills and actions. It incorporates the sense through which we know ourselves as whole, which underlies all our knowing and sense of self (Stubbley, 1999). Bodily knowledge combined with kinaesthetic empathy also helps us to understand other people's movements, which in turn increases our bodily knowledge and our capacity to indwell in new skills. (Juntunen & Hyvönen 2004.)

In Dalcroze, the importance of good bodily habits in daily life experiences is recognized following the belief they are closely connected not only to our actions, but also to our thinking and feeling in general. This is a shared goal with such 'body awareness techniques' as Alexander, Feldenkreis or Eutonie: to become able to change culturally bad habits and to learn new good ones. Both Matthias Alexander and Jaques-Dalcroze as many of their contemporaries recognized that the body functioning influences the mind and vice versa, in a heterogeneous way. This implies, for example, that by becoming consciously aware of one's otherwise subconscious movements, it is possible to prevent oneself from doing unnecessary habitual movements and, thus, to improve the body functioning. Similarly, by consciously learning new habits we can improve our psychophysical existence. In good habits there is a harmony between basic bodily functions and intellectual behaviour, between the mind and body so to speak. According to Jaques-Dalcroze, the harmony results in freeing the imagination and feeling and consequently in joyful peace, whereas the disharmony results in many of the physical and mental ills that people suffer in the modern world. (Juntunen & Westerlund 2001.)

Musical understanding as a habit of musical action

In order to be able to learn from movement and bodily experiences, it is necessary to become aware of kinaesthetic sensations. In the Dalcroze approach, in order to help the students to become more sensitive to and aware of kinaesthetic sensations, variations of movements are encouraged. When accomplishing any movement for the first time, we become aware of its felt qualitative character. Thus, in order to get a sense of this ordinary experience in habitual movements, such as walking, we need to try different ways of doing them (see Sheets-Johnstone 1999). Also other types of Dalcroze exercises can be applied. One is called the technique of *excitation and inhibition* in a constantly changing musical environment. Another way is to study the gestural points of departure and arrival: *anacrusis, crasis and metacrusis*.

It is common to explain that the understanding of musical concepts within the Dalcroze approach happens *through* the bodily experience. However, if we consider the phenomenon of habit defined by Merleau-Ponty (1962) more closely, it prompts us to revise our notions of understanding and of the body. According to Merleau-Ponty, the habit embodies the meaning of the phenomenon and it is the body that understands in the acquisition of habit. Thus, the understanding of musical phenomena in this light would imply pre-reflective knowing of their meaning in use. In these terms, considering musical understanding as a habit of action means that the body understands what, for example, a musical phrase means in practice and is able to perform the phrase vocally, instrumentally or in movement. Therefore, the bodily realization of a musical phenomenon is not only a means of showing the understanding of it; *it is* the bodily understanding of the musical phenomenon. In this light, Caldwell (1995, 136) seems to have a grain of truth when arguing that the Dalcroze approach primarily teaches musical behaviour, rather than abstract knowing of musical concepts; although instead of using the word 'behaviour' I would apply the notion of 'habit of action'. (Juntunen & Hyvönen 2004.)

From physical metaphor to musical understanding

We can also explain how body movement reinforces musical understanding by analyzing it as a physical metaphor. For George Lakoff and Mark Johnson (1980), metaphor provides a link between concrete, bodily domain and abstract, conceptual domain. It allows us to understand and experience one kind of thing in terms of another (*ibid.*, 5). In Dalcroze, the body movement-preferably from daily experiences-connected with music can be interpreted to function as a physical/bodily metaphor linking the concrete bodily actions to conceptual understanding of music and thus creating new understanding. However, I argue that the physical realization of musical phenomena itself manifests the pre-reflective level of knowing. In this perspective, the notion of movement as metaphor (Wis 1993, 124) seems to suggest the same as the Merleau-Ponty's notion of communication and comprehension of gesture.

Concepts that occur as metaphorical definitions are those that correspond to natural kinds of experiences. Therefore, it is sensible to apply them when teaching musical ideas. That is actually happening in Dalcroze teaching as it aims to bridge natural, habitual movements and experiences to musical concepts and phenomena.

Usually, the notion of metaphor is primarily connected to verbal metaphors. Nevertheless, verbal metaphor is only the propositional result of a much more "complex web of connections in our experience" (Johnson 1987, 7) and is a linguistic description of one's bodily experience (Matthews 1994, 130; Wis 1993, 14). Eleanor Stubley's (2002) notion of "my words, moving words" echoes what Dalcroze teachers note about students having words to talk about their embodied experiences (see Juntunen 2002a). It turns our attention toward the experience of 'having been moved'. Following Merleau-Ponty's thinking, 'my words' are a linguistic expression of corporeal reflexivity. It is the level where the *tacit cogito*, 'I can', becomes *cogito*, 'I think' (Dillon 1997, 110-111).

In action, the pre-reflective level of knowing includes intuitively the same elements as the reflective level. However, the pre-reflective level and the reflective, conceptual level of knowing are not really comparable. Bodily knowing cannot replace conceptual knowledge and vice versa; they are two faces of the same thing, which positively interact and complement each other. Yet, as Merleau-Ponty (1962, 242) reminds us, the reflective thinking should have its basis in experience. Therefore, in teaching it is the teacher's task to provide students with embodied experiences that can serve as the basis for conceptual knowledge and to be aware of which level of knowing is meaningful to reach in a certain situation. Much learning can take place through embodied activities without reflection, but a reflective attitude or awareness is necessary in order for the thought in the act to emerge (see Clifton 1983, 37).

We should also be aware of that the task of reflection is never ending. Therefore, even accomplished musicians can benefit from experiences that combine music and body movement by attaining a richer or transformed musical understanding and by receiving enriching experiences. Furthermore, as Matthew (1994, 122) notes, although students are

perfectly capable of comprehending formal operations, they can benefit from enriching, embodied context.

Listening, expression and the sense of self

Developing students' listening skills is one of the main goals of Dalcroze teaching. There are several reasons for integrating body movement to listening of music. The bodily reaction gives the student something concrete to do as it, at the same time, supposedly clarifies and reinforces listening and understanding of the musical phenomenon and deepens the musical experience. The students learn from each other without having to be afraid of being judged for a wrong answer. In addition, the teacher is able to see the responses of all of her students at the same time.

Another reason for integrating body movement into teaching of music is that musical sounds naturally vibrate in the whole body and cause bodily reactions. When we listen to a musical performance, we do not just hear or think, we participate with our whole bodies; we enact it. This is especially evident with little children. Hearing itself is a very physical thing. It is a form of vibration that starts of as a kinaesthetic sensation. In addition, movement reinforces the cross activation of the senses.

Jaques-Dalcroze (1920, iii) shares with Merleau-Ponty the view that music is not purely intellectual; it works through the senses and sets the whole sensory being to echo the vibration of sound. In fact, although Merleau-Ponty talks about sounds, he uses this notion metaphorically to note that the human body as a whole holds a listening attitude. Listening to music with the whole self refers not only the physical reactions of the body, but also to the listening that comes from a 'felt' bodily understanding of what it means. David M. Levin (1989) uses the notion of 'preconceptual' listening: a listening that involves the entire body of felt experience, listening attuned through feeling. Stublely (1998) employs the notion of 'being in the sound' as she describes how the musician can fuse with his music.

If we understand musical listening as received and felt through the whole body, we find in listening the reversibility, a sense of a 'double belongingness', which implies that music is simultaneously both heard and felt. The Dalcroze approach develops the type of listening that is tuned to one's self. As a teacher asks students to listen to the reactions in their bodies, he is enabling them to connect, not only to music but also to their own response to music, to themselves (see also Juntunen 2002a). It seems that this echoes what Levin (1989) tells us about the skilful listening in general. He argues that the cultivation of listening is a 'practice of the Self', which enables us to listen to our body's felt needs (ibid., 38).

Conclusion

It seems that Dalcroze Eurhythmics offers us a practical example of music education that helps students to discover sound worlds and their selves through the body. It teaches primarily bodily knowing of the musical world and aims at offering a bodily basis for conceptual understanding of music. By acknowledging the bodily basis of musical cognition, it challenges us to recognize the importance of bodily involvement and of embodied experiences in music education: bodily involvement and awareness can serve as educational tool for meaningful experiences and consequently, for more embodied learning.

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To teach or not to teach music: The factors affecting music teaching self-efficacy in mainstream classrooms

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Many students enter teacher education programs with limited musical background and experience, most of which has often been confined to the compulsory music education undertaken at school. Therefore, music is often perceived by student teachers in primary school education to be an area in which they have a low level of teaching self-efficacy. This perception often carries over into their permanent teaching careers and indeed, many very competent teachers still express a lack of confidence in their ability to teach music in primary schools. Despite this outcome, little research has been developed in relation to teaching self-efficacy in the Creative Arts and particularly in the area of music education. This paper will focus on the initial results of a longitudinal investigation of three cohorts of student teachers undertaking a two-year pre-service teacher education program in New South Wales Australia, with the aim of identifying key factors affecting music teaching self-efficacy and any changes which occurred over time.

Despite the many opportunities that exist for exposure to varied forms of music in society, many students enter teacher education programs with a belief that they have limited abilities and content knowledge in this area. Their formal music has often been confined to the compulsory education undertaken at school, which in New South Wales Australia does not extend beyond the junior secondary years of schooling. Therefore, many students enter teacher education programs with limited musical background and experience and consequently, very low levels of confidence in their ability to teach music in primary schools. This perception often carries over into their permanent teaching careers and indeed, many very competent teachers still express a lack of confidence in their ability to teach music in primary schools. This can become problematic when classroom non-specialist music teachers are required to implement the music strand of the Creative Arts Syllabus.

There has been much educational research undertaken related to teaching anxiety and lack of teaching self-efficacy in varied curriculum areas including Mathematics and Science. Relevant studies such as Riggs & Enochs (1989) and D'Emidio-Caston (1993), amongst others, identified a lack of content knowledge and prior experience as key factors which contribute to low levels of teaching efficacy. However, little research has been developed in relation to teaching self-efficacy in the Creative Arts, particularly music. Additionally, studies by Sloboda (1999), and others in relation to music education have identified a lack of confidence in performance as a critical factor in relation to music participation and teaching.

In order to develop knowledge in this area, a research study was undertaken to investigate factors which affect music teaching self-efficacy in primary school education in NSW with particular emphasis on pre-service teacher training. Surveys measuring self-efficacy, music perceptions and feelings about teaching were used to develop an understanding of the factors affecting student teachers' beliefs in their ability to teach music in primary schools.

The concept of self-efficacy

Albert Bandura (1977) developed the theoretical concept of self-efficacy, which is the level of belief that an individual holds regarding their ability to achieve certain tasks. In later work, Bandura (1986) developed his initial concept further to suggest that behaviour is influenced by preconceived beliefs of capability to perform actions in order to achieve successful outcomes on specific tasks. He defined this interaction between perception of capability and execution of actions as the essence self-efficacy. In 1989 Wood and Bandura found that self-efficacy included a motivational aspect which influences the amount of effort the individual brings to the task itself. Bandura (1997) expanded this idea further to suggest that the motivational component impacts not only on the initial amount of effort but also on the amount of perseverance devoted to the task and the degree of resilience to overcome perceived difficulties throughout the performance of the task itself.

Self-efficacy and teaching

Self-efficacy is often task specific. Hofstetter, Sallis & Hovell, (1990, cited by AbuSabha & Achterberg, 1997) suggested that when self-efficacy is task and situation specific, the factors that impact upon the level of self-efficacy with which a task is approached may vary from context to context. One context, which is particularly relevant to self-efficacy, is teaching. Guskey & Passaro (1994) defined teaching efficacy as the level of belief that a teacher has or their "conviction" that they can influence student learning. They further suggested a two factor theoretical model of teaching self-efficacy. This model consisted of Personal Efficacy defined as internal (the perception that teachers have of their own and other teachers impact on student learning) and Teaching Efficacy defined as external (the perception of the control of factors outside of the classroom or the teacher's personal influence).

This concept of internal and external components of influence on teaching self-efficacy was linked to the context of music teaching by Temmerman (1997) who found that there was a range of factors which impacted upon teachers perceived ability to teach effectively especially related to music. These included external factors such as a lack of preparation time and resources and the low priority and status given to music as a curriculum area. Internal factors included a lack of confidence and perceived competence by general classroom teachers related to music education. These findings were supported by the work of Welch (1995) who found that the low profile of art education in comparison to other subjects was identified as a contextual factor that could act as a barrier to teaching self-efficacy.

In other research, Sloboda (1999) focused on the performance aspect of music teaching as a possible barrier to teaching confidence. He identified the modern day influence of recorded music as having an inhibiting effect on practical music making in both the individual and community context by focusing on talent and success in terms of commercial consumption rather than enjoyment and contribution. Music teaching often requires modelling or performance of artistic expertise and this inhibition in making music and its resultant lack of practical experience may indeed influence levels of self-efficacy related to music teaching.

Aim

In order to study the possible connections between the ideas outlined above a research study was undertaken to investigate the factors which affect music teaching self-efficacy in pre-service teacher education students. Two key research questions were the focus of the investigation:

- (i) What are the factors which affect student teacher self-efficacy in relation to primary music education?
- (ii) What effect does a pre-service teacher education program linked to classroom practice and performance in the creative arts have on levels of music teaching self-efficacy?

Method

The study had two data gathering components. The first component involved the gathering of quantitative data through the administration of a survey instrument in a pre-test/post-test pattern, involving three cohorts of subjects across a three year longitudinal design. The second component involved qualitative data being gathered through focused student interviews.

Research Design

Three separate cohorts of students were followed in a longitudinal design across a three year period. The following groups formed the cohort.

Group A - formed the first longitudinal group. Data was obtained at three times in their period of study: an initial pre-test at the beginning of their program; a second survey after one year of study; and a final survey at the end of their two year program.

Group B - acted as a cross-program comparison group for the time 2 and time 3 surveys undertaken for the longitudinal

samples. Group B completed two surveys: the first after one year of study in their program and the second at the end of their two year program.

Group C - formed the second longitudinal group. Data was obtained at two times in their period of study: an initial pre-test at the beginning of their program and a final survey at the end of their two year program.

Analysis of data has been undertaken as repeated measures over time.

Subjects

The subjects were sampled from the 2000 and 2001 cohort of students participating in a primary (kindergarten to year six) teacher education program in Sydney New South Wales. This is the two-year full-time professional development component of an overall Bachelor of Arts with the Diploma of Education. Data was gathered from approx 300 students who volunteered to take part in the study.

Group A comprised of 117 subjects who were initial year students in 2000

Group B were comprised of 91 subjects who were final year students in 2000

Group C were comprised of 125 subjects who were initial year students 2001

Instruments

The survey instrument was developed to gather both qualitative data and quantitative data two sections.

Section 1 contained open-ended questions related to:

Demographic information including age and gender;

General background information related to teaching experience and experience in the creative arts;

Individual indication of perceived knowledge, skills and needs related to music teaching;

Section 2 contained:

(i) A 'Teaching Self-Efficacy' scale based on Bandura's model of a 0 to 10 point scale comprising 27 survey items related to general teaching, teaching in the creative arts other than music, teaching in music and performance aspects of music and general teaching.

(ii) A 'Musical Perceptions' scale adapted from the Vispoel 'Music Self-Perception Inventory' and based on a 1 to 8 point scale comprising: 11 survey items focused on perceptions about individual musical abilities and performance.

(iii) A 'Feelings About Teaching' scale adapted from the Spielberger STAI {State Trait Anxiety} Inventory and based on a 1 to 4 point scale comprising 19 survey items focused on feelings about general teaching and classroom competence and the performance aspects of teaching.

Results

Demographic Data

Initial demographic data was obtained from the pre-test surveys as follows:

Table 1: Groups by Gender and Age

Group	Number	Female %	Male%	Age % (20-24 yrs)
A	117	93.2	6.8	68.4
B	91	81.3	18.7	67
C	125	91.2	8.8	68

Results revealed a consistency in the gender of the three cohorts with a predominance towards female subjects and a high proportion in the younger age range.

Open-Ended Questions

The open-ended questions focused upon background teaching experience, formal and informal learning undertaken in music and experience in performance or presentations in the creative arts.

Table 2: Overall Teaching experience

Teaching Experience	Group A	Group B	Group C
	% Students	% Students	% Students
Formal	21.4	100	18.8
Informal	81.2	84.6	72
Other Classroom Exp	62.4	54.9	48

Results revealed a consistency across background experience except for Group B who undertook Survey 1 halfway through their program of study and so had completed a period of practicum, which they considered to be formal teaching experience. It was interesting that all groups reported a high level of informal teaching experience along with a substantial amount of experience in other classroom activities.

Some subjects also included tutoring, pre-school teaching, adult training and religious and sports teaching in formal teaching whilst others regarded these as informal. Informal teaching also included tutoring, before-and after-school care, vacation and day care, voluntary assistance in schools and some hobby and interest areas.

Table 3: Learning in Music

Learning in Music	Group A	Group B	Group C
	% Students	% Students	% Students
Formal	79.5	72.5	60.8
Informal	45.3	35.2	37.6

Somewhat surprisingly results revealed a majority of students in each group had some experience of formal learning in music. The majority identified this as instrumental tuition.

Table 4: Teaching in the Creative Arts

Creative Arts Teaching	Group A	Group B	Group C
	% Students	% Students	% Students

Teaching in Creative Arts other than Music	29.1	67	27.2
Teaching in Music	16.2	35.2	17.6

Results for the longitudinal groups a small percentage of subjects had undertaken some teaching in the creative arts with Group B revealing higher results due to including the practicum. In groups A and C, a small percentage reported some experience of teaching in music but to a lesser extent than other strands of the creative arts.

Table 5: Performance/Presentation Experience

Performance Experience	Group A	Group B	Group C
	% Students	% Students	% Students
Experience in a performance or presentation	86.3	84.6	72.8

Results indicated that the majority of subjects in each group had been involved in a performance or presentation related to music or other forms of the creative arts. The nature of this performance experience varied greatly from small informal performances to formal productions and individual presentations.

Survey Data

Overall there was a significant effect for group and time between Groups A and B but no group by time interactions were revealed. The time effect was highly significant ($p < .001$) on all self-efficacy variables and was significant ($p < .01$) on the Perceptions of Performance Abilities in Music and the Feelings about Performance in Teaching variables. All changes over time were towards higher levels on each variable. There was no significant time effect on the Perceptions of Musical Abilities variable. The group effect was significant ($p < .01$) only on the self-efficacy variable of Teaching in the Creative Arts where Group A (longitudinal) revealed a more positive level of self-efficacy than Group B.

Between groups A and C (the two longitudinal groups) there was a significant effect for time but no group effect and no group by time interactions. The time effect was highly significant ($p < .001$) on all variables except the Perceptions of Musical Abilities variable and indicated changes to higher levels on each of the variables. Detailed results are presented below.

Self-Efficacy Measure

Mean statistics were analysed for each group on the scale range (0=Certain I cannot do; 5=Moderately Certain I can do; 10=Certain I can do). Initial analysis of results has revealed that for all groups there was a significant time difference on the following scales:

Table 6: Self-Efficacy by Time x Group

Scale	Time 1 Mean (Start Program)	Time 2 Mean (Mid Program)	Time 3 Mean (End Program)
Group A			
General Teaching	6.73 (.19)	7.80 (.17)	8.87 (.11)
Creative Arts Teaching	6.17 (.20)	6.94 (.19)	7.81 (.17)
Music Teaching	4.95 (.27)	5.96 (.26)	6.73 (.25)
Performing in Music	4.73 (.27)	5.66 (.27)	6.73 (.25)

Group B			
General Teaching		7.63 (.14)	8.71 (.12)
Creative Arts Teaching		6.02 (.18)	7.29 (.16)
Music Teaching		5.01 (.26)	6.23 (.24)
Performing in Music		4.78 (.26)	6.10 (.24)
Group C			
General Teaching	6.16 (.18)		8.77 (.11)
Creative Arts Teaching	5.49 (.21)		7.72 (.15)
Music Teaching	4.62 (.26)		6.53 (.24)
Performing in Music	4.41 (.26)		6.30 (.23)

(Standard error is reported in brackets in this table)

Results reveal that for all groups self-efficacy increased over time for general teaching, creative arts teaching, music teaching and performing in music. However for all groups the levels of self-efficacy related to music teaching and performing in music started at or just below the mid-point of the scale and only increased marginally over time. Whereas, general teaching and creative arts teaching all began above the mid-point and increased to the upper range of the scale.

Musical Perceptions Measure

Mean statistics were analysed for each group on the scale range (1=Definitely False; 4=More False than True; 8=Definitely True). All negatively worded items were reversed for analysis.

Table 7: - Music Perceptions by Time by Group

Scale	Time 1 Mean (Start Program)	Time 2 Mean (Mid Program)	Time 3 Mean (End Program)
Group A			
Perceptions of Performance Abilities in Music	3.81 (.23)	4.20 (.19)	4.35 (.22)
Group B			
Perceptions of Performance Abilities in Music		3.73 (.21)	4.25 (.21)

(Standard error is reported in brackets in this table)

No significant difference was revealed over time for any group on the Perceptions of Musical Abilities scale with mean scores at pre-test and post-test remaining in the mid- range respectively: Group A=4.91, 4.97, 4.97; Group B= 4.58, 4.76; Group C=4.71, 4.81. Groups A and B both achieved significant change to more positive perceptions about performance abilities over time, however in each case the results moved marginally from the negative to just above the mid-point of the scale. There was no significant difference revealed for Group C on the scale of Perceptions of Performance Abilities in Music: 3.85, 4.24.

Feelings About Teaching Measure

Mean statistics were analysed for each group on the scale range (1=Not at all; 2=Somewhat; 3= Moderately So; 4= Very Much So). All negatively worded items were reversed for analysis.

Table 8: Feelings About Teaching by Time by Group

Scale	Time 1 Mean (Start Program)	Time 2 Mean (Mid Program)	Time 3 Mean (End Program)
Group A			
General Feelings about Teaching	2.83 (.04)	3.19 (.04)	3.30 (.04)
Feelings about the Performance Aspects of Teaching	2.58 (.08)	2.90 (.08)	3.05 (.08)
Group B			
General Feelings about Teaching		3.13 (.04)	3.34 (.04)
Feelings about the Performance Aspects of Teaching		3.03 (.07)	3.24 (.06)
Group C			
General Feelings about Teaching	2.84 (.04)		3.35 (.03)
Feelings about the Performance Aspects of Teaching	2.59 (.07)		3.07 (.06)

(Standard error is reported in brackets in this table)

Results reveal a consistency of scores for both longitudinal groups (Groups A and C) and a consistency of mid-program scores for Groups A and B. All groups demonstrated positive feelings about teaching on both scales at pre-test and those levels increased at post-test. However all groups indicated more positive feelings about general teaching than the performance aspects of teaching at pre-test and this difference was maintained over time.

Discussion

This paper has reported on the results of initial analysis of repeated measures over time and initial background data. More extensive analysis is currently in progress and will be reported in later publications.

The results reported on the demographic and background data provide an interesting starting point for this investigation. The gender and age differences were consistent with the populations who normally access primary teacher education programs in Australian Universities, i.e. mainly female and in the younger age bracket. An interesting point that emerged was the high degree of general teaching experience in both formal and informal settings which would tend to indicate not only a predisposition to teaching, but also a practical basis from which to build and enhance expertise. This was then consistent with the pre-test results related to the General Teaching Self-Efficacy and General Feelings About Teaching scales which all began in the positive range.

It is interesting that data reveals positive self-efficacy scores at pre-test for the two longitudinal groups in relation to teaching in the creative arts generally despite a low percentage of previous teaching experience in this area. It is significant that this positive result was not evident at pre-test in relation to Teaching in Music, Performing in Music or Perceptions of Musical Performance Abilities with all scores below the midpoint of the varied scale ranges. In contrast the pre-test results for the Feelings about the Performance Aspects of Teaching generally were in the positive range. This raises an interesting point, which is that the subjects seemed to differentiate between the performance or modeling/demonstrations aspects of general teaching and that of music teaching. It would seem, therefore, that the specific content or focus of the performance aspect of music teaching has an impact on both self-efficacy and perceptions of performance abilities in music. When this is combined with the results related to the Perceptions of Musical Abilities scale, which started in the negative range and did not change significantly over time, it could be suggested that one of the main barriers affecting confidence and self-belief in music teaching is the perceived lack of musical ability and poor perceptions of ability in the performance aspects of music.

This is worth considering, particularly when it is combined with information contained in the open-ended questions where students consistently identified a lack of knowledge of musical content including terminology and experience as a perceived need. What is intriguing about this facet of the results is the surprisingly high percentage of subjects who had actually

undertaken some formal learning in music. It would seem that this formal learning had not translated into confidence related to the content knowledge necessary for music teaching. Also, interestingly, even though all subjects showed positive changes over time on the self-efficacy scales and the feelings about teaching scales, the one scale that did not show a significant difference over time for any group was the Perceptions of Musical Abilities. Therefore, it would seem that the subjects developed more positive levels of results related to teaching music but still did not feel that their musical ability had changed. This may be due to the type of music learning, which the subjects experienced in their teacher education program, which focused on how to teach music rather than on the development of musical knowledge and experience.

Overall, whilst the levels of self-efficacy and perceptions of the performance aspects of music improved for all groups over time, the results related to music specifically were lower at both pre and post-test for all groups. For the two longitudinal groups (A and C) results on the self-efficacy measures related to music teaching and the performance aspects of music began in the negative range of the scale and did not move above 6.7 on a 10 point scale. Whereas results related to general teaching and teaching in the creative arts (not including music) improved to a much higher level over time. These overall results were consistent in the Music Perceptions scale where Perceptions of Performance Abilities in music began in the negative range and only moved just above the midpoint of the 8 point scale.

These initial results will be further developed through more complex analysis of statistical data and focused student interviews. However, the current results presented in this paper offer important insights for teacher education. Whilst it is clear that results indicate significant increases in levels of self-efficacy related to teaching generally, this is not matched in relation to music teaching. These results support the findings of Temmerman (1997) who found a lack of confidence and perceived competence by general classroom teachers related to music education. It would seem from the above discussion that one of the key factors affecting music teaching self-efficacy is the amount of content knowledge and practical experience which students perceive they have in relation to music. For generalist teacher education programs this finding has important implications for the content component of their course work. It would seem that the limited musical background and knowledge, which many students bring to their teacher education program, remains a key factor that inhibits the development of positive music teaching self-efficacy. Therefore, where generalist classroom teachers are required to implement music curriculum, it would seem to be essential that the teacher education programs must include musical content knowledge and practical experience in their course design. Thus, in conjunction with the methodology of how to teach music, it would be possible to create more positive outcomes for teacher education students, the children they teach and the educational systems within which they work.


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Towards developing paradigms for solving musical arts education problems in Nigerian schools: A case for the adoption of PASMAE's MAT cell initiatives

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The state of musical arts education in Nigerian schools is worsening despite considerable attention by numerous concerned scholars. Appraisal of conclusions from available literature shows very little empirical evidences to back up scholars' assertions as well as lack of strategic models to critically assess level of severity of the problems confronting music education at different educational levels. Using PASMAE's MAT cell project guidelines, this paper uses case studies of secondary schools in Oyo geographical zone to critically assess the problems associated with musical arts education in Nigerian institutions. It also offers some suggestions to tackle them and advocates for the development of organized assessment/analytical framework (possibly an adoption or contextual adaptation of the MAT cell guidelines) as a vital step towards developing paradigms for purposeful interventions.

Introduction

Musical arts education is an important programme in the development of the social and cultural aspect of a nation. Through it, a nation can fully realize and utilize her human resources in terms of norms, customs, folklore and generally her traditions. The inclusion of music in the Nigerian school curriculum is a testimony of the recognition of its potential in national development by educational policy makers.

According to Nwadukwe (1995), music education aims at the vocational, intellectual, emotional, physical and social development of the learner with the aid of equipment and materials. Vocationally, music education equips the child with a career. Furthermore, intellectually, it combines with other subjects to help the child conquer obstacles in his environment. Socially, music introduces the child to team work during music performances. Emotionally, music helps the child to express his feelings through numerous activities and physically, music exercises and trains the body of the child through different activities. Okafor (1988) also stated that the general aim of music education is to equip the individual to perform music in the society and to contribute to the economy. The person so prepared is to perform either as an artist or as a teacher. In view of this, Okafor examined what outlets there have been, and are, for the products of Nigerian colleges of education to practise as musicians and teachers. Broadly, these include the public service (e.g. broadcast media, council of arts and culture, etc), the entertainment industry and educational institutions.

Faseun (1993) traced the historical development of academic music education in Nigeria to the introduction of western education by the missionaries. This took the form of hymn singing as a subject in the mission schools with the primary aim of developing a repertoire of songs for worship and to correct the African pattern of singing. The preference, according to Omibiyi-Obidike (1979) therefore was western classical music between 1844 and 1890. As she noted:

The main objective then, was to proselytize the muslim and pagan communities through education. Hence the missionaries in early concerts were concerned with the problem of comprehension of their musical programme by their audience (Omibiyi-Obidike, 1979:13).

It has since the years gone through various changes and modifications as reflected in the changing patterns of the Nigerian society. An unprecedented event, which had negatively reshaped the future of music education in Nigeria, was the enactment of the Education Ordinance of 1926, which excluded music from the syllabus of secondary and teacher training colleges. Another setback according to Omibiyi-Obidike (1987) came in 1948 when the content of music instruction was circumscribed to singing in the elementary schools, thus turning music to an extra-curricula activity.

Today, the structure and content of music education in Nigeria provides that music comes under the auspices of culture. The curriculum for primary education in Nigeria provides among others for eight (8) Cultural and Creative Arts subjects comprising of Drawing, Handcraft, Music and cultural activities etc. Consequently, there has been the recurrent problem of what to select as well as how to implement the pupil's choice, goals and opportunities.

In the junior secondary school (JSS), pupils are expected to have a minimum of 10 and maximum of 13 subjects. These must include 8 core subjects, 5 pre-vocational electives and 5 non-prevocational electives to make a total of 18 subjects in all. The document prescribes that only one of the non-prevocational subjects shall be offered. The possibility that the pupil would pick music, which is listed as the fourth out of the five non-prevocational electives is very remote. The senior secondary school (SSS) programme is stringently planned in such a way to have 'comprehensive core curriculum designed to broaden pupil's knowledge and out-look'. It therefore prescribes that the student shall offer 7 core subjects provided and a minimum of one and a maximum of two of the listed 18 vocational electives (of which music is one) and 17 non-vocational electives. It further gives room for the dropping of one of the 3 elective subjects in the last year of senior secondary school course (FRN, 1998:19-21).

Statement of the Problem

Although musical arts education is meant to be a vehicle of development, there are now more lamentations and incessant cries about its worsening situation from many quarters within and outside the education system. Low enrolment in music subject by pupils right from the primary through secondary level and the consequent decline in students' choice of it as a course of study in higher institutions, poor performances of students at examinations conducted by various examination bodies, inability of graduates of music to live up to the challenges ahead are some of the reasons often been cited to buttress this assertion.

Judging from available literature, there have been persistent calls from various music scholars in the last two decades or so on problems associated with music education in Nigeria. Numerous meetings, conferences and fora under diverse music association names are conveyed from time to time to discuss the way forward. For instance, Nwadukwe (1995) mentioned family and community career preference (which influences learner interest), unsuitable music curriculum, poor physical setting, teachers' poor teaching methods, poor/wrong evaluation system, learner's limitations, inadequate textbooks and materials as well as disinterestedness of school heads as some of the problems at the junior secondary school level, where she teaches. She however did not provide any observed data to support her claims. So also, Adesokan's (1999) and Joel's (2000) submissions of the problems militating against music education in the country were not supported with empirical data. There is therefore the need to provide evidence in concrete terms to serve as a scientific baseline for further research, intervention actions and evaluation activity.

A major initiative in this regard by the executive officers of the Pan African Society for Musical Arts Education (Pasmae) was a call on interested music educators from different parts of Africa living in contiguous zone/area to organize into Musical Arts Education Action Teams (MAT) cells, where they could meet regularly as the grassroots educators' voices to interrogate, identify, discuss and document the real problems in classroom locations as well as any far fetched solutions/ideas with local classroom/community experiences and possibilities. This recognizes the fact that investigative framework of the musical arts education problems must be specific to the local context, and indeed be truly African. In line with this, Nzewi (2003) suggested and rightly too that the solutions to African musical arts education require true African sensitive approach.

Objectives and Methodology

The objective of this paper is to highlight some of the problems militating against musical arts education in Nigeria and some efforts taken so far in addressing them through a presentation of the findings of Oyo MAT cell. The intent also include to reinforce the clarion call to fellow African scholars who are tired of going round in circles and who long for the end of the era of paying lip service to issues negatively touching on our noble profession. The time has come for all to wake up to our responsibility, promote well-cultured and true research oriented approach to the problems of musical arts education in Africa as a whole.

Following the invitation from Pasmae to form Musical Arts Education Action Teams (MAT), a MAT cell was formed in Oyo

town, Oyo State of Nigeria on the 4 th of July, 2002 . Membership was drawn from primary, secondary and tertiary institutions in and around Oyo town, representing the three levels of academic education in Nigeria .

Working with the MAT Project manuscript containing guidelines, which PASMAE prepared and supplied, the group met as a Focus Group to discuss strategies to facilitate thorough data collection on situation and problems encountered in modern music education in Oyo locality and its environs. Each member of the MAT cell thereafter went out to observe and conduct personal interviews with stakeholders in schools/institutions offering music, which they were assigned to. The findings were then discussed extensively as members of the group thoroughly assessed the situation at our subsequent meetings. All these were documented and forwarded to the MAT cell coordinator with a number of proffered workable solutions, which were further discussed at PASMAE biennial regional conference held at Maseno University , Kisumu in July 2003.

Results and Discussion

Issues observed, discussed and documented in Oyo MAT cell, which was forwarded to PASMAE MAT cell coordinator covered all the levels of education. However, a brief summary of what obtained in the secondary level is presented in this paper.

The findings are presented under the following subheadings:

School particulars,

Factors that encourage and discourage music instruction/activities in the secondary schools

Society's perception of the profession/ administrators' insincerity

Assessment of available facilities and resources

School Particulars:

Table 1: Type of schools and location, Personnel:

Name & Location of School	Type of School	School Population (JSS 1 - 3)	Enrollment for Music	Number of Music Personnel	Qualifications of Music Personnel
Nesto College , Oyo	Private	393	174	1	NCE (Music)
SPED, International Secondary School , Oyo	Private	815	284	1	NCE (Music), B.Ed. Nur., & Primary Educ.
St. Andrew's Model High School , Oyo	Private	806	422	2	NCE (Music)
Olivet Baptist High School , Oyo	Government	2153	691	3	B.Ed (Music), NCE (Music), NCE (Music)
International School , Ibadan	Government	1750	626	3	NCE (Music), B.Ed. (Music), B.A. (Music) & M.A. African Studies

Source: Fieldwork, 2003.

As it is presently, only the International School , Ibadan continues music beyond the junior secondary school level. This is because music as a subject becomes optional after this level and most students would have lost interest in it at this stage. Another pathetic picture that also emerged from the above table is the teacher: student ratio. The implication therefore is no amount or the level of motivation; there is little the teacher (who is faced with such Herculean task) could achieve especially under the heavy workload burden.

Factors that encourage and discourage music instruction/activities in the secondary schools:

Some of the factors mentioned as encouraging music instruction and activities in the schools studied include: very few enlightened and interested parents who are willing to buy personal musical instruments for their wards' private practice, occasional special school programmes such as valedictory services, annual Christmas carol programmes and donations of some musical equipment by musically inclined and interested parents.

On the other hand, factors, which discourage music instruction and activities both within school environment and as extra curricular activities far out number the encouragement mentioned earlier. They include inadequate time allocation to the teaching of an interesting and a living art as music in all the schools. Consequently, most ill equipped teachers struggle to teach the theoretical aspects, with its attendant Western orientation. Coupled with these is the undue emphasis on instrumental tuitions that have little or no relevance to pupils' natural experience. All these, among others were identified as 'killing the system'.

The hard position of the government of Nigeria , which lays great emphasis on Science and Technology and consequent restriction on the candidates' choice of number of subjects to enter for at both junior and senior secondary school examination is a factor worsening the matter. Music teachers' inventiveness at organizing music clubs to provide awareness among the student populace as well as their efforts at inviting local master musicians as facilitators/instructors on traditional musical instruments to stimulate learning have become 'mountains to the promised land'.

Society's perception of the profession/ administrators' insincerity:

Another factor found discouraging music activities is society's perception of the profession, parental disapproval as well as administrators' insincerity. It emerged from our findings that many parents would never approve of their ward's choice of music as a subject to be studied. This is sometimes based on religious ground. Parents' intolerant attitude against the teaching of music in Nigerian institutions has rubbed off the pupils themselves with many dubbing an acronym for music as Most Useless Subject In Class. Some of them also raised the fears that musicians in the society are 'never do wells', while most of the principals of schools covered in this study did not show enough sincerity in terms of support and provision of facilities to effective run the programme.

Problem of Facilities and Resources:

Lack of facilities and resources remained a major bane of effective musical arts education as observed in these schools. The table below further exemplifies the point:

Table 2: Inventory of available Facilities and Resources:

School	Audio and audiovisual equipment for Learning	Western Musical Instruments	African Traditional Musical Instruments	Physical Space & Facilities

Nesto College , Oyo	Nil	1 Upright Piano, 1 Acoustic Guitar, 2 Trumpets, Some Recorders Harmonium and a set of drum.	<i>Sekere</i> (Rattle) <i>Agogo</i> (Bell)	Chalkboard, a partly furnished small room designated as music room
SPED, Int'l Sec School , Oyo	Nil	Nil	<i>Sekere</i> (Rattle)	Regular classroom
St. Andrew's M.H Schl Oyo	Nil	Recorders	Nil	Regular classroom
O.B.H. School Oyo	Nil	Nil	Nil	Regular classroom
International School , Ibadan	Yes	3 Pianos, 1 Electronic Keyboard 2 Trumpets, Tuba, French horns Guitars, amplifiers and loud speakers for Pop Band music.	<i>Ekwe</i> (wooden slit drum), <i>Dundun</i> & <i>Kanango</i> (hourglass drums), <i>Ogene</i> (big metal gong) <i>Agidigbo</i> , <i>Sekere</i>	Well-furnished & conducive Dept. of Music.

Source: Fieldwork, 2003.

There is a general inadequacy of audio and audiovisual equipment for learning. In all the secondary schools situated in Oyo, these are virtually non-existent. The music teachers once in a while bring along their personal property to help the students as a strategy to get around the problem. There are no music studio or practising rooms and in most cases, lessons take place in the general classrooms. Most secondary schools do not even have a single Keyboard in any form as music teachers are required to adhere strictly to the contents of the curriculum, with few more demands and inputs to carry out musical renditions during special programmes.

Both African traditional and Western musical instruments are grossly inadequate in all schools. This is not unconnected with poor attitude of the government to funding of education at all levels. As a result, music in schools (which is capital intensive in nature), is badly hit. Ekwueme (2000) sees this as a sign of government's negative regard for the music profession. She further identified lack of policy statement by the government, which would have assisted in determining the philosophy, goals, standards and quality of music at every level of education. Private individuals' complimentary efforts at providing qualitative education have not yielded much positive result as seen in the table above.

International School , Ibadan happens to be the only school that tries to keep its head above the water. This is explicable in the light that its department of music is the examination centre for the Music Society of Nigeria (MUSON) for candidates in and around Oyo/Ibadan area. It is also on record that the school frequently enrolls and presents some of its pupils especially those that show considerable sign of seriousness to both MUSON's theory and practical graded examinations, which is very similar to ABRSM, London .

Solutions and Recommendations:

There is the need to overhaul the entire Nigerian educational system, which has hitherto been unfairly tilted in favour of Science and Technology and reposition it for the challenges of now and the future. The International Society for Music Education (ISME), the International Music Council in conjunction with the UNESCO is hereby enjoined to take major stride in ensuring that the Nigerian government implements the Cultural Policy for Nigeria of 1988. This would no doubt be the bedrock of redressing the unjustifiable imbalance against the cultural and creative arts.

Another foremost step in curtailing one of the problems identified in this paper, which is bad curricula is the immediate

review of the entire curriculum on which Nigerian music education is built. It is no longer pardonable to retain the content of music (as contained in different levels of academic education in Nigeria), which is being studied by the young and upcoming ones with its lopsided nature in favour of Western oriented values and to the detriment of the African traditional ideals. We wish to ask further is it not an irony that the consultant developers and planners of the music curriculum are our well known learned and respected Nigerian musicologists and music educationists? We wish to state unequivocally that it is time to evolve a more African sensitive and oriented programme in view of the challenges before us all. Another opportunity would soon present itself (since these curricula are periodically reviewed). When it does, it is our expectations that colleagues would courageously rise up to the occasion by ensuring that right from the primary school curriculum, the Nigerian child is introduced to music education early enough in order to inculcate musical virtues/values into them.

Traditionally, the enculturative role of parents in setting a child on the right musical strand in Africa is never in doubt. We hereby make a call on all parents/guardians to 'Return to the root', for the home is the foundation agent of education and as the cradle of all developmental processes, which take place in the life of a child before he gets to school. Conducive environment must therefore be provided by the home through the parents to encourage the growth and development of children's musicianship. One major way parents could realize this objective is to provide musical toys such as local materials with which children could make music. This is not to exclude toy piano and guitars, recorders and the likes for the use and practice of the child. That way, his innate musical potential would be cultivated and sustained for further development especially when he gets to school.

With regards to funding, it is hereby suggested that various music departments need a re-engineered approach in getting funds to run their programmes especially the provision of musical instruments etc. One positive way is for the departments to raise funds through musical concerts regularly organized in their various communities with the available facilities. Invitations should be extended to genuinely interested philanthropic individuals, bodies and organizations. They could also explore the possibilities of writing well focused proposals to funding bodies to solicit for assistance as well as mounting pressure on their various institutional management teams to ensure allocation of resources both human and materials to all the various music departments. Traditional professional music artistes in particular should be appointed in the schools to teach those aspects that would ensure pupils and students acquire the desired skills and are also well grounded in practical African musical knowledge.

At the meetings of the MAT cell leaders in Kisumu, five major areas of concern were identified and mapped for action one of which includes the need to be more aggressive in developing appropriate music technology. The time has come for various music departments to enter into collaborative researches with the Departments of Music Technology such as The Polytechnic, Ibadan and the College of Education in Eha Amufu with a view to constructing locally made musical instruments as ready alternatives would also be a positive way in ameliorating this perennial problem of facilities. One is pleased to note here that positive action on this has since commenced with some schools in Oyo.

We further wish to advocate for the development of organized assessment/analytical framework and possibly an adoption or contextual adaptation of the MAT cell guidelines, which having experimented with, we are convinced is geared towards providing insight into the state of musical arts education in Africa as well as proffering far reaching and workable solutions to our multifarious problems. The premise is that correct and organized assessment is a right step in the direction of effective and purposeful well-targeted intervention activities. Another advantage of such a framework is its usefulness for evaluation of intervention based on the concept of Triple A cycle: Assessment, Analysis, Action.

Conclusion

As many committed African scholars living in contiguous areas take up the challenge provided by this PASMAE initiative, we are strongly convinced that no one would be able to underscore the value of information derivable from reports of numerous MAT cells spread all over Africa in providing the much-needed databank which would assist in adopting a more holistic and appropriate approach towards finding solutions to the multifaceted problems confronting musical arts education in Africa as a whole.

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A world of sound to teach: Empathetic leadership in music classrooms and rehearsals

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Introduction



Music educators in the 21st -century have the responsibility for not only providing a model of exemplary musicianship, but also a model of empathy, caring for, and communicating with those they lead into the music-learning and music-making partnership. Each person brings a rich variety of cultural traditions, musical backgrounds, personal and professional goals, intellectual capabilities, and imaginative interpretations to the music-making endeavor. How is it, then, that we might teach toward student musicians' discovery of creating, interpreting, knowing, and feeling in their various worlds of sound?

In this paper, I will examine the traditional purpose of the conductor's podium - a symbol that represents power, hierarchy, and sole expertise. Then, I will propose a model for conducting rehearsals and performance by employing "empathetic leadership" skills. This model is built on empathy, caring, respect, and sharing. It also coincides with current teaching practices in education that embrace building educational communities in which students actively participate in the teaching-learning process.

How many ensemble musicians remain "outsiders" to the musical process? I believe that there are many performing musicians who, although they claim to be a participant in an ensemble, have not experienced the personal respect and responsibility that accompanies being a member of a musical community. I also believe that there are certain conducting and rehearsal temperaments that do not facilitate the ensemble's connection to the music; rather, some rehearsal styles constrain individuals' and the group's musical imagination and creative impulse in their worlds of sound. I am concerned that if conductors do not model respectful interactions with each individual in the ensemble, then musicians within the ensemble might not connect with one another or with the music itself.

Conductors who ignore the need for community and musical connection might be embarking on musical "mal-practice." Music - *art* - performs the dance of humanity within an individual, but it also provides connections between people at very profound levels of the human soul and spirit. Without ensemble musicians' feeling connected to the music or to their fellow musicians, are they really capable of performing music that draws others (i.e., listeners) into their musical worlds? Or do we close the door, forming additional groups of musical "outsiders?" Might we be hindering the inherent depth of human connection that makes music an art?"

Developing a musical community

Working musically within a community, learning to be an "insider," and learning to be a responsible citizen are experiences that transcend the musical ensemble or music classroom. These life skills are called upon in daily non-musical, personal interactions. One way we, music educators/conductors, might "take a stand" on reducing the effect of disrespect and apathy in our society is to foster respect, caring, empathy, and community in our own worlds of sound. What is required to establish music communities within music performance ensembles?

Kohn (1996, pp. 101-102) described an educational community as "a place in which students feel cared about and are encouraged to care about others. They experience a sense of being valued and respected; the children matter to one another and to the teacher . . . they feel connected to each other . . . they feel safe in their classes, not only physically but emotionally." Applying this general education definition to ensemble rehearsals, one might conclude that a rehearsal is a place in which: (1) the conductor and ensemble musicians feel respected, valued, cared about, and connected, and (2)

the conductor and ensemble musicians take responsibility, together, for behaving in ways that reflect respect, value, care, and connection to each member of the ensemble.

A musical community makes conductors and ensemble musicians feel invited into the music-making process, rather than feeling isolated from each other. As leaders, conductors set verbalized and un verbalized expectations and standards for rehearsal performance and musician interaction. Schaps (2003) suggested that leaders are responsible for facilitating a strong sense of community and social trust among group members. Conductors might do this by (1) nurturing respectful supportive relationships among all members of the group; (2) emphasizing common goals, ideals, and purposes that the group intends to achieve; (3) providing regular opportunities for service and cooperation; and (4) providing developmentally-appropriate opportunities for autonomy and influence. The conductor serves as the primary liaison between two completes (conductor and ensemble) that come together for the purpose of wholeness in the musical partnership.

Consider a rehearsal in which students are sight-reading a piece of music for the first time. The conductor says, "Let's try this. I know this is new for all of us. There might be some mistakes along the way. There will also be areas through which we'll sail easily. Let's do our best to keep going no matter what happens. Remember where the challenging places are in the music. We'll return to them. Here we go!" Another response might be, "Every time we practice this section, we're trying to get closer to the center of the target. Don't worry about the mistakes right now. We'll need to try whole-heartedly. Go for the big mistakes! Dare to be wrong! We'll figure out what makes most musical sense as we go along." The group performs the piece of music, after which the conductor asks, "What did you notice about our sound at measure four?" Students raise their hands and offer their observations of the sound.

Notice the inclusive language used (i.e., "our", "let's", and "we"). The conductor included herself among the ensemble musicians who performed the sight-reading task. The conductor seemed to suggest, "Together we will work on this music." The conductor also gave the students permission not to be perfect. She encouraged students to do their best, but suggested that mistakes are part of the learning and rehearsal process and progress. Furthermore, the conductor encouraged individuals to take responsibility for noticing their own sound production.

Podium power

A wooden or metal box, nuts and bolts, a piece of carpet, maybe a back railing. This is a conductor's podium. In his video documentary, Benjamin Zander (1998) noted that audiences view conductors as magical creatures who step upon a podium and subsequently elicit musical sounds from an ensemble. In actuality, however, conductors make *no* sound at all. Instead, conductors are completely reliant on the emotive sound created by each musician in the ensemble, a fact often overlooked by conductors and audiences. What is it about this box-like contraption that presumably "gives" power and leadership to conductors?

Conductors standing atop of a podium draw visual attention to themselves, because they are placed at a higher level than ensemble musicians and audience members. Conductors use podiums during rehearsals and concert performances, so that conducting cues, releases, articulations, phrasings, and dynamic indications are visible to all ensemble musicians. Typically, the larger the ensemble, the more conductors are visually elevated. Even when the performers, themselves, stand or sit on risers, conductors might use a podium. Visually, the podium enables conductors' gestures to be seen by all in the ensemble. Theoretically, ensembles perform and sound "together" as a unified entity, if each member is able to see, and subsequently interpret, conductors' musical gestures.

From their seats in rehearsal, and sometimes concert, settings, audiences and ensemble members physically "look up" to the conductor who stands in front of the ensemble and at the center of the stage or rehearsal room. The visual effect of having conductors stand on the podium is one of drawing attention to a single person (the conductor), the star performer. Conductors are lauded as leaders and sole experts of musical performance. Ensemble members give full attention to the person who is elevated and who assumes power, because the conductor is placed "above" the other musicians. In the physical space, the ensemble musicians are literally placed at a level beneath the conductor, the subservient mass directed by an authority or authoritarian figure. The elevated podium, then, creates a visual "HIGHER-archy" among conductors, ensemble musicians, and audience members.

While trends are changing, remnants of the "old school" of conducting still exist. Unfortunately, some conductors continue

to transform the word "authority" into "authoritarian." A group typically needs a leader - an authority figure to guide the group's direction. An "authoritarian," however, assumes personal power over the group and exhibits behaviors which suggest that the group members are their servants. Authoritarian conductors are domineering and enforce strict obedience from the members that she leads. On occasion, authoritarian conductors coerce musicians into playing music, perhaps even by bullying musicians into performing according to the conductors' musical visions. Some conductors even bring sarcasm and a patronizing tone to the podium, when musicians do not perform "up to" the conductors' expectations.

I am not suggesting that conductors relinquish their leadership/authority roles. Instead, I challenge conductors to explore points along a continuum that range from "anything goes" to "the tightest control" of the musical ensemble and its constituents. Skilled empathetic leaders define points along a continuum, determining the proportion of each rehearsal that will be devoted to points at the polar ends of the continuum or that lie somewhere in the middle. Empathetic leaders demonstrate the flexibility to slide from one point to another on the continuum not only from one rehearsal to the next but also within a single rehearsal. Are there options, other than the "old school podium power" approach, that might prove useful in building musical communities, inclusive of conductors and ensemble members?

Empathetic leadership

Because of my passionate plea for music ensemble rehearsals to become music ensemble communities, I envisioned the musical and personal qualities that conductors would exemplify - someone who was capable of fostering a community full of musical "insiders." I imagined a leader who was caring, compassionate, community-oriented, flexible, trustworthy, humanistic, respectful, charismatic, and musically-competent. This leader would explore strategies for meeting psychological, educational, and musical needs of ensemble musicians *and* for creating a rehearsal environment conducive to making vibrant music.

The word "empathy" is defined as "the ability to imagine oneself in another's place and understand the other's feelings, desires, ideas, and actions" (*Encyclopedia Britannica*). Conductors who display empathy create opportunities within rehearsals for individuals and the ensemble to understand, learn, and grow musically and personally. Conductors are effective when they have vision not only for the music, rehearsals, and concerts, but also for the musicians as contributors of ideas, experience, and emotions to the music-making process.

Zander (1998) challenged conductors to move beyond hierarchical boundaries that exist in rehearsals. He suggested that conductors' power lies in their ability to empower ensemble musicians to discover the limitlessness of emotion and expression in their interpretation and performance of music. This awakening might occur as a result of conductors' modeling and encouraging ensemble musicians to question, to try, to imagine, and to discuss possible solutions for technical or interpretive challenges in the music. Empathetic leaders share their musical interpretation with ensemble musicians and simultaneously respond to the panoply of musical ideas offered by the ensemble. In being vulnerable and aware, conductors remain open to unexpected musical sounds and interpretations that ensemble members create "in the moment" as individuals and as a group. Empathetic conductors offer gestures; ensemble members respond with individual interpretations of the gestures. In turn, conductors via arm, hand, facial, and baton gestures, respond to the sound produced by the ensemble. The cycle continues through to the completion of a performance. This planned spontaneity makes each conductor's and ensemble's musical interactions unique. In other words, empathetic conductors lead with their hearts and minds as they share musical experiences - a "give and take", an ebb and flow, of musical thought, emotion, and performance skill.

Behaving one's way into empathetic leadership

Empathetic leadership is a mind-set for determining how conductors and the ensemble musicians will treat each other in their attempts to build musical communities. Empathetic leadership is a way of consciously determining one's mental, physical, and emotional self, as one interacts with other people in a rehearsal space or performance setting. Embracing the concept of empathetic leadership, conductors' behaviors might reflect the following beliefs:

Each person contributes to the music ensemble dynamic.

Each person has the right to an "equal voice" in the ensemble as he/she expresses questions, opinions, observations, or suggestions.

Each person is capable of choosing, interpreting, imagining, deciding, evaluating, focusing, and performing in ways that contribute to the musical interpretation of the ensemble.

Conductors, along with the ensemble musicians, are learners and leaders.

Music communities that are based on respect and empathy forge deeply-rooted connections between people and the music.

If one values the idea of ensemble members and conductors working together to create meaningful musical processes (rehearsals) and products (performances), then here are a few specific ways for conductors to behave into the empathetic leadership role.

Sharing responsibility

Consider a different meaning of the word "conductor." Material that acts as a "conductor" has the capacity to transmit heat or electrical current (energy) to another material. Once the heat or electrical energy passes through the conductive material, the material that received the energy operates at its optimal performance level. Neither of the materials is effective without the other. The parts of the system work in tandem with each other. So it is with empathetic leadership.

Conductors provide inspiration, vision, and direction for music ensembles, so that they can approach their optimal performance level. Conductors serve as conduits for the transmission of energy, expression, excitement, and experience. Ideally, conductors respond to the ensemble musicians and to their musical sounds "in the moment," and they indicate ways for the musicians to produce their best sound. Conductors act as mirrors that reflect musical sound; consequently, conductors provide suggestions for enhancing ensembles' sound via conducting gestures.

Empathetic conductors provide musical direction and suggestions, but also provide opportunities for ensemble musicians to register their opinions and to try a variety of interpretive options. True teaching and learning occurs when the musicians' imaginations are opened to possibilities of musical interpretation and emotion. To seek that which is musically and personally interesting and meaningful, rather than that which is musically conventional or habitual, is true empowerment given by conductors to ensemble musicians.

Listening and questioning to discover

It is virtually impossible to describe the listening and questioning processes separately, for in any effective verbal interaction, they are naturally intertwined. Respectful listening includes hearing, considering, reflecting, and responding (appropriately taking action or deciding to take no action). An empathetic listener provides both verbal and non-verbal types of communication to the speaker.

Similar to listening, questioning is a mind-set with the intent to discover, uncover, understand, and gather information from the music community. Questioning might be a way to initiate dialogue and listening, or it can be the result of dialogue and listening. Empathetic leaders use questioning as a tool for leading ensemble musicians toward musical discovery. Instead of lecturing or telling ensemble musicians what to do, questions engage the musicians' minds and open their imaginations to technical and interpretive possibilities.

Conductors might want to consider themselves as action researchers. Researchers (conductors) pose questions in order to interview the "informants" (ensemble musicians). Asking people questions, suggests that empathetic leaders value others' perspectives ("You have something to offer" or "I might learn something from you"). There are many reasons that conductors pose questions to individuals and to the group, depending on the type of information that the conductors seek. Questions are most frequently posed in rehearsals in order to:

Initiate discussion.

Gather suggestions, opinions, observations, and evaluative comments.

Show an interest in other people.

Give individuals "voice" and equal opportunity to express themselves.

Generate a "holding pond" for performance possibilities that result from group "brainstorming" and "problem-solving" sessions.

Assess informally the musicians' knowledge of vocabulary and concepts (recall and retrieval).

Providing feedback that "feeds"

Conductors choose to provide feedback that either "feeds" or "starves" the minds, bodies, and spirits of ensemble musicians. Conductors' comments can feel encouraging, nurturing, or constructive - feedback that "feeds." Comments can also feel degrading, patronizing, or destructive - feedback that "starves." Empathetic leaders choose to provide ensemble musicians with constructive and descriptive feedback that leaves each member's personal dignity in tact. Descriptive comments are always truthful, but never intended to be hurtful to someone else. Empathetic leaders provide feedback that is clear, giving students specific paths to pursue as they seek to improve their performance.

Constructive feedback might be observational or prescriptive, or it might take the form of a question that is posed in order to generate ensemble members' self-perceived feedback. Examples of observational feedback are: "I noticed that you observed the dynamic markings that time," "Almost there! That's closer to the mood that seems to be indicated by the composer," and "Hmmm! That entrance sounded a bit shaky. Let's try it again with more confidence." Prescriptive feedback might include statements like: "Did you notice how awkward it was to play the C#? Try using this fingering instead, and notice if it feels more natural", or "The entrance sounded a bit shallow in tone and focus. Try inhaling on the shape of the first vowel sound."

Conductors' evaluative comments can have long-lasting negative effects on ensemble members. Negative evaluative comments can make performers feel inadequate, invalidated, and invaded. Verbal and non-verbal negativity erodes the musicians' desire to explore, risk, imagine, and create, for fear of being dismissed by the conductor. Negative or sarcastic comments discredit the musicians' skills and intelligence. Conductors' language, tone of voice, and facial expressions reflect their level of respect for the musicians and the control over the musicians that they seek. Unfortunately, in the quest for control, conductors' comments, tone of voice, and facial expressions can be perceived by ensemble members as personal attacks. Creativity and community need nurturing and encouragement. Empathetic leaders seek ways to lead ensemble members into exploration and discovery, rather than placing and confining performances into "right" and "wrong" evaluative boxes.

Conclusion

Empathetic leaders are charged with the responsibility to model respectful, caring, and compassionate behaviors for their group (community) members. Empathetic conductors are leaders who are highly-skilled musically and interpersonally. Empathetic conductors model extraordinary communication skills - listening and questioning, speaking in a sincere and gentle tone that invites and nurtures responses, giving personal eye contact, and providing frequent verbal and non-verbal feedback that is constructive to the musicians' musical and emotional development. Empathetic leaders are conductors who value the concept of fostering music communities, in which ensemble members are attracted to and embraced by community members who actively seek to know, interpret, feel, and create in their world of musical sounds. Because they feel cared for and safe in a music community, members are intrinsically motivated to assume responsibilities that are associated with community membership. Members also feel committed to the music community, because they have developed trust and respect for themselves and for others in that community. Music community members are "insiders" to the musical process and product. They are aware of the community expectations for and responsibilities involved with practicing, focusing, contributing, and performing during rehearsals and performances.

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Putting the 'Arts' back into the learning area: Arts and Culture through an interdisciplinary approach

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The legitimisation of the Arts within Curriculum 2005 in South Africa is a double-edged sword. The arts are well entrenched in the curriculum in the form of the learning area Arts and Culture but the irony is that this does not secure a place for music education or any of the other art disciplines. The very nature of the outcomes stated in the learning area allows for them to be attained through any of the art forms. Depending on the area of expertise or interest of the educator, these outcomes could be attained through the medium of music, the visual arts, drama or dance. For the survival of art disciplines under this new dispensation a concerted effort must be made to establish the uniqueness of each art form and how they could possibly coexist.

Within arts education, the preservation of the individuality and integrity of each form of art is very important. Arts education is most accurately and efficiently described by Hanna (1994:31):

"Arts education is a manifold tapestry that meets the needs of our nation's diverse youth. The art themselves are meritorious in themselves, pleasurable as an end, and need no outside excuse or pretext. They warrant in-depth attention apart from any relationship to other disciplines."

It is an apparent consensus that South Africa is in the midst of a dynamic period of school reform. Policymakers and leaders are facing complicated questions about educational governance, finance, policymaking and management (South Africa 1994, 1995, 1996, 1997, 2000 and 2002). It must yet be proved that Fletcher (Education and Music 1987: 94) was right in his assumption that to integrate the arts of different cultures is usually to weaken them.

This paper inaugurates discussion to open new avenues of research and understanding for a South African perspective with respect to Arts Education within the learning area Arts and Culture. The work of Paxson (1996) reveals modes of interaction between disciplines, which reveals much consideration for the learning area Arts and Culture to be viewed as interdisciplinary and not as an integrated learning area of differing art forms.

Avenues addressed are:

A generic overview of what arts education is and outlining some of the factors which influence the implementation of policy, and therefore curriculum development:

current government policy,

educational philosophy and tradition of school,

expectations, support and facilities of the local community,

expertise, interests and values of educators,

prior experiences and expectations of the learners, and

physical resources, facilities and time available for the arts.

A descriptive interpretation of data secured through literature and fieldwork pertaining to the arts and culture learning area in Curriculum 2005 (South Africa 1997), South Africa . The research findings supported by fieldwork that I undertake through daily involvement with the Gauteng Department of Education as the former Education Specialist in the Johannesburg North District and current Education Specialist in the Tswane South District illustrates the praxis of Arts and Culture. Observations made in the classrooms of diverse communities which are implementing Curriculum 2005 , questionnaires completed by practising arts educators and an audit of arts educator's competencies with regard to resources were consulted. All these prospects form the basis of sketching the South African scenario.

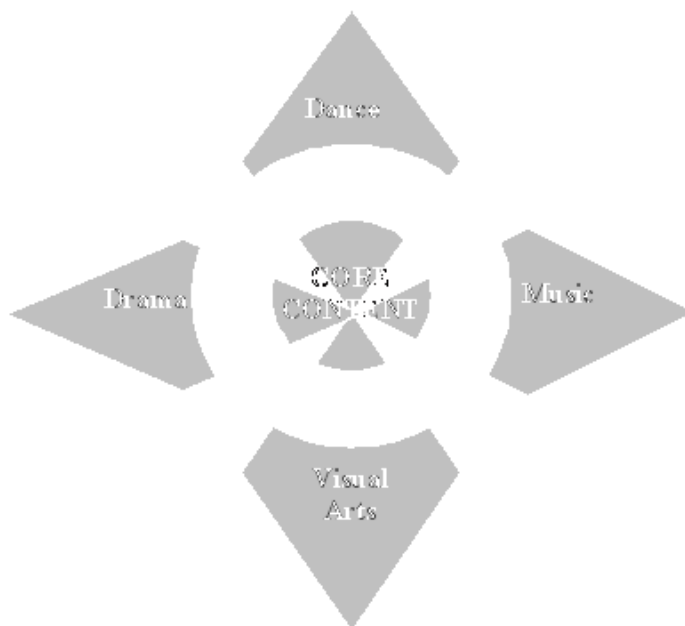
Drawing conclusions from the descriptive, comparative analysis (Namibia 1997, 1998, 1999 and Victoria 1998 and Australia 1994) for a way forward for arts education in South Africa . This analysis does not examine syllabi, but offers a descriptive commentary in juxtaposition to a prescriptive commentary. In correlation with the Department of Education (South Africa 1997:2), this research should be viewed as offering direction to the macro-level curriculum design process. The research details frameworks around which schools may build their own learning programmes on a micro-level.

And examining findings of research throughout Africa attained through Pan African Society for Musical Arts Education (Pasmae) as co-ordinator of music action team research cells (MAT cells) documenting findings and discussions of musical instruction and activities in their respective regions of Africa. The countries currently involved are: South Africa , Zimbabwe , Malawi , Uganda , Nigeria , Kenya , Botswana , Namibia , and Zambia .

The most striking manifestation of this research is the approach to arts education. The adopted approaches of the individual countries' arts education programmes are characteristic of the perceived needs of the country. However, it was the intention of this research to supply meaning and reason for a way forward in arts education, the Arts and Culture learning area, in South Africa . Based on the findings and deductions, which have been documented, it is proposed that arts education in South Africa should adopt an interdisciplinary approach. The proposal is founded upon the fact that many art forms are encompassed in the arts and culture learning area, and if any of them are to be dealt with effectively it is imperative to offer an interdisciplinary approach to avoid a watering down of any one particular discipline. The interactions among the arts are the links, which allow for an arts experience to be possible. Arts education allows for the vital survival of art forms and illustrates the importance to the preservation of individuality and integrity of skills and knowledge unique to a specific art discipline. The focus of arts education should be on the experience and not the end product. But in so doing, the experience must be founded upon learning of skills and knowledge and not just let to rely on experiential learning which is often unguided and therefore limited. The learners are to take responsibility in the learning and assessment process. South Africa offers a wide and varied learning area with generic outcomes. This is encouraging, as it is not limiting by being prescriptive. It allows for individuality and integrity to be developed appropriately.

This research has been offered with the presentation of the interdisciplinary arts education model. This model is an optimistic vision for arts education in South Africa .

Interdisciplinary arts education model



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La distancia no hace el olvido: La formación permanente del profesorado en los cursos de música (educación y terapia), con metodología a distancia

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El objetivo principal de este trabajo consiste en presentar los Diseños y Estrategias de los dos cursos de música (Educación y Terapia), desarrollados a lo largo de muchos años de experiencia en la oferta realizada desde el Programa de Formación Permanente del Profesorado (PFP) de la Universidad Nacional de Educación a Distancia (UNED)

Ambas ofertas siempre han teniendo en cuenta las Normas establecidas por el propio Programa de Formación del Profesorado, las peculiaridades y características propias de la Disciplina Musical, bien para ser utilizada con objetivos educativos y/o terapéuticos, y una metodología tan concreta como la que caracteriza a nuestra Universidad, y nos permite participar activamente en este XXVI Congreso Internacional de la ISME.

Hoy más que nunca, la Música ha adquirido un importante protagonismo en cada uno de los campos en los que se hace presente. Ya nadie discute su enorme poder social, educativo, terapéutico, investigador, creativo, etc. Esta presencia constante de la Música en los Programas Educativos y de Salud Pública, ha obligado a muchos profesionales de ambas áreas de conocimiento a actualizar su formación, y aquí es donde los Cursos de "Didáctica de la Educación Musical-Lo que sea sonará" y "Música y salud: introducción a la Musicoterapia", han sido demandados de forma constante a lo largo de sus muchos años de existencia en nuestra Universidad.

La importante demanda social de estos Cursos de Formación en los ya mencionados campos del saber, nos ha permitido analizar y evaluar de forma constante los Materiales y Recursos Didácticos diseñados en ambos Cursos, cuidando de forma especial el rigor científico y la exigencia académica más rigurosa.

Introducción

El objetivo principal de este trabajo se centra en presentar la experiencia desarrollada a lo largo de muchos años dentro del Programa de Formación Permanente del Profesorado de la Universidad Nacional de Educación a Distancia (UNED), mediante la oferta de dos Cursos de Música. El primero de ellos centrado en el campo de la Educación Musical y la aplicación Didáctica en el aula, cuyo título es "Didáctica de la Educación Musical - Lo que sea sonará". El segundo de los Cursos, "Música y salud: introducción a la Musicoterapia", centra la presencia de la Música mediante su utilización como recurso terapéutico. Sus diseños, estrategias didácticas, análisis, cambios y evaluaciones posteriores, han sido siempre aspectos considerados como muy importantes en el desarrollo de ambos Cursos, cuidando de manera especial su rigor científico y académico, por otra parte, obligados dentro de un marco universitario.

Haber tenido en cuenta todas estas cuestiones, nos han permitido la innovación y adaptación constante tanto de sus **Contenidos Temáticos**, como de sus **Recursos Metodológicos y Tecnológicos**, al igual que la minuciosidad y cuidado expreso dedicado a los trabajos y seguimiento **Tutorial** con los alumnos. En todo caso, ambas ofertas han seguido rigurosamente las **Normas** establecidas por la Institución Universitaria que representamos, siempre enmarcado dentro del ya mencionado Programa de Formación Permanente del Profesorado que las propone desde hace muchos años en sus Convocatorias anuales. A todo esto hay que añadirle, las peculiaridades y características propias de la disciplina Musical, tanto desde su vertiente educativa como terapéutica, y una **Metodología** tan concreta como la que define a nuestra Universidad, y queremos presentar dentro de este Congreso.

Por todo lo dicho anteriormente entendemos que, no podíamos haber encontrado marco de reflexión más idóneo que el

que nos brinda este XXVI Congreso Internacional dedicado a descubrir los nuevos y variados sonidos del Mundo que nos ha tocado vivir, así que sin más preámbulo damos paso a nuestra exposición.

1. La Música : presencia constante en la sociedad, la cultura, la salud y la educación

No existe un hecho más unido a la vida y el acontecer del hombre que el acto sonoro o el producto más sofisticado y elaborado que hoy conocemos como **Música** . A través de ella se nos ha ido mostrando el desarrollo de los pueblos y sus diferentes civilizaciones a lo largo de siglos. La Música se hace presencia constante en los sonidos de la naturaleza, en los ritos que acompañan la alegría del nacimiento de un nuevo ser, o la despedida de aquellos otros que nos dejan; también en los sonidos de las fanfarrias anunciadoras de guerras, grandes acontecimientos sociales, su uso terapéutico a través de los siglos y diferentes culturas, o en los cantos y melodías propias de lo que conocemos como ciclos vitales del hombre. De tal modo se hace presente la Música en el fluir de la vida, que se podría afirmar sin temor a equivocarnos, que la historia del hombre podría narrarse o conocerse a través de los sonidos y canciones aparecidas a lo largo de ella.

Hoy más que nunca, la Música ha adquirido un importante protagonismo en cada uno de los campos del saber en los que se hace presente. Ya nadie discute su enorme influencia social, creativa, cultural, investigadora, etc. También los expertos en Educación y Salud Pública entre otros, finalmente han comenzado a reconocer en la Música una ciencia importante para potenciar el desarrollo de valores básicos en los hombres del futuro mejor que todos deseamos, tanto desde el punto de vista artístico, como del terapéutico, o desde el desarrollo natural de sus capacidades personales e intelectuales. Por ejemplo en el campo de las matemáticas, el lenguaje, la coordinación motriz, el control y dominio espacio-temporal, el gusto por la historia y su interrelación con épocas, fechas y autores importantes, la literatura y la estética de las artes y las ciencias, el paralelismo y la complementariedad de algunas de ellas como son el caso de la plástica, la psicología, etc.

La importancia y demanda demostrada por toda la sociedad en general, y los profesionales de la Educación y la Salud en particular en estas últimas décadas, nos han permitido diseñar los Cursos de Educación y Terapia Musical que son objeto desde hace muchos años de nuestra tarea docente e investigadora en la Universidad Nacional de Educación a Distancia (UNED)

1. La formación permanente del profesorado

En el año 1996, la Comisión de Expertos creada por la UNESCO y presidida por Jacques Delors, nos presentaba en su **Informe Final** unas palabras que reproducimos aquí con el fin de hacer una valoración posterior, y son las siguientes: **"La Universidad podría contribuir a la reforma de la educación diversificando su oferta: como lugar de ciencia y fuente de conocimiento que lleva a la investigación teórica o aplicada, y a la formación de profesores".....** . Pues bien, consideramos de obligado cumplimiento mencionar que, la Universidad Nacional de Educación a Distancia (UNED), lleva muchos años haciendo posible algunas de las propuestas formuladas desde la citada Comisión de Expertos, y explicaremos de qué modo ha contribuido a ello:

1º Es de justicia destacar aquí, que la UNED prácticamente desde su fundación en el año 1972 ha dado una importancia relevante a la **Formación Permanente del profesorado en Educación Musical** , ofreciendo a la comunidad educativa diferentes propuestas de Convenios de Formación y Actualización dentro de este área de conocimiento. Posteriormente hizo el mismo esfuerzo en el campo de la utilización de la Música como elemento terapéutico.

2º La creación del **Programa de Formación Permanente del Profesorado (PFP)** en el año 1985, nos permite demostrar que desde su fundación, el mencionado Programa ha ofrecido un Curso de Educación Musical titulado "Didáctica de La Educación Musical-Lo que sea sonará", formando parte importante de nuestro trabajo docente e investigador. Desde el año 1995/6, la dedicación ofertada a la formación Permanente del Profesorado se amplió con el Curso de "Música y salud: introducción a la Musicoterapia", que como hemos indicado anteriormente se centra en el uso de la Música como recurso terapéutico. Ambas propuestas de formación, desarrollan sus programas siguiendo la metodología a distancia, **modelo** que nos caracteriza.

3º La constante actualización y adaptación curricular del área musical en los **Planes de Enseñanza General** , y/o en el de la **Intervención Terapéutica** de la Música en diferentes Centros e Instituciones del campo de la Salud, nos han obligado a evaluar y revisar nuestros Cursos constantemente, permitiéndonos innovar también de forma continuada, tanto sus

diseños iniciales, como la posterior elaboración de los Materiales y Recursos Didácticos con los que ambos Cursos cuentan, utilizando en estos últimos años la Tecnología Educativa más idónea para cada tema, y en función de los Contenidos desarrollados en cada uno de ellos. Buena prueba de lo que decimos se verán reflejadas más adelante.

4º La rigurosidad del **cumplimiento total** de los Programas previstos y desarrollados a lo largo de los Cursos, la **exigencia académica** demostrada en la realización de los trabajos por parte de los alumnos, y el rigor con el que tratamos de realizar nuestro trabajo orientador en el servicio de **Tutoría** , nos permiten demostrar nuestro enorme deseo de actualizar constantemente nuestro sistema educativo, e innovar nuestra metodología, siempre como búsqueda de una mejor calidad de nuestra enseñanza.

Han pasado más de treinta años, desde que la Universidad Nacional de Educación a Distancia abrió sus puertas a la sociedad menos favorecida de España. Esta larga andadura le ha permitido demostrar, concretamente en el Área de Música su **absoluto liderazgo**, y hoy podemos decir orgullosos, que no "pedantes", que los Cursos de Didáctica y Terapia Musical de nuestra Universidad, han servido de modelo a otras muchas instituciones educativas que ya comienzan a proponer cursos similares a los nuestros. Pero conozcamos un poco más las ofertas que son motivo de nuestra intervención.

Los cursos de "Didáctica de la Educación Musical -Lo que sea sonará" y "Música y salud: introducción a la Musicoterapia"

Como ya es bien conocido por todos, el modelo educativo de la Universidad Nacional de Educación a Distancia (UNED), precisa de técnicas y recursos específicos que fundamenten su metodología, tanto en los planteamientos generales, como en los específicos de las áreas de conocimiento que aquí nos ocupan. Por esta razón, será bueno presentar cuál ha sido la evolución y los cambios realizados en ambos Cursos a lo largo de su ya larga trayectoria :

En el caso concreto del Curso de "**Didáctica de la Educación Musical-Lo que sea sonará**" , el Curso nace:

- En **1986** como un Proyecto Radiofónico con un soporte de apoyo didáctico que consistía en : **Una Guía Didáctica (escrita)** , **dos Evaluaciones** con soporte de cintas-audio, y un **Programa Radiofónico semanal** de media hora de duración, emitido por Radio Nacional de España en la franja horaria destinada a la UNED.
- En **1987** y por primera vez, se cuenta con la presencia de Profesores invitados como expertos en diferentes temas del Programa desarrollado en el Curso. Además, y también por primera vez, se diseña y elabora un **Documento de Apoyo** escrito. A este tipo de material se le denomina **Unidad Didáctica** , y en este segundo año de convocatoria del Curso se elaboran dos **Unidades Didácticas** . La **primera** de ellas presenta la fundamentación teórica de los Contenidos Curriculares de Enseñanza Musical, y la **segunda Unidad Didáctica** se centra en las actividades a desarrollar en el aula, acompañadas de las orientaciones didácticas oportunas para cada tema. Además, **ocho Programas Radiofónicos** de media hora de duración, un **Estuche-Burbuja** con soporte de **ocho cintas-audio** con actividades prácticas, entrevistas con expertos del área musical, etc., y **dos Evaluaciones** en soporte escrito.
- En **1988** escribimos una **nueva Unidad Didáctica** cuyo contenido consistía en el repertorio de "50 Canciones Infantiles y Populares" acompañadas cada una de ellas por una ficha técnica y cinco o seis actividades prácticas para realizar en el aula, y por niveles de dificultad. Además, **dos Evaluaciones** escritas, y **seis Programas Radiofónicos** de media hora de duración.
- En **1989** , la redacción y publicación de una **nueva Unidad Didáctica** dedicada a la "Educación Vocal y al Canto", sirve a los alumnos de este Curso como material de apoyo teórico y práctico. **Dos Evaluaciones** escritas y **ocho Programas Radiofónicos** de media hora de duración completan el Material Didáctico de este Curso.
- Desde **1990** hasta la fecha, hemos seguido diseñando y creando nuevos Materiales para el Curso de "Didáctica de la Educación Musical- Lo que sea sonará", y para ello hemos tenido en cuenta los **cambios e innovaciones tecnológicas** producidas en nuestra Universidad, como lo demuestran los siguientes recursos: El diseño y elaboración de una **Página Web** , **Programas de Televisión Educativa emitidos a través de RTVE-2** en la franja horaria destinada a los Programas de la UNED, **Videoconferencias** , **40 Programas Radiofónicos** , **una nueva Unidad Didáctica** dedicada al tema de "La innovación Educativa y a los Modelos de Enseñanza Musical", un **Estuche-Burbuja** acompañado de un **libro y una cinta-audio** cuyo tema central responde a la instrumentación de pequeños poemas titulado "Razón común = razón poética", un **video y una Unidad Didáctica** con contenidos teóricos y prácticos centrados en la **Interdisciplinariedad: Música-Plástica** titulado "Color, forma, ritmo y melodía para una expresión integral", un **CD acompañado de una Guía Didáctica** dedicado a la sensibilización y educación musical de los más pequeños cuyo

título responde a "16 Canciones de Cuna para soñar y aprender". Además, el envío de un Trabajo de **Evaluación a Distancia**. Trabajo que nos permite **analizar y valorar** los aprendizajes desarrollados por nuestros alumnos en sus lugares de trabajo.

- ares de trabajo.

En el Curso de "**Música y salud: introducción a la Musicoterapia**" el desarrollo ha sido el siguiente:

- El Curso comienza su andadura en el año **1995/6** . Dadas las peculiaridades de los Contenidos desarrollados en él, por primera vez se cuenta con un Equipo Interdisciplinar formado por: médicos, psicopedagogos, neurólogos, músico terapeutas, etc, que dan respuestas teóricas y prácticas a los Módulos de los que consta nuestro Curso, y que son: Módulo Médico, Modulo Psicoeducativo y Módulo Didáctico-Musical. Los Materiales que se elaboran en esta primera convocatoria son: **dos Unidades Didácticas** , un **Documento de Apoyo** o Cuaderno de **Logopedia** , una **Burbuja Multimedia** con una **cinta audio y una Guía Didáctica** , cuyo contenido se centra en diferentes **Técnicas de Sofronización** y de **Musicoterapia** , titulado con el mismo nombre que el Curso. Además, **seis Programas Radiofónicos**, y **cuatro de TV-Educativa, más una Evaluación** a distancia mediante la cual podemos realizar la valoración de los aprendizajes adquiridos por los alumnos a lo largo del Curso.
- Anualmente desde la fecha mencionada anteriormente, y hasta hoy, se han seguido diseñando y emitiendo **Programas Radiofónicos, y Programas de TV Educativa** , siempre dentro de la franja horaria destinada por Radio Nacional de España y Televisión Española a nuestra Universidad. El número de programas emitidos en cada convocatoria ha tenido una media de 6/7 programas. Además del habitual trabajo de **Evaluación a Distancia** , que los alumnos deben enviar para demostrar el desarrollo de sus aprendizajes.
- En el año **1999** , se publica una nueva **Unidad Didáctica** fundamentalmente centrada en aspectos teóricos y prácticos de cada uno de los Módulos en los que se apoya y centra nuestro Curso, y una **Evaluación a distancia** .
- En la actualidad **2002** , hemos diseñado un **CD y una Guía Didáctica** centrada en la investigación que desde el año 2000 venimos realizando con la aplicación de la Música en enfermos de Alzheimer. Su título es "De los pies a la cabeza pasando por el corazón". Este nuevo material pretende ser un apoyo para aquellas personas del campo de la salud que desarrollan su actividad laboral con enfermos de Alzheimer y/o enfermedades neurodegenerativas. Se articula desde el doble uso de una **Guía Didáctica** y un **CD** con un **Programa de Musicoterapia** para este tipo de enfermos.

1. **Renovarse = Innovarse o morir**

No queremos terminar la presentación de nuestro trabajo sin dedicarle una mención muy especial a lo que ha supuesto en nuestra metodología, y más concretamente en el trabajo de **Tutoría** de estos Cursos los avances aportados desde la nueva **Tecnología Educativa** con las que hoy contamos. Sin ellos, no habiésemos podido dar forma y respuesta directa a muchas de las demandas realizadas por nuestros alumnos. Este ha sido sin duda uno de los **factores básicos** que han protagonizado nuestro nuevo planteamiento metodológico en la importante **Acción Tutorial** desarrollada a través de: el diseño y elaboración de **Páginas Web** para cada uno de nuestros Cursos, la enorme "cercanía" aportada por **las Videoconferencias** , la rapidez demostrada por el **Correo Electrónico** , y un largo etc., que no ha hecho más que empezar, ya que en estos momentos nos encontramos inmersos en el diseño y desarrollo de un **CD-Rom** para cada uno de los Cursos que hemos presentado, además de **Virtualizar** no solo la parte teórica y práctica de los mismos, sino todo lo que conllevará esta nueva manera de **entender y hacer educación a distancia**.

1. **A modo de conclusión**

Por todo lo expuesto anteriormente, entendemos que:


^{1º} Los años de docencia e investigación dedicados a la Formación Permanente del Profesorado en el campo de la Educación Didáctica Musical y la Musicoterapia con metodología a distancia, nos han demostrado la necesidad y la enorme demanda de esta sistema de enseñanza, lo que nos obliga a cuidar de forma exquisita la **excelencia y exigencia académica** constante de nuestro trabajo.

^{2º} El servicio permanente y social que la UNED ha prestado a todos aquellos profesionales que por múltiples razones no pudieron recibir la formación más adecuada para el desarrollo óptimo de su tarea docente y profesional de la salud, nos la sigue presentando como **lider**, y como una de las mejores opciones de formación permanente.

3º Las nuevas Tecnologías se nos presentan como un reto permanente con miles de posibilidades a las que tendremos que hacer frente, buscando respuestas y medios nuevos de acción educativa y terapéutica, que nos permitan acercarnos y conocer la Música a través de sus diferentes campos de intervención a todos los futuros alumnos de la UNED con necesidad de seguir aprendiendo más y mejor. Por esta razón y como hemos indicado anteriormente, ya están presentes en nuestros nuevos Proyectos la **adaptación** y el **diseño de Cursos Virtuales de Educación Musical y Musicoterapia** buscando el equilibrio necesario entre el apoyo científico / informático y el calor humano que siempre debe de tener presencia fundamental en nuestro trabajo docente e investigador, procurando que nunca sean verdad aquellas palabras de la canción popular que han servido de pretexto al título de nuestro trabajo y dicen que: "**la distancia es el olvido**". Muchas gracias por su atención y compañía.


Bibliografía

Todas las referencias bibliográficas utilizadas en este trabajo están sacadas de las diferentes obras de la autora, y que se mencionan en este trabajo de forma expresa en cada uno de los años de su publicación.



Distance does not lead to oblivion: Continuing training for music teachers (education and therapy), with distance learning programs

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The main objective of this workshop is to present the designs and strategies of two music courses (Music Education and Music Therapy), given over many years in the Continuing Training Program for Teachers (PFP) of the National Distance University of Spain (UNED).

Both courses have always followed the standards established by the Program itself, and take into account the peculiarities and characteristics of Music Discipline with educational and/or therapeutic objectives, as well as the particular teaching methodology of our University, allowing us to actively participate in this XXV ISME International Congress.

Now more than ever, Music has acquired an important role in all of the areas where it is present. No one disputes its enormous value in social areas, education, therapy, or creativity, any more. The constant presence of Music in Education and Public Health Programs has forced many professionals in both areas to update their training, thereby increasing the demand for both courses over the many years of their existence in our University: "Pedagogy of Music Education; Whatever it is, it will sound" and "Music and Health: Introduction to Music Therapy.

The important social demand for these Training courses in both areas of studies has allowed us to analyze and evaluate the Material and Pedagogical means designed for both courses over time. As a result we have been especially careful to ensure their scientific accuracy and their compliance with academic requirements.

Introduction

The main objective of this talk is to consolidate the experience developed over many years by the professors of the Continuing Training Program of the National Distance University (UNED) in these Music Courses. One is focused in the area of Music Education and the didactic application in the classroom, titled "Pedagogy of Musical Education: Whatever it is, it will sound". The second, "Music and Health: Introduction to Music Therapy", is about music as a therapeutic resource. Their design, pedagogical strategies, analysis, changes and subsequent evaluations, have always been considered important aspects in the development of both courses, taking special care to ensure their academic and scientific accuracy, as required, on the other hand, by the university framework.

Taking all these matters into consideration has enabled us to constantly improve and adapt the **Content Themes, Methodology and Technological Resources** as well as to provide meticulous and special care to the student reports and follow-up **tutorials** with students. In any case, both courses in the Continuing Training Program for Teachers have complied strictly with the **rules** established by the University and formed part of the Annual Programs for many years. In addition to the very specific Methodology that defines our University, we wish to stress in our presentation to this Congress, the peculiarities and characteristics of the Music Discipline itself in its educational as well as in its therapeutic aspects.

Because of all of this, we understand that we could not have found a better framework for reflection than that offered by this XXXVI International Congress in order to discover the new and varied sounds of the World we live in. So, without further delay we present our exposition.

Music: constant presence in society, culture, health and education

There is nothing closer to the life and the existence of man than the making of sound or its most sophisticated and elaborate product, which we know today as **Music**. Through music we have seen the evolution of people and the different civilizations throughout centuries. Music is a constant presence in the sounds of nature, in the rituals that accompany the joy of a new arrival or birth or the farewell to those that leave us behind, in the sounds of the fanfare of wars, big social events, therapeutic uses throughout the centuries and, in different cultures, in the chants and melodies belonging to what we know as the life cycles of man. Music is so present in the flow of life that we could say without fear of being wrong, that the history of mankind may be told by means of the sounds and songs that appear in it.

Now more than ever, Music has acquired an important role in all areas where it is present. No one disputes its enormous influence in social areas, creativity, culture, or research any more. Experts in Education and Public Health, among others, have also finally begun to recognize Music as an important science in promoting the development of basic values we all desire for future man, in the artistic, therapeutic or the natural evolution of personal and intellectual abilities. For example, in mathematics, language, motor coordination, control and command of space-time, a taste for history, the interrelations among different periods, dates and important authors, literature, the aesthetics of art and science, the parallelisms and complementary relationship of some of them, as in the case of the visual arts and psychology.

The recognition and demand by society in general and by professionals in Education and Health in particular during the last decades have allowed us to design the Courses on Education and Music Therapy which have constituted the focus of our teaching and research at the National Distance University (UNED).

Teachers' Permanent Training

In 1996 the UNESCO Expert Commission presided by Jacques Delors presented in its Final Report the following words we will later discuss: "The University could contribute to educational reform by diversifying its offerings: as a place of science and a fountain of knowledge that leads to theoretical or applied science and to the professional training of teachers.". We feel obliged to mention that the National Distance University (UNED) has for many years made possible some of the propositions suggested by the Expert Commission, and we will explain in what ways it has made this contribution.

1^o It is only fair to point out that practically since the UNED was founded in 1972 it has given great importance to the Continuing Training of Music Education Teachers, offering the educational community different projects and programs in Training and Updating this area of knowledge. In subsequent years it has put an equal effort in the realm of the use of Music as a therapeutic element.

2^o The creation of the Program for Continuing Training for Teachers (PFP) in 1985, has allowed us to prove that since its creation this Program has offered a Course on Music Education entitled "Pedagogy of Musical Education: Whatever it is, it will sound", as an important part of our teaching and research. Since 1995/6, the offering has been expanded to include the Course, "Music and Health: Introduction to Music Therapy," which as we mentioned before is centered on the use of music as a therapeutical resource. Both courses in the Program for Continuing Training for Teachers follow the methodology of distance learning, the model that characterizes us.

3^o. The constant evolution of the music curriculum, as it is kept up to date, in the Plan for General Education as well as in that of The Therapeutic Intervention of Music at different Health Centers and Institutions have obliged us to evaluate and revise our courses constantly, allowing us to innovate and adapt not only their initial designs but also the later preparation of materials and teaching resources essential to both courses, using in recent years the most appropriate teaching technology for each subject, according to its content. Good evidence of this will be shown presently.

4^o. The rigorousness of full compliance of the programs presented and developed throughout the Courses, the high academic standards reflected in the requirement of student essays and projects and the seriousness with which we try to carry out our advisory work in the Tutorials, reflect our constant commitment to up-dating and developing our educational system and innovating our methodology, in the search for the best quality education.

More than thirty years have passed since the National Distance Learning University opened its doors to Spain's less privileged society. This long experience has allowed the UNED to demonstrate its absolute leadership, specifically in the Field of Music. Today we can claim pride (and not pedantry) that the Courses on Music Education and Music Therapy of

our university have served as models for many other educational institutions that have already begun to propose courses similar to our own. But, let's take a closer look at the courses themselves that are the reason for our talk today.

The Courses in "Pedagogy of Music Education: whatever it is, it will sound", and "Music and Health: Introduction to Music Therapy"

As everyone already knows, the educational model of the National University of Distance Learning (UNED) requires specific techniques and resources that support its methodology, both in its general nature and also in the specifics of the areas of knowledge we are concerned with here. For that reason, it would be good to present the evolution and changes made in both courses through out their long history:

In the specific case of "The Pedagogy of Music Education: whatever it is will sound", the course was born:

In 1986 as a Radio Project with a didactic support consisting of: A written **Didactic Guide** , **Two Evaluations** on audio tapes, and a **Weekly Radio Program** , lasting one half hour, broadcast by Spanish National Radio in the scheduled slot provided to the UNED.

In **1987** , and for the first time, the course enjoyed the presence of specially invited guest professors as experts in different areas of the Program developed during the course. Additionally and also for the first time, a written **Support Document** was designed and prepared. This kind of material is called the **Didactic Unit** , and in this second year of the course, two **Didactic Units** were developed. The **first** presents the theoretical foundations of the Music Education curriculum and the **second** centers on activities to be developed in the classroom, accompanied by the pedagogical guidelines and suggestions appropriate to each subject. Furthermore, **eight** half- hour **Radio Programs** , a **set of eight audiotapes** with practice exercises, interviews with experts in the field and **two** written **Evaluations** .

In **1988** , we wrote a **new Didactic Unit** , consisting of the repertoire of "50 Popular and Children's Songs", each one accompanied by a brief technical report and five or six practical activities to carry out in the classroom, grouped by level of difficulty. This, in addition to **two** written **Evaluations** and **six** half-hour **Radio Programs** .

In **1989**, a **newly written** and published **Didactic Unit** dedicated to "Voice Training and Singing", was added to serve students in this course as a theoretical and practical support material. **Two** written **Evaluations** and **eight** half-hour **Radio Programs** completed the Didactic Material for this Course.

From **1990** to today, we have continued to design and create new materials for the Course "The Pedagogy of Music Education: whatever it is, it will sound" and in doing so we have kept in mind the technological **changes and technological innovations** that have taken place in our University, as the following resources show: The design and preparation of a **WEB page** , **Educational Television Programs -2 broadcast on Spanish National Television (RTVE-2)** in the scheduled slot dedicated to programs at the UNED, **Video-conferences** , **40 Radio programs** , a **new Didactic Unit** on the subject of "Educational Innovation and the Models for Music Education", a **set** consisting of a **book** and an **audio tape** whose central theme corresponds to the instrumentation of small poems entitled "Common sense =poetic sense", a **video** and a **Didactic Unit** with theoretical and practical contents centered on **Inter-Disciplinary Musical- Visual Study** , entitled "Color, form, rhythm and melody for an integral expression", a **CD** along with a **teaching Guide** on music education and appreciation for the youngest children entitled, "16 Lullabies, for dreaming and learning". Additionally, a **Distance Evaluation Essay** is required, which allows us to **analyze** and **appraise** what our students have learned in their workplaces.

The course "Music and Health: Introduction to Music Therapy" has been developed as follows:

The course began in **1995/6**, and given the peculiarities of the Contents developed in it, an interdisciplinary team was put together, made up of doctors, school psychologists, neurologists, music therapists and others, who provide theoretical and practical responses to the Modules which make up our Course and which are: Medical Module, Psycho-Educational Module, and Music Education Module. The materials prepared in this first presentation are: **two Didactic Units** , a **Support Document** or **Speech training Notebook** , a **Multimedia Set** with a **audio tape** and a **Didactic Guide** , with the same name as the course, whose contents focus on different **Techniques of Sofrology** and of **Music Therapy** . The course

includes **six Radio Programs** and **Four Educational Television Programs** , plus an **Evaluation** by distance, by means of which we can appraise the skills and knowledge acquired by the students throughout the Course.

Every year since then, and to this day, **Radio and Educational TV programs** continue to be designed and broadcast, always within the scheduled slot conceded by Spanish National Television and Radio to the UNED. An average of 6 to 7 programs have been broadcast each time the course is offered. There is also the usual **Distance Evaluation** (exam, project or essay) which the students must send to show the progress of their studies and learning.

In **1999** , a new **Didactic Unit** was published, basically centered on theoretical and practical aspects of each one of the Modules on which our course is based and a **Distance Evaluation** .

In **2002** , we designed a **CD and a Didactic Guide** focusing on the research we have been carrying out since the year 2000, with the application of Music in the treatment of patients with Alzheimer's. It is entitled "From Head to Toes: by means of the Heart". This new material seeks to be a support to those people in the health field who work with Alzheimer's patients or others with neurodegenerative illnesses. It is developed on the basis of the combined use of a **Didactic Guide** and a CD with a **Program of Music Therapy** for patients with these kinds of illnesses.

Renew: Innovate or Die

We do not want to end our presentation without making special mention of what in our methodology and more specifically in the **Tutorial work** of these Courses, the advances in the new **Educational Technology** with which we work today mean. Without them, we would not have been able to give form to and provide a direct response to many of the demands made by our students. Without a doubt, this has been one of the **fundamental factors** in the important Tutorial work we do, as we have developed our new methodological propositions by means of: the design and preparation of **Web Pages** for each one of our courses, the enormous "proximity" the **Video Conferences** provide, the speed shown in **E-Mail** , and a long etcetera that has only just begun. At this very moment we find ourselves immersed in the design and development of a **CD-Rom** for each one of the Courses we have presented, in addition to making **Virtual** not only the theoretical and practical parts of the courses but also everything that entails this new way of **understanding and providing distance education**.

By way of a Conclusion.

As a result of what we have said before, we understand that:

The years of teaching and research dedicated to the Continuing Training of Teachers in the field of Music Education and Music Therapy with distance-education methodology has shown us the need and enormous demand for this system of teaching, so that we are obliged to take exquisite care of the **academic excellence and standards** of our work.

The permanent social service that the UNED provides to all of those professionals who for many reasons could not receive the appropriate training for the optimum development of their work, in education and in health, continues to present us as the **leader** , and as one of the best options for continuing education.

The new technologies appear before us as a constant resource full of possibilities that we must face as we seek answers and new means of educational and therapeutic action. These technologies allow us to get closer to all the future UNED students who need to continue learning more and better and to get to know Music better by means of the different fields in which it intervenes. For this reason and as we have indicated earlier, the **adaptation and design of Virtual Courses for Music Education and Music Therapy** , working from the necessary balance between scientific and computer supports and the human warmth which should always be a fundamental presence in our teaching and research work, so as to belie those words of that popular song that have served as a pretext for the title of our work and that say "**Distance is Oblivion**" . Thank you for your attention and your company.

Bibliography

All of the bibliographic references used in this talk are taken from the author's different works, and that are mentioned in this essay expressly, in each of the years of their publication.



Needs and challenges of music education in Mozambique

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The aim of this paper is to stress the fact that music educators in Mozambique are working to offer a good music education for its children and we are trying to make contributions to world music.

The diversity of existing music tradition is not a problem. On the contrary, like the Bantu languages, it is a bliss of Africa . Our teachers are dealing with the diversity of musical traditions which can be found all over the country. Our ultimate objective is to give music education the flexibility it needs to facilitate the evolution of an integrated system that exposes children to the cultural alternatives offered by the diversity in traditional and contemporary practices.

Our strategy is not to efface such diversity for the sake of national unity, but rather put the accent on a discrete matter, the issue of non-exclusivity. This is a strategy to bring "unity within diversity". Different regional expressions are tolerated, but exclusivity of expressions is not. All over the country, children are taught the same songs, games and rhythms.

Introduction

Mozambique is one of the African countries which is rich with musical sounds that vary from region to region. As Salif Keita (Malian vocalist and composer) says, there are two kind of music: Good and bad. Probably the problem is to define them. What is good? In instead of what is bad? While trying to simplify this, I define good or bad not just in judgement of rhythm, melody, harmony or structure but how the music is appreciated in the community.

The music we present in classroom provides a learning experience and the children enjoy listening to the examples we use. First, we help children understand the music in their community. Later, we introduce them to music from other regions of the country and then to music of other African countries, European, Asian, Indian and Latin. Through these experiences, they are able to appreciate world music. All of this cannot be accomplished in one year, if the children are expected to really understand these cultural differences.

The "Golden Period" of music in Mozambique was from 1975 to 1988. During this period, there was strong support of musical activities such as music and dance festivals, strong extra curricular activities in music, dance and theatre at primary and secondary schools. This period was followed by the Period of Indifference from 1988 to 2001. This meant that teachers taught without books and the proper instruments. "(.) War, famine, drought. foreign dept grew, the IMF and the World Bank imposed draconian austerity measures on country after country" (*African Music in Crisis*). However, the music continued to flourish in this adverse condition. We are now preparing a new "era" of teaching music in the country.

Today, youths are creating their "own music". Dance and Music festivals are back. They were held in 2002 and in 2004. Music education is taking place in the primary schools. In 2005, the first Music Department in the country will be established. The groups responsible for these changes were music educators, Ministry of Culture, Ministry of Education, community activists, musicians and Eduardo Mondlane University , which is the oldest and largest in the country.

Music teachers in Mozambique are now providing a good music education for all children and this includes world music. Mozambican children are learning and enjoying international songs like *La Paloma* by Sebastian Yradier, *Silver Bells* and *Mona Lisa* by Jay Livingston and Ray Evans and *An Die Freude* by Beethoven etc. Just to say, children in other parts of the world should learn and enjoy songs of Mozambique .

"Children everywhere in the world deserve to have music as another element of their communication of ideas, emotions, and who they are. The music is a right of the child. Right to use music as speech, just as being a literate person is a right for people, so too music expression and using music and having a feeling for music is a right. And in education, I think, should promote this right. Children deserve the right to use music. Music should be the crux of what we are doing and musical sound should be the beginning of everything." (*Mitchel Strumph*)

The challenges and needs

"There is lack of mediation and creativity everywhere, especially in schools. The arts are missing from our lives and we are giving way to violence". This is what the famous violinist and conductor Lord Yehudi Menuhim saw around him at the close of XX century, after having devoted his life to music and the quest for a better world. (*30 th session of the General Conference of UNESCO - Paris, 3 November 1999*)

Mozambique is an African country with many styles of music. Some of them have other cultural influences. The diversity of existing music tradition have the common basis which belongs to the Bantu Cultural linguistic. Our teachers are dealing with the diversity of musical traditions throughout the country. Our ultimate objective is to give music education the flexibility it needs to facilitate the evolution of an integrated system that exposes children to the cultural alternatives offered by the diversity in contemporary and traditional practice.

The most notable aspect of Mozambican music is the diversity of its expression. That diversity which emerge from various directions followed and that which manifestation in different applications, proceedings and developments of musical culture heritage. Although, various ways of making and presenting music and dance or ways of organizing particular aspects of music such as rhythm are shared, every ethnic group cultivates and maintains its own musical style, musical instruments, repertoire of songs and dances. Now and then contiguous societies borrow from one another, so here and there on would find forms that cut across ethnic and linguistic boundaries.

" Mozambique is only one, from Rovuma to Maputo ." This was the late President Samora Machel's dictum to elude what he knew would probably be a major predicament for the Mozambican nation. Both his saying and his journey anticipated his major concern with the issue of unification of something he knew was diverse on many fronts for the peoples of Mozambique . This is to support the idea: Learning is a journey. As teachers we start a journey with our children in class, every day. Although we guide their journey, we know that each child will arrive at a slightly different destination, depending on what they find meaningful along the way.

Expressive behaviour was one of the aspects where diversity was most conspicuous. FRELIMO's strategy on this matter was not to try to efface such diversity for the sake of national unity, but rather to put the accent on a discrete matter, the issue of non-exclusivity. This was a strategy of the kind "unity within diversity": different regional expressions were tolerated, but exclusivity of expressions was not. At the expressive behavior levels, knowledge and performance of other groups' expressive repertoire was encouraged. Such an idea was clearly put forward by the National Board for Culture, in a document on the National Popular Dance Festival:

(.) There must be a contribution to make our culture become a basis for national unity. Fighting regionalism, racism, tribalism, elitism, stimulate the people to get acquainted and to perform dances from all over the country. Fighting and destroying the myth that dances originating from a certain region can only be correctly performed by people of that region. "(.) On the one hand it cannot be assumed that all that black singers or musicians perform is black music, simple because of their ethnic origins, while on the other it may not be defensible to argue that black music can be performed only by black artists." (*Paul Oliver*). All over the country, in the community and in the classroom, children are taught to share their culture through songs, games and rhythms.

The challenge facing us is to work, research and conduct studies to identify the origin and influences, understand the diversity and common points of traditional music, dances and musical instruments of Mozambique . "Our job consist in going to the field to collect popular and traditional music in the original environment. and then adopt melodies and words in order to integrate them into the classroom".(*Team group Preface of Infant Songs Book*)

Beyond this principal function, the first song book brought for our children, forms and musical expression of other peoples.

The majority of national songs have as basis some dance, as traditional music. However, the teachers are advised that the accompaniment of those songs must be made, beyond of melodic instruments, with the used traditional instruments in respective dances. (.) "Will be nice for this dance? By then you can rely on the topic of the drum and pick a style which fits and put it inside. But to bring on the new style by heart [*i.e., on impulse*] is not good. You will spoil the dance. You have to follow my steps and play with respect."(*Ghanain drummer Ibrahim Abdulai*)

The challenge of Mozambique is to work with music in our country. . I mean, "Sound Worlds to Discover" become a challenge for all music educators and musicians around the country. There are sound to know, sound to create, sound to interpret with respect, sound to teach. In global world, and as a part of the international community we need to explore and share the "discovered new sounds". "(.) important principle the culture knows no borders should be embraced" (*in Conclusion - Regional and international co-operation*)

We are helping teachers understand that songs, like languages, are vehicles of expression and communication. They are the foundation for instrumental music. Singing enhances socialization among children. It provides opportunities for leading, being lead and explain how music is composed.

Children naturally enjoy singing. Both boys and girls should be given equal opportunities to learn and sing songs. Music education in Mozambique starts with songs and drums and then moves to theory courses.

In instances where the teacher has exposed the class to music from various ethnic groups, ensembles can depict these different styles of music. Each ensemble should portray music of a certain ethnic group. Arts make a difference by providing a means of exploring cultural identity and building the future of our nations with citizens who are given the opportunity to share what they know and understand the world in which they live. "The foundations of creativity lie in artistic activity, which in turn is upheld by the cultural and family traditions that surround every child as he or she grows."

Strategies

We have decided not devote our attention exclusively to western music theory and European art music. We do this because we want to give our children the opportunity to know their own songs, music and culture. Then they will be able to introduce to the international community their music and dances, and enrich the world with their own new sounds.

Teacher became conscious of the needs for helping children to develop awareness of their own culture and identity with an alternative or complementary instructional programs. For music education must be concerned with the protection of musical traditions and those who are its transmitters, having regard to the fact that people have a right to their own culture.

The emphasis on making the Mozambican/African musical heritage the starting point of music learning experience in primary schools does not mean of course that the teacher should ignore the realities of the contemporary music environment in which the child grows up. On the contrary, it should enable the teacher to broaden the basis of understanding an appreciation of the Mozambican child at this critical time when global influences of African music and respect for African cultural traditions is very evident.

It is important for the Mozambican child to know that the Mozambican/African musical heritage has become such a powerful force in the contemporary global music making that much of the popular music of the world reflects the spirit and improvisatory brilliance of Mozambican/African musicians. We can certainly lay the foundation for this in the early stages of education through the development of manuals for the teaching and study of music in a manner appropriate for Mozambican educational context.

The harmonic structure in contemporary Mozambican/African music can also be discussed, following experience with appropriate musical examples. Children are discovering new sounds everyday. What we need to do is study, systematize and share those materials. "When we are confronted with the unknown, our imagination becomes a powerful thinking tool. It drives our journey."

Mozambican like all African musical practices are studied in local communities. Musical events do not take place in isolation. The study of various musical concepts, ideas related to ensembles, songs, and other parts of music will be

clearly integrated. This is what we try to help teachers understand.

Consideration will also be given to the growing global interest in world music education, and more specifically how western and Arabic music may be reintegrated into a curriculum that has a strong African base. But this is something that can be taken up in another context. Our present concern is to facilitate the establishment of the strong Mozambican foundation in music that is badly needed in our educational system.

Sounds and influences

"The first Europeans explorers who sailed along the African coastline knew very little about the vast continent." That's why not knowing the scales of Mozambican/African music caused some Europeans to ask: "How is it possible that a people make music without knowing which scales they use for their music-making? To answer this question would mean making a careful study of such culture or cultures to ascertain how the scale may be reflected in the culture's behavior because it is a truism in anthropology that no event or object in human society or culture exists as an isolate; rather, all phenomena are interrelated into a complex whole whose parts are delicately and inextricably interwoven with one another."(*N.N. Kofie in The Origins of Akan and Tallensi Scales*)

One of the beautiful styles of music in Mozambique is *Tufo*. This style of music and dance shows Arabic influence. It is not clear how this occurred. Unfortunately, we have not done enough research to determine if this music and dance existed simultaneously in Iraq and Mozambique or whether it was imported to one of these countries. It will be necessary to compare the Tufo with the Iraqi dances and choral music. We are teaching the songs, dances and rhythms in our attempt to preserve this art form and its history.

Musically, the Tufo presents undeniably Arabic characteristics. However, in Mozambican Tufo we can hear some characteristics which are difficult to find in pure Arabic music. In Mozambican, we will usually find the rhythms of Bantu music. More than several styles of music and dance are influenced by other cultures.

What to teach

Enjoyment and taste for music are natural in children. They are just as happy singing, dancing and "making music" while they are listening to it. Any music education should be able to combine these two elements: having the children listen to music and having them make music, both for themselves and sharing their own music experience with others.

Music educators are aware of the songs and the difficulties of these songs so that they are within the reach of the children. Also, teachers should take note of the suitability of songs in terms of their content, focusing on nature, i.e. animals, vegetation, morals or behavior, proverbs and historical records. Songs should be selected from traditional and contemporary repertoires of various ethnic groups.

Our musical education has expanded. We start from the local community music (songs and drums) and move to art music. We teach Timbila (the well know chope music) in classroom. We do this because our children need this and, in spirit of Ubuntu. It is important to know what belongs to us before involving ourselves in music of the world. We have to know our music and then share it with the international community. What Hugh Tracy did and continued by his son Andrew Tracy was the beginning of chope music studies. We will need volumes and volumes of books to bring up knowledge of Timbila music. So, it is our duty to continue the challenge teaching and doing research.

Conclusion

It has been stated that "the valorization of all cultural manifestations of Mozambican people, giving them a revolutionary content and casting them on the national and international plan, in order to project a Mozambican personality."(*FRELIMO, 1976:23*)

The music education we are conducting in Mozambique can not be isolated from the rest of the world. In this age of globalization, the arts promote the recognition and value of cultural diversity. The contribution of the arts to understanding across cultures is vital in the promotion of personal and national identities. They help us rediscover a culture heritage that

has sometimes been forgotten and contribute to the establishment of a common culture. The arts also help reinforce the dynamics of social integration, based upon the interdependency and mutual benefits of artistic expression.

Music and dance are often inseparable in music performance. In Mozambique like all African countries, dance enhances the child's perception of basic elements and structures e.g. beat, accentuation, phrasing, attack, cues etc. Dance helps develop physical coordination of various parts of the body through movement training. It also helps children to acquire the ability to focus, and enhances their involvement in music making.

Our advantage as music educators and family of ISME is: Differently of others areas as petrol or fishing, we do not need "import or export musics". What we need is to share our knowledge about local, regional and international music experiences, sounds, rhythms, and cultures.

Finally, the main challenge in music education is to help make the greatest number of people capable of personal creativity and able to adapt mentally, while preserving their own identity and cultural values. In Mozambique , we must remind children that music continues to play an important role in African societies. It is a medium for the transmission of knowledge and values, and for celebrating important communal and personal events.

Notes and References

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Learning and assessment in popular music: An account of the peer learning and assessment principles adopted in the bachelor of popular music program, Queensland Conservatorium Griffith University

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This paper explores the aims, process and outcomes of learning and assessment in the study of popular music in higher education. A main focus is on the peer panel assessment process used for the assessment of recorded submissions in the Popular Music Production course that is the major study within the Bachelor of Popular Music (BPM) degree program at the Queensland Conservatorium Griffith University Gold Coast. The broader BPM context within which the Popular Music Production peer panel process occurs is described.

The program aims to accommodate the learning practices generally found in popular musicians in the broader community within a higher education setting, rather than merely introducing popular music as a new content area taught within traditional conservatorium learning structures. These popular music learning practices include a reliance on informal peer feedback and peer learning along with the use of recording as an aid in the development of performance and composition skills. Although students have access to expert advice and guidance from staff within the BPM program, the creative practice of popular music is developed largely through the provision of recording facilities rather than being taught in the master/apprentice one-to-one lesson format that is normal practice in the study of music in higher education environments. This paper identifies the ways in which the recording process can enhance learning in the formal study of popular music just as it does in professional practice of popular music in the broader community. The recording process enables performers to listen to their work in a repeatable and more objective manner than would be possible at the time of the performance when the focus of the performer is on the creation of the work rather than on the critical evaluation of the performance.

Panels consisting mainly of students assess the creative component of this course. Qualitative judgments are referenced to the standards embedded in successful commercially released recorded popular music, and quantitative judgments are referenced to the published requirements of the course. The process of the assessment of students' recorded submissions by their peers is explained and considered in relation to the learning implications of this strategy. It is argued that the involvement of students in the formal assessment of the work of their peers is an adaptation of informal assessment processes that occur in the learning of popular music outside a formal setting in which popular musicians assess their work with reference to the recorded work of the performers who inspire them, and offer feedback to their peers as well as soliciting feedback from their peers. The formal Popular Music Production process is therefore an extension of the prior learning experiences of these students where popular music is concerned. The skills that are developed through the assessing of the work of peers can also be applied to the students' own work and these skills are central to the continuing development of the popular musician. An ability to accept peer feedback graciously and react to it positively is also valuable in the practice of popular music where such feedback is normal in most settings.

Examination of available literature on the study of popular music supports an argument for the inclusion of learning and assessment processes found in the practice of popular music in the broader music community as valid and positive within the higher education context. This evidence supports the validity of the BPM peer assessment process while identifying areas in need of further research that may contribute to its refinement.

Context

The BPM program was introduced in semester 1, 1999 and operates from a purpose built recording studio facility housed in Griffith University's Multimedia building, Gold Coast. Students are selected for the program through an interview and

audition process that seeks to identify applicants with potential in a range of activities connected with popular music including composition, performance and relevant academic and technical skills. The program aims to develop students' musical and creative potential and strives to accommodate the learning practices commonly found in popular music.

There are four streams of study:

- Audio in which students are trained in the operation of a variety of recording technologies
- Literature in which students study the history and analysis of popular music
- Supporting studies which include information technologies, music software, rhythm, song writing, and music business
- Popular Music Production which is the major study in the program

Popular Music Production is a practical popular music-making course taken by all students that concentrates on developing the students' creative and performance skills. In the tradition of popular music performance practice, the development of practical skills and compositional outcomes is largely self-directed. Students are assessed through the submission of a portfolio of recorded work (60%) and a reflective journal (30%) detailing the intentions, processes and outcomes of the activities connected with the recorded portfolio. They are also assessed on their performance as members of one of a number of peer panels that are responsible for the assessment of a selection of their peers' recorded submissions (10%).

Literature survey

Research into the teaching and learning of popular music is a relatively new field and therefore resources are limited. However, there is a growing body of work in this area that demonstrates that there are significant differences between the ways popular musicians learn and the learning approaches found in students of classical and jazz music. These differences include reliance by popular musicians on peer feedback and self-appraisal. An exploration of these aspects of learning in popular music is therefore necessary in the development of appropriate assessment processes in this area.

Learning styles

In the classical music tradition, learning is clearly based on a master/apprentice model in which students depend largely on their teachers to provide direction for their study and feedback on their progress. In a typical conservatorium setting, individual lessons are a major part of the students' learning and feedback from the teacher is an important part of that process. This is usually a continuation of the students' learning experiences in music prior to coming to university. A survey of music students at James Cook University reports that, when asked about their learning experiences prior to coming to university, 94% of students took individual lessons and 74% relied on feedback from their teachers either somewhat frequently or very frequently. Only 31% experienced feedback from their fellow students either somewhat frequently or very frequently (Daniel 2001, p.220).

This contrasts with normal practice in popular music. An informal show of hands at a BPM master class indicated that fewer than half the students attending had experienced private performance lessons, and all agreed that self-assessment and peer feedback had been the most significant aspect of their prior learning where popular music is concerned. Among those students who had experienced private instrumental or vocal lessons, most had learned in a stylistic context that was not popular music, and had been focused mainly on enhancing their technical proficiency. They had learned popular music in much the same self-directed manner as those students who had no exposure to formal individual performance lessons. In her book on the ways in which popular musicians learn, Lucy Green found that popular musicians generally have either limited or no engagement with private lessons (2001). She puts the view that popular musicians learn in non-traditional ways, mainly through solitary exploration of recorded material accompanied by self-directed activities aimed at acquiring the skills necessary to replicate what they have heard. Peer learning is also common, where knowledge acquired alone is shared, but the master/apprentice and formal tuition models found in the study of classical and jazz music are relatively uncommon.

Green also refers to the embracing of popular music as a content area within the formal education system but points out that the informal learning practices that are normal in the study of this style outside structured learning environments are not necessarily used as a teaching strategy within formal music education (2001, p.184). It can be argued that popular music can be best learned inside a structured higher education environment in much the same way as it is learned elsewhere in the community, and can best be assisted through a process of facilitation rather than the more intrusive teaching practices of

the master/apprentice model.

Feedback in the broader popular music community comes from self-assessment and from peers rather than from a teacher. "Assessment is by no means missing from informal music practices. Rather, learners assess themselves through the learning process, in relation to their progression measured against their own past and projected performance, that of their peers and that of the models they are copying. Not only do they assess *themselves* in relation to such factors, but they also assess their peers, and they seek assessment *from their peers*" (Green 2001, p.209).

These practices enable popular musicians to monitor progress for themselves and take responsibility for their own self-directed learning. This reliance on self- and peer-assessment in popular music has particular relevance to assessment in the BPM context.

Learning through recording

The performances of popular music production students are assessed through recorded submissions. The assessment implications of this are explored later in this paper, but there are also learning impacts from this increased exposure to the recording process.

The increasing availability of effective, accessible and affordable recording processes is significant in the learning processes of popular musicians. The development of the compact cassette recorder enabled musicians to record their experimentations and hear them played back with reasonable fidelity. Steve Howe refers to the significance of this process in his development of compositions in the late 1960s for the British band "Yes". He developed compositions through recording using a cassette recorder and selecting sections of those improvisations for inclusion in future performances of that piece (Bailey 1992, p.40).

The opportunity to hear performances replayed in the recording studio has contributed to the development of popular music from the earliest Elvis Presley recordings in 1954 through to the present. This process has enhanced the development of the work of many artists including Bob Dylan, the Beatles and Emerson, Lake and Palmer (Hoffman 1983, p.40). The development of music through a cycle of performance, critique, modification and repetition is enhanced in the recording studio. The multi-track format of most contemporary recording platforms enables individual components of a performance to be recorded discretely. Their relative volumes can be varied so they can be examined in great detail. Individual components can be either totally or partially replaced, and in most digital technologies, these changes need not be permanent but can be undone. Concepts can be tried out without the necessity for a completely new recording and with no risk. A variety of takes can be compared or even combined to create the best composite performance. Small imperfections that might be masked in the perceptions of the performer by the excitement of the performance itself will be evident when listening to a playback. Both the performances and the songs themselves can be developed in subsequent takes through the avoidance of past errors and the development of aspects of previous takes that were perceived to be strengths.

When recording facilities are available to students they can record their improvisations and compositions, developing their ideas through a cycle of recording, listening, modification and recording again. It also enables musicians to listen to their work without the distraction of performing it, allowing the performer to focus on the outcome rather than the process, thereby enhancing the objectivity of this self-assessment process. The advent of computer-based recording software has given individuals and institutions access to reasonably high quality recording technologies at low cost, enabling even greater exploitation of this aspect of their learning. Green argues, "The provision of facilities rather than tuition is the major contribution of formal education in the development of popular music" (2001, p.146). Learning experienced in this way involves the learner in self-assessment and often as a contributor to peer feedback for other aspects of the recording.

Assessment

Recording as assessment

"Performance assessment situations are also often problematic for students. Usually, unless some form of recording is

made, there is no lasting record of the event. As a result, many students have nothing to refer back to, other than memories of the event, which are often dominated by anxiety, nerves and tension. Potentially, this causes a problem in terms of the opportunity for students to reflect on their performances. As a result, they often rely on the opinions of external assessors, be they members of a panel, their teachers, their peers or an audience" (Daniel 2001, p.216).

The most common form of performance assessment in higher education is conducted by staff in a live performance setting. However, there is some support for the submission of recorded performances for assessment. In her work on the assessment of music, Helen Stowasser proposes that students of music submit their portfolio as recordings on cassette and video together with reflective comments (1996, p.551). Recent advances in recording technology and increased access to this technology for music students in higher education creates the potential for these submissions to be professional quality recordings.

In a recorded performance, the student can benefit from the very direct feedback derived through playback of the recording. In a situation where multiple attempts can be recorded, the student is able to engage in the developmental process of progressively refining a performance from one take to the next. With recorded submissions, students are able to listen again to their work after it has been assessed and take feedback from the assessment process into account. They can archive their submissions to provide a record of their musical and technical development. These characteristics of a recorded submission are potentially beneficial to the learning process.

Exposure to the recording process is of particular significance for students of popular music. The dissemination of popular music as recorded product has become even more significant in the local environment as live performance opportunities have diminished. A study of live performance of popular music in New South Wales states, "Since the mid 1980s, musicians and audiences have experienced a decline in the number of music venues. Various studies have loosely identified the significant loss of opportunities for live performers" (Johnson 2003, p.3).

The opportunities for dissemination of musical product by electronic means through the Internet continue to expand as more effective types of encoding are developed and as better Internet connections become more broadly available. With the exception of webcasts of live events, the recording process is the first step in the preparation of product to be distributed in this way.

The assessment of creative work by students of popular music as recorded performance would seem appropriate in this context.

Assessment by peers

"It can be difficult for staff to relinquish their monopoly of assessment; one line of defence is that it requires an experienced hand. But students are required to make judgements; they are constantly evaluating their own progress and passing informal comment on the performance of their peers. Involving them in the assessment of other students is not a new situation, but rather a different kind of situation to which they bring relevant experience" (Hunter 1999, p.62).

There is growing acceptance of peer-assessment in higher education, particularly in music performance studies. Hunter reports that the Department of Music at the University of Ulster has been involved with the investigation, development and dissemination of peer learning and peer assessment processes since 1991 (1999, pp.51-52). He provides an account of developments in their application of these processes in a variety of classical music study areas since 1995. Their experiences have encouraged them to introduce peer learning from the earliest possible stage. Hunter points out that formal peer assessment processes are an adaptation of students' existing skills that have developed through the self-evaluation of their own performances taking the informal feedback from their peers and audiences into account, and their own experiences in providing informal feedback to their peers. In the Ulster context, peer assessment is regarded as an important aspect of the learning process that promotes critical thinking and a range of other valued learning outcomes.

Daniel states, "It would seem that skills in self-assessment are particularly important in tertiary study when students are in an environment where they are encouraged, and able, to develop skills in thinking independently and reflecting dispassionately on their practice and performance" (2001, p.217). These skills are also developed through the assessing of the work of peers, and they are central to the continuing development of the popular musician. An ability to accept peer feedback graciously and react to it positively is also valuable to popular musicians where such feedback is normal in most settings.

Assessment by peers in the popular music context would seem particularly appropriate given the embedded nature of peer assessment in the learning practices of popular musicians outside the formal education system.

The BPM methodology

Peer panel assessment of the recorded folio submissions for Popular Music Production replaced staff assessment in semester 2, 2001 after a period of trials during which the process was developed and refined.

Popular Music Production students submit a CD containing recorded performances for assessment at the end of each semester. They may submit work they have composed, performed, programmed, engineered or produced. Many students submit work in which their involvement might be in more than one of these aspects, and some students submit work that they have completed alone. Collaborations both within the student community and with artists external to the program are common.

Students also complete a report detailing their specific involvement along with a statement as to their intentions and their observations on the outcome for each track submitted. They award a mark for four criteria for each track relating to:

how well the track achieves the stated intention

how good the track is overall

how effective the student's contribution is in the recorded outcome

how significant the student's contribution is in the recorded outcome

The marks for individual tracks are averaged and added to marks for the portfolio as a whole awarded for how well the portfolio as a whole meets the student's intentions (although this will be changed how effective the track-by-track report was in future as this has emerged as an issue for students) and how substantial the portfolio is related to the year level of the student where first, second and third year students submit a minimum of 10, 15, and 20 minutes respectively.

These marks are not included in the calculation of the student's final mark but are intended as a concise representation of the student's perceptions of those aspects.

Students are given a two-hour class on the preparation of their track-by-track reports and the peer panel assessment process, and documents containing criteria, examples and marking guidelines are posted on the course web site.

Students are assigned a panel of about 9 students drawn equally from all year levels and incorporating as wide a spread of expertise as possible. Each panel assesses material of about two hours running time, and will not assess material submitted by any member of that panel. Each panel includes a staff member whose primary function is to ensure that the published marking criteria are applied. Each member of the panel is provided with the submitting student's track-by-track report and is required to provide both feedback on each track and marks for each of the criteria as well as marks for the submission as a whole.

The individual assessment comments of the panel members are then collated, marks are calculated and checked for alignment with the marking criteria, and this feedback is returned to the submitting student. Staff assesses the performance of each student as a panel member on the basis of the quality of the returned peer panel report and this activity accounts for 10% of the Popular Music Production mark.

Students often comment during peer panel meetings that they have observed strength and weaknesses in their peers' recorded material and the track-by-track reports and these observations will influence their future submissions. They frequently say that they have enjoyed the experience of being in the role of the assessor rather than the assessed, and they understand the process of assessment in a broader sense better as a result of this experience.

Future research

It would be helpful to gain a deeper understanding of the prior learning of BPM students. The incidence of students in this program having private lessons seems to be higher than that found in the popular musicians interviewed by Green, but much lower than the music students surveyed by Daniel. It may be that students choosing to study popular music in a higher education setting are different in this respect from both students of other forms of music in the higher education system and popular music practitioners in the broader community. A better understanding of these differences would provide direction for possible future changes in the mechanisms by which performance development is stimulated within the program.

Tracking changes in student perceptions of the value of self- and peer-assessment from before they have experienced it within the BPM program until their BPM studies are complete would provide a measure of the impact of the peer panel assessment process on student perceptions of the value of these mechanisms, and possibly give an insight into possible changes in how students react to peer feedback as a result of their experiences within the program.

Observing changes in the quality of feedback provided by students in the peer panel process as they progress through the program would give an indication of how effective this process is in developing critical thought and appraisal in students. Any such changes might also be demonstrated by changes in the quality of the students' own track-by-track reports.

Conclusion

The BPM program was designed to accommodate the learning styles of popular musicians within a higher education context and the peer panel assessment process is one of the ways this intention is expressed. A continuing study of how this process impacts on the development of self- and peer-assessment skills in students will contribute to a better understanding of the effectiveness of informal learning practices in a structured educational environment.

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Methodological aspects of the study of the poetry-music interaction in the work of singer-songwriters of La Trova Cubana (Cuban song movement)

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Since the times of the minstrels and troubadours, and even before, there have been persons who, in a very peculiar way through a perfect synchrony between music, poetry and interpretation, have penetrated in the deepest feelings of the human being in order to make him aware of what occurs in his social environment as well as in the rest of the world. Currently the term "troubadour" could be justified by analogy with those nobles of the European Middle Ages called troubadours, who composed songs performed by themselves or by the "minstrels" at their service. Nevertheless, this type of song movement developed in different historical-cultural circumstances, and also with recourses and technical procedures having nothing to do with those available to the troubadour or singer-songwriter of our days.

The writer Mario Benedetti states in his prologue of Joseba Sanz's book *Silvio, memoria trovada de una revolución*, that "no one knows who coined the word 'troubadour' to designate these composers and performers" ¹. In this respect, we must point out that since before the Cuban War for Independence, patriotic sentiments already began to be accented, with same spreading to all fields of art and culture. They were expressed with the acquisition of elements that were called then -and are still called now- of "Cubanism". The integration of the black slaves into the Cuban society and the resulting process of transculturation were events that stamped a peculiarity on the popular culture since then. There were thematic motivations that centered on the exaltation of the patriotic values. Thus, between this aspect, in which the *chanson de geste* also played a role of love for Nature in Cuba, for its landscapes, the idealization of the Cuban woman and the development of the nationalist spirit arising from the same fight for liberation, there arose the conditions taking a series of impulses directed from a patriotic sentiment, towards the attainment of a *sui generis* nature in the popular music. In this way, around the decade of the 80's in the 19th century, there appear bards of nationalist nature in the eastern region of Cuba. They acted in the peculiar way we have already mentioned and they had the double condition of songwriter and performer, accompanying themselves on the guitar. In their texts there were metaphors, images and other linguistic resources which, although not being a learned language, expressed evident poetic sensibility. In time it became customary for these singer-songwriters to call themselves "troubadours". The researcher and music critic Argeliers León makes the following comment to this respect:

The song of these troubadours lost those vocalist artifices and the rocking ternary air; it became more Creole by incorporating certain rhythmic turns in its accompaniment traditional to Cuban music. The song in Cuba was divided into two great musical periods that were repeated with the same words or new strophes. The first part was expositive, propositive or descriptive of a situation whose consequences or outcome were set forth in the second period, which acquired more accelerated movement or a more figurative and more lively rhythmic elaboration, where the melodic climax was.

Sindo Garay (Gumersindo Garay), one of the erudite troubadours at the end of the 19th century and the first half of the 20th, in his song *La alondra*, makes the following allusion: "just like the ancient wandering troubadours, I seek in the world someone to love". In this way he is identified with the musical movement of the Middle Ages. ²

The theme based on love for a woman occupied a privileged place in the work of these authors, and in many cases their creations take on a very peculiar characteristic, linking the loving sentiments, or feminine adoration, to patriotic feelings. This movement of the ancient troubadours began to develop in the last years of Spanish colonialism and the resulting stage of the pseudorepublic. In their work they showed the patriotic spirit of the fight for emancipation and later, the incisive criticism towards the frustrated republic. Also expressed was an insistence in the lyrics making reference to the

countryside and Nature in Cuba , but always in the compass of the exaltation of the Cuban national values.

In a wide study on the texts and themes in the prolific work of the traditional song movement, the music critic and researcher Margarita Mateo states:

Although the troubadour did not have explicit a poetic body of aesthetic propositions -as in any movement or literary school of the 19th or 20th century-, there is no doubt that, as an artist, he recognizes and is able to identify himself, supported by a group of poetic motives. The image he has of himself is not very precise: he lacked the full refinement and subtleness of the artist with wide, universal culture. However, as he did have a culture of strong popular stamp, it is undeniable that, in spite of his limitations, he perceived what today we would call his social function, centred by the bard on an expression of certain patriotic values, in the same way that, without having a clear notion of what nowadays we would treat as the aesthetic function, he was sure that his hardships, works, his unprotected popular art, were able to beautify his environment ³.

With the triumph of the Cuban Revolution, led by Fidel Castro, the new troubadours took a different direction regarding the theme of their works in the decade of the 60's. The historical, socioeconomic and cultural circumstances motivated changes that were in consonance with the ideo-aesthetic concept marked by the Revolution. And in this respect, the singer-songwriters of the Nueva Trova Cubana began their movement in the personal scope as well as in the artistic, in socio-historical conditions that have been produced by the very Cuban Revolution. In this context, they approach the traditional guidelines of the Cuban body of works, the reason why many of their works were assimilated and characterized by the people. This way in Latin America as well as in Europe , the concepts of "troubadour" and "singer-songwriter" became one in the same.

It is not sufficient for the singer-songwriter to observe, write his compositions and sing. He is also aware -as, for example, happens with Silvio Rodríguez or Pablo Milanés- of the artistic, social and political influence he has, of the undoubtable power that the word takes on in songs. This is shown in his performances, where his music and poetry penetrate with suggestive force the audience receiving his message. In like manner, this critical attitude, often mixed with irony opposing the circumstances that submerge Cuba in economic collapse, produces the sensation that it strengthens the ideological core of the singer-songwriter, as his composing activity progresses, and whose lyrical flux exactly reflects his political and revolutionary ideas.

On the other hand, we think that the poetic and musical values of the Cuban singer-songwriters cannot be perceived without emphasizing the rhythmic and musical analysis due to the interaction between the metrics that it uses, with a singular rhythmic design, and the musical projection that, in turn, is dependent on the interpretive act.

The compositions making up the book of verse of the singer-songwriters in Cuba are, in their content, of great popular tradition, in spite of quite often marking them with an infrequent strophic task and the surrealist connotations -see works of Silvio Rodríguez in this respect- often observed in their texts. In them, the usual formulas, the phraseologisms and, generally, all the rhetorical recourses have the peculiarity of the way they say "Cuban", natural of the Spanish spoken in Cuba. This is one of the reasons we must give attention to the textual value of its book of verse, whose "textuality" lies as well in the semantic value of the linguistic statements composing it -in addition to having a high level of communicability in each linguistic symbol used to transmit its ideals-, framed in the situational context of the Revolution's different moments. It also has, as we have mentioned, a singular strophic structure -above all in its rhythmic aspect- whose intrinsic musicality has symmetry with the melodic and harmonic design that the troubadours apply to their works at the time of composing them.

The contents and form of the text are intuitive in nature, conformed under a series of organizing principles of phonic, morphological, syntactic, lexical and musical order; each of these levels of structuration being interconnected by a linking thread or nexus allowing the integral communication of the linguistic message through the text's functionality ⁴. These characteristics give the text its "sense", the capability of inciting in the receiver the possibility of differentiating the semantic versatility proper to linguistic symbol. In the case of some of them, like the previously mentioned singer-songwriter Silvio Rodríguez, the textual coherence depending on the pragmatic context lies especially in the rhythm and in the metrical feet used to express the contents in the situational context mentioned above, and all of this applied with different stylistic recourses such as repetitions, parallelisms, anaphoras, metaphors, etc.

A fairly strange situation is often produced when the singer-songwriters are composing: sometimes the music has priority over the selection of the verse, the text being so taken from the musical inspiration. Nevertheless, each of their poems is closely related in form and depth. The fulfilling of this requirement, in spite of its musical dependency, is perceptible in the selection of the type of verse (octosyllabic, decasyllabic, tetradecasyllabic, etc.) and, we also observe how the strophic combination adapts itself to the theme being dealt with.

The text is a product of the language and, therefore, has a verbal aspect. Because of this, approaching same obliges us to explain stylistic characteristics at the level of the enunciation. Nevertheless, in a textual analysis, especially when it progresses jointly with the musical analysis, we cannot eliminate the level of the enunciation, which is no more than the relation established between the active constituent parts of the discourse.

We see the literature in this study as the reflection of deeds transcribed through images from the reality in which they are produced, making up one form of knowledge. On the other hand, the verisimilitude is provided by the organization of its contextual unit by means of specific forms which, of course, determine its function and communicative character, not only as simple "denotative" communication, the object of the language regarding its consideration as a verbal act, but also as "connotative" communication of aesthetic character, as the sign is also a "reference" for the literature. The connotative is the result, in the dialectic interrelation, of the sum of all the significant interpretations. All this leads us to think that the literary work of the Cuban song movement is not only the literary or linguistic text situated in the context of the Revolution, but also the components making up its timeless significance by causing a certain evocation in the audience because understanding the poetic language means "discovering" the "manifest discourse", the latent discourse. The poetic and musical temperature of a work is the consequence of the many auditions and readings it can cause. The reading and rereading, listening and relistening to a musicalized poem of these troubadours can cause some concern depending on whether its integral value is more or less efficient, given the complexity involved -in the brief period of time offered by a poetic-musical exposition of this kind- by the enumerating, explaining and justifying of the motives for said concern.

In case of considering the reader of a written text as the "receiver", during the audition of a sung musical theme the receiver is a "listener". While the reader perceives what he reads -with the additional option of the immediate rereading of a certain part, if esteemed necessary-, the listener must grasp simultaneously at least two messages: the musical one and the literary one, in which there is a subliminal message that must be assimilated at the same time as the music, and which is supported by the metaphoric projection so abundant in the texts of the Cuban singer-songwriters.

The lyrical sensibility and the poetic grace of these singer-songwriters can be perceived in a certain poem in a way similar to that of any other specifically literary author, through a careful organization of the cadences and phonic recurrences, of the equal or proportional accentual groups and of suggestive significations in the lexical area. However, in this case, on dealing with a literary-musical author, it is inevitable to count on the components corresponding to his composition as these are what determine the musical cadences, the expression and the bridges linking the different parts of the melodic structure. For this reason, we could state that together with the harmonic and melodic reinforcement that is applied to a poem or any part of same, the rhythmic structure -from the literary point of view- makes it seem similar to the lyrical language. Contributing to all this are the effects of regular recurrence -which are the basis of literary rhythm-, the effects of sound concordance, the alliterated sounds and the words making up the derivation. In addition, the accumulation of all kinds of recurrences is very efficient in the phonic structure of the text, and also in its melodic and harmonic projection. In this respect, it is necessary to emphasize elements that advance equally in both languages, in the musical and also the literary one. Along this line we see two important characteristics in the rhythm's general aspects: a) neither of them escapes from the obsession for periodicity, and b) the rhythm is a concept, prior to the music, obtained by a law of regularity, symmetry and isochronism.

In view of these circumstances, what should our position be in the methodological study we are dealing with?, to what point in the reception of a sung text are the schemes of the verse's rhythmic segmentation worked with? We believe that the components we have mentioned -periodicity, regularity, symmetry and isochronism- are applicable in their full extension to the concept of rhythm, not only that coming from a poem but also the underlying one in its melodic and harmonic structures. Additionally, the rhythm must be related with the qualitative division of the tempo, and this has to do with the regulation and temporal ordering of the tones in which it is shown in two ways:

By means of accents delimiting the measure, rhythm and the metrics of the composition.

By means of long and short values superposed on certain metrics.

Because of all this, we prefer to approach the concept of rhythm from a wider sense on embracing the fields of literature and music, understanding it as a whole of all the elements influencing the tempo and phonetic-melodic movement of a work, with their divisions and subdivisions perceptible to the receiver in pulsations or tempos, accents, accountable maximum units, periods, groups and alternance of figures, pauses, caesuras, silences, regular succession of durations in parts or tempos, grouping of rhythms within the phrases and also the ordered grouping of the latter until they make up a unit with literary-musical nature.

The simplest rhythmic figure, either musical or literary, offers us a constant of periodicity, of its compulsory accentual repetition, including the unexpected in same taking place to obtain certain effects of shock or surprise. However, without this type of repetition there is no rhythm. All this leads us to the conclusion that the rhythm is the only element of all those making up language -musical or literary- which has its own life as it could also exist independently.

Many Cuban troubadours show a particular audacity in their treatment of rhythm. They are aware that the rhythmic factor is an interesting recourse to avoid monotony -although this factor would seem to be a monotonous musical element-, achieving the development of apparently simple poetic-musical structures which actually are designed with a very complex rhythmic amalgam. Nevertheless, it happens that not only the cultured receivers, in the literary field as well as in the musical one, are capable of grasping the complex rhythm of some of their compositions, rather almost all their audience appear to be fairly sensitive to same at their concerts. We have had the opportunity of seeing that for themes such as *Unicornio*, *Ojalá*, *Yolanda* and others, the audience attending the concert, thousands of persons, sing simultaneously with the singer-songwriter, and many times without him. This indicates the rhythmic sensitivity of the receiver, above all in the parts in which the *leit motiv* appears.

We must also point out that the rhythm is in continuous symbiosis with the metrics. That is, musically it is shown with a recurring accent or emphasis in the first part of each measure. However, the rhythm alone is able to separate itself from the supeditation to the accent of the metre, producing in this complex rhythm-measure three defined positions:

The rhythm identifies itself with the measure.

The rhythm identifies itself with the "animation" of the measure (of the metre, of the beat), and for this reason it would be subordinate to same. In the 19th century, a time of great theoreticians in the field of music, the rhythm already carried out said function although a good number of "dislocations" of the metrics were allowed.

Currently the rhythm is considered to be "completely independent from the measure". The latter is a way of organizing the rhythm, which represents something internal while the measure implies external demands. For this reason, the metre is only a "possible manifestation of the rhythm" but not the only one. Its true role is "to order the time in units perceptible to our senses".

These theories on rhythm appear in contemporary music. In it, the metrics and the rhythm were never so clearly different, to the point that we could say that the time is an artifice of the rhythm; but only an artifice because the rhythm without the time continues to be rhythm. In view of this fact, we believe that, in some way, the time contributes to making the "measured rhythm", as opposed to free rhythm.

The exposition that we have made regarding the rhythm-metrics-time complex is relevant to this study as a great number of works of the Cuban troubadours show some peculiarities in which an interaction is seen of the mentioned elements in the musical component as well as in the literary one.

Generally, we can see that in all poetic-musical work the metre tends to accent the strong parts of the time, thus producing monotony, while the rhythm can be independent of this to a great extent, in spite of being coordinated with same. Therefore, the metrics carry out the division of the time quantitatively, responding to a phenomenon of inertia, but the rhythm is an individual element, a morphological entity through which the sounds are classified during their emission in time.

In the musical aspect, the metrics divides the time quantitatively, establishing rhythmic accents in such a way that the beat

is, in turn, divided into strong and weak parts. Therefore, two situations can arise in a musicalized text:

That the accentuation of the verse is the component that tells the composer which must be the strong parts of the beat on which the stress will fall.

That the melodic projection -as occurring in the case of Silvio Rodríguez-, although this is the less frequent circumstance, indicates to the author intuitively which must be the syllables having the accentual load.

The musical interpretation of a sung theme depends to a great deal on the arrangement of the accents in the musical phrase and its accentual synchrony with its pertinent text.

Usually the musical anacrusa depends on the literary anacrusis and vice versa, although at times this dependency is broken, changing its situation in the phrase; however, if this happens it is because it is required by the musical projection the composer chose for a certain verse. That is, that the first part of the time usually has the rhythmic accent (main impulse), and this situates us at the first accent of the verse which, on the other hand, if it were in the second, third, fourth or later parts, it would produce the anacrusis and in turn the musical anacrusa.

The "relative" duration of the musical sounds depends on the form of the notes (or musical figures), while the "absolute" duration depends on the *tempo* ⁵. However, in spite of same and the musical figures, the composer must exactly determine the insertion of the notes in certain groups, and also amass the musical figures in ordered groups in order to obtain the motives, phrases and periods to achieve works with artistic unity, and in the case of the author under analysis here, with literary-musical character.

There are rhythms with only one time which, for example, Beethoven used in some of his *scherzi* ⁶. They are in reality false rhythms, therefore this great master of music usually indicated them in his works as *ritmo di tre battute*.

Nevertheless, the truest, smallest rhythm is that of two times. On listening to music, we compare and seek out the symmetry of the succession. Therefore the second element becomes important as the answer to or result of a first one. This second element is more important because with it the symmetry is closed.

The play between the low and sharp notes have an excessive influence on the obtention of the mentioned symmetry which, in turn, is dependent on the literary phrase.

If the musical metrics establish differences in weight or depth through the accents making up the power, more or less resolute, of the sounds and, besides, its situation and meaning in symmetric formulas, the rhythm is formed by a combination of different sonorous colours, long and short, offering us in the musical phrase as well as in the literary one, multiple possibilities of combination. This way we find the poetic feet that rhythmically fill a rhythm, basing ourselves on a series of rhythmic forms also appearing in the ancient Greek-Latin poetry and in the "strong and weak" rhythms theory, linked to that of the "long and brief" ones.

In the field of music, the rhythmic as well as the metrics tend to stay constant to the homogeneity, with similar formulas throughout the whole of a composition. The singers-songwriters are aware that this tendency can submerge their activity in monotony. For this reason they escape from it by seeking out contrasts, rhythmic combinations and effects with free movements within a defined structure in the context of a general movement that is linked to a common metre.

Other components that we must keep in mind on dealing with compositions of poetry and music interpreted and recorded by their author, are the musicality and sonority. Thus, the work offers itself to us abstractly as well as concretely. In this sense, we will find that the work also offers itself in: a) the score where it appears in the general potential state in the form of signs; and b) the musical support material (record, cassette tape, etc.) a conclusive element in which the artistic realization appears in the codes of two interrelated languages: the musical (score) and the literary one (poetic text). Therefore, the authentically sonorous "virtual" ⁷ text has, nonetheless, something of essence: it evokes an infinity of potential realizations having in common the "musicality" underlying the score.

For example, for Rubén Darío, the word "sonorous" had a special meaning. Not in vain does it profusely appear in his

verses. The sonorous aspect in this poet was a complete poetic program in which sonorous objects appeared -the sea shell, the forest, etc.- and the strophes were impregnated with sonority. The sounding word itself cleared up many resonances. Hand in hand with the "swans" and the "existential anguish" went his concept of "sonorous aesthetics" in the esteemed value of the word and verse, in its musical side as well as in the arris of its meaning and interpretation. A sonority is not empty, rather it provides senses.

The Cuban troubadours are composers and authors that play the guitar, simultaneously while they sing, as the accompanying and often soloist instrument (when the voice is not heard, as in the introduction and interval). In the musical field, with recourses such as the technique and the experience of some of these authors, these components join together to cause awareness of the sonority we have mentioned, and also of the elements making up the "impersonal and rigorous" (the values of the notes, the exactness of conscious intonation, the musical quadrature and a homogeneous timbre) and, later, what must be acquired regarding the register, tonal colour and artistic personality.

In the semiology of the significance there lie aspects of three types of analysis which will be useful to us in this study: the genetic semiological analysis (relations between the work and its author), the social semiological analysis (relation of the text and the society in which the author lived) and, last of all, the literary semiological analysis (in which, contrary to the other two types mentioned, we seek out in the work, as stated by Leo Spitzer ⁹, an immanent internal situation).

On the other hand, if we echo the stylistics of Dámaso Alonso and the above mentioned Leo Spitzer, the application of a literary semiological analysis in certain parts of this study is of interest to us as we are trying to direct all the relevant linguistic recourses towards the emotional *é tymphon* of each of the works. This fact reveals to us a characteristic musical situation, regarding the work of the singer-songwriters of the "trova cubana". In this aspect, Professor Félix Bello Vázquez states that "the *opus* is a small cosmos, a whole, and we can penetrate in it only by trying to reproduce the intuition that produced same. Therefore, the reader must be able to express and condense all the profound intuitions that the text suggests to him" ¹⁰. If we transfer ourselves to the musical plane, this has to do with the way of composing of these singer-songwriters, as they themselves have let it be seen on diverse occasions that, in their works, the "music" is generally the component leading him to the text. That is, the profound intuitions that Professor Bello Vázquez refers to sometimes arise, as is usual with Silvio Rodríguez, from a structured harmonic and melodic line in an organized ensemble of phrases and musical periods that suggest the text of the message. For this reason, in answer to the question on which is the component that appears first at the time of composing (the music or the text), this singer-songwriter states:

Almost always it is the guitar that sings. ¹¹

On another occasion he was asked about his creative process, and the troubadour replied:

Generally, I put text to the music I create. On very

few occasions I have done the opposite and it is very difficult for me. ¹²

In the same way that Stanley Fish proposes the concept of the "informed reader" and the three conditions that same must have ¹³ -linguistic competence, semantic knowledge and literary competence- to explain the phenomenon of the interpretation of the text, we could transfer these proposals to the musical plane on which, as we have stated previously, the receiver is a listener, so we would have to speak of the "informed listener", in possession of three basic requisites: 1) musical competence so as to assimilate coherently the sense of the phrases and/or musical periods, as well as the nexus existing between each of them until the integration of the work in its entirety; 2) knowledge of musical expression in order to grasp, at its highest level, the artistic sensibility and the musical message of the composer; and 3) musical critic competence, with good command of the appropriate vocabulary, experience and -if possible- knowledge of acoustics, harmony, styles, musical forms and other elements of evaluation suitable to giving reliable judgments, with scientific precision, on the musical discourse and the technical aspects of a certain work.

Stanley Fish adheres in the text to the "literal" in order to not lose control of the interpretative act, this requiring much austerity in the observation of all the moments of the reading experience, based on the *time* flux: "The report of what has happened to the reader is always a report of what has occurred up to *that point* in the reading process" ¹⁴. In music the same thing happens if the *musical phrase* is considered as a unit -and later, the whole of musical phrases and periods with their corresponding nexus- in which we can also speak of an "experienced listener", who is aware of the *time* flux in the

duration of the musical work. In this sense, Stanley Fish's theory can also be applied to the music if we give attention to the continuous process of *incertitude* experienced in the audition of a sung work, in which the literary text as well as the musical phrase must reach the listener with certain unpredictability.

Nonetheless, in spite of these considerations by Stanley Fish, the singer-songwriter, as all artists of the stage, knows how important it is to achieve the "complicity" of the audience, and so he does not doubt about using in his performances one of the most interesting recourses, to mark a certain part of his works with *predictability*, inserting small structures, easy, catchy and accessible to the musical ear in such a way that the audience can grasp them with no difficulty to the point of singing them, during a recital, at the same time as the performer.

On the other hand, in the same way that Michael Riffaterre assures in *Semiótica de la poesía* that "the literary phenomenon is dialectics between the text and the reader" ¹⁶, we could say that the musical phenomenon in the audition of a sung theme is converted into dialectics between the elements melody-rhythm-harmony-text and the listener.

Riffaterre considers the poem as a closed, finite unit in which two levels are established: the level of sense, as a lineal succession of units of information, and the level of the significance ¹⁶ in the interpretative process. In this same way, basing ourselves on this arrangement, we could determine the existence of two moments in a musical audition: a) the level of heuristic audition, that would include a first interpretation to determine the general sense of the work in which, on dealing with melody, harmony, text and interpretation, the listener uses his linguistic, literary (including the intertextuality) and musical abilities, aside from the information of his personal curriculum to this respect; and b) the level of hermeneutic audition, followed as a result of various auditions of the same work, and so it is more profound than the heuristic audition. Thus, the hermeneutic level is retroactive and it puts us, therefore, on the road to what we could call the "hermeneutic interpretation", or moment of musical analysis in which, in reality, the *musical significance* of the theme is determined. It is taken as a whole reducible to one sole thematic or symbolic structure that could be represented in a brief period of same - *leit motiv*- around which revolves and regenerates the whole of the work in its entirety. In this respect, we could give the work of the author under study herein, a multilateral approach "basing ourselves on the rhythmic aspect" and applying, consequently, the hermeneutic principle fixed on a comparative run of times and mentalities leading us to the "dialogue" between cultures or stages in the development of the literary production. However, on entering the musical panorama in play, which is precisely one of the aspects to be carried out in this work, the dimensions become too great.

Although the troubadours very often introduce themselves in their book of poems to offer very intimate sentiments in diverse aspects, we cannot characterize their poetry as "intimist" when we observe that, at the same time, it can incorporate so much of the outside world in its viewpoint. If we put attention to the poet's act of creation, always solitary, and to the irrestrictly individual paternity of the poem, we can say that same is always intimist; but a poem cannot be qualified as this while being so full of exteriority, with such "visual" force, in which the affective component is sustained and transfigured by elements of the outside world of which the singer-songwriter is an avid witness, fascinated and participant. We must think that the outer or inner world are very relative expressions, because if there is a point of knowledge where the subject and object reside together confused simultaneously, this is poetic knowledge. There is also another circumstance -consustantial to the book of poems of these troubadours- to be kept in mind often: the non-temporality of their poetry. This is the only time when they reach the true deciphering of the unknown, the unreal, of the irrational symbology. The conscience of the universal human transmuted in poetic thought -beyond the temporal, provisory and historical forms that it can assume- can be revealed even as a morning landscape. Nevertheless, we must consider that given its peculiar stylistic configuration, depending on a musical projection involving melodic, harmonic, rhythmic and interpretative elements -in a style *sui generis*-, its poetry does not adapt to the traditional forms, even when the phraseological determinant is not lost, rather it goes beyond these limitations to follow recourses made up a fair number of rhetorical components.

Gérard Genette ¹⁷ classified the transtextuality in five sections: intertextuality, paratextuality, metatextuality, architextuality and hypertextuality. Of these five sections the hypertextuality and the intertextuality are the components that interest us more for the analytical observation of the works of the Cuban troubadours, and their texts frequently include structures and elements of the works of the classical authors of Spanish American literature, in general, and of the European literature. For this reason, calling our attention are the transtextual processes produced in their literary texts, importing to their respective compositions touches from the poetic temperature of some of their predilect poets and authors: José Martí, Nicolás Guillén, César Vallejo, Rubén Darío, Pablo Neruda, Julio Verne, Jack London, Saint Exupery, García Lorca and Lewis Carroll, among others.

It is obvious that in the works of the authors of the Nueva Trova Cubana, above all, the literary and musical elements are conditioned, in great part, by the sociopolitical ideology inspiring the Cuban Revolution. In its bosom all the singer-songwriters belonging to this cultural movement were formed, persons that base their activity on a body of works musically based on the popular and folklore, including texts in which the singer-songwriter is involved, texts not limited to indirect allusions, void of meaning. In his interpretations the author reflects his identification with the own cultural values, based on the guidelines of the Revolution, apart from revealing to have a conscious militancy, more and more active and committed to the revolutionary deed. The protest song inspiring the singer-songwriters at the beginning of the 60's became the "proposal song", of deep reflection, and the creative practice of these authors adopted a wider and more dynamic revolutionary and socioaesthetic position. For this reason, it is impossible to understand and approach this body of works without keeping in mind the context surrounding the singer-songwriters of the Nueva Trova Cubana, in the sociopolitical aspect as well as in the artistic one. In this respect, it would be convenient to give a fair amount of importance to the study of the relations established between said sociopolitical component and the rest of the thematic elements in his production.

Usually mentioned are Vicente Feliú, Silvio Rodríguez, Augusto Blanca, Sara González, Pablo Milanés and Noel Nicola as the singer-songwriters most representative of the Nueva Trova Cubana; nonetheless, also second to none are other authors, also pioneers of the "first generation" of this movement, such as Tony Pinelli, Miriam Ramos, Adolfo Costales, Maggie Mateo, Enrique Núñez, Freddy Laborí, Sergio Vítier, Pedro Luis Ferrer, Ramiro Gutiérrez, Amaury Pérez and Eduardo Ramos, among others. On the other hand, Augusto Blanca was, -and still is-, the creator and one of the maximum exponents of the Teatrova ¹⁸

It is necessary to point out the convenience of giving attention to the field that we seek to analyze in order to not put ourselves on the road to a unidirectional critical viewpoint since not only the basic elements of the scheme of the literary communication, that is, the *emitter*, the *text* (context and code) and the *receiver*, will be observed, but we must also add two others: the *music* and the *interpretation*. Therefore, the components are five, closely related between themselves, that make up the communication and artistic deed of the singer-songwriters. Keeping in mind this last appreciation, we would have to take note of the existence of some basic aspects regarding the phenomenological theory of Roman Ingarden ¹⁹, that counterposes the ways of concretion to the structure of the literary work, when he affirms that "in the consideration of a literary work not only the actual text must be valued, but also, in equal measure, the acts of its reception" ²⁰, referring to the "gaps or spaces void of meaning" for the reader's interpretation -from the superficial viewpoint in the reading process of a literary text- which he called "points of indetermination". Wolfgang Iser ²¹, making great echo of these "spaces of indetermination", as he called them later, elaborated the concept of "implicit reader". On the other hand, Luis Acosta Gómez ²² proposes the possibility of supplying with "determination" said spaces with the intention of giving them an explicit content so that the reader can participate actively in the construction of the sense of the text. However, these theories are not applicable decisively to the whole of a musical-literary work, as in addition to consider the possibility of filling the spaces of indetermination in the text with explicit content, said parts, while emerging from a melody on which they depend, simultaneously acquire with it a sense inherent to the whole of the work in such a way that the meaning of the text, in the spaces of indetermination, are strengthened by the musical sense stamped on it by the melody and the musical elements accompanying it. This is one of the reasons that we must give special attention when we study thoroughly this kind of analytical observations, as we are not dealing with a poet who writes without the intention of his poems being musicalized, rather with the composer who, on the other hand, is a literary author and performer of his own works.

In the realization of any other analytical work in the works of the singer-songwriters of the "trova cubana", we must not obviate the symbology that flows from their book of poems, as the utilization of the symbol is the deed that constitutes one of their most famous characteristics. Martin Heidegger, referring to art in general, states that "the work gives open knowledge of the other, it reveals the other; it is allegory. With the already made thing, something different comes together in the work of art. In Greek "to come together" is said *symballein*. The work is a symbol" ²³.

On the other hand, we find relevant what Carlos Bousoño states in *El Irracionalismo poético. El símbolo*, regarding what he calls "rational emotion", which accepts that "the emotion arising from some quality or qualities which, in our awake daily life, seem real to us in the objects or situations dealt with, either in an affective way or only subjectively". And later he mentions that "before the word communism someone can experience reactions of enthusiasm and adhesion, or the opposite, that is skepticism and repudiation. In both hypotheses, such emotions are shown to us as rational as they correspond with their attributes (a good thing or, on the contrary, something bad) that in our lucid mind we think daily as existing in that form of social and political structure" ²⁴ -and this exceedingly concerns the study of the production of the singer-songwriters of the Nueva Trova Cubana, in view of their sociopolitical condition-. He calls these rational emotions "connotations" to differentiate them from his other denomination of the meanings "irrational" or "symbolic".

The symbol in the book of poetry of the singer-songwriters of the Nueva Trova Cubana, within the commitment of them with the Revolution, stands on an element of cultural dimension unseparable from the historical and social events of his country. Thus, all the perspectives of approaching his symbology -whether sociological, psychological or semiotic in nature- take us to a new style, to another different way viewpoint of a text answering to the traditional structures of the body of songs in the area of the Nueva Trova Cubana, with the purpose of a more direct comprehension of the message that these singer-songwriters transmit. For this reason it is of interest that our dedication is not solely centered on the interpretation and study of the rhythmic aspect -and of components having, in some way, an influence on same, such as the symbolic or the archetype-, but also on systematizing it from the angle of an interdisciplinary view in the bosom of the literature and music.

At first the founders and pioneers of the Nueva Trova Cubana movement making up the first generation, had a obsessive symbolic *corpus* marked by their revolutionary convictions and by the difficult moments that they lived during and after the Revolution. For this, the audience that usually attends the recitals of these troubadours immediately grasp the message of their songs, in which a social, historical and political panorama is expressed and with which they in some way feel identified.

In spite of these points and finding certain affinities between the Cuban singer-songwriters, there are marked differences not only in the musical aspect, but also in the literary one. One of these differences lies precisely in the symbolic aspect in such a way that, for example, Pablo Milanés, Vicente Feliú use a kind of common, habitual symbology while other authors, such as Silvio Rodríguez, cultivate a stylistic diversity running from literature of manners to surrealism. In this sense, their work answers to a stratification that begins in the most conventional symbol and ends in a lot of unconscious irrational symbols.

Another of the aspects we consider in this study is the whole of the aesthetic effects that have an important influence on the musical projection. The natural effects like the accent, the reduplication, the onomatopoeia, alliteration, the evoking effects, the social environment accents, the anaphoras (in the form of epanalepsis or epanaphoras), epiphoras, etc. make up a phono-stylistic range that the singer-songwriter uses to achieve an aesthetic and interpretative profitability at the time of the composition and exposition of a work that is literary and musical in nature. We must keep in mind that the phonic elements of the language distinct relevance depending on whether it is a poetic, narrative or expositive text, or a text whose musicality is shown in symbiosis with the musical structure it has been assigned. Therefore, all the recourses of the language, including the sounds, are "apt for achieving the aesthetic effect". In this respect, especially interesting to us is Alarcos's statement regarding the phonic units: "these pure substances with no significant value can be loaded with value and meaning when they are used in poetic language". ²⁵

Otherwise, we consider that, according to the nature of the text that is paired off with a melody -in addition to a harmonic projection- it is, in keeping with its nature, important to point out in what parts of said text predominates the enunciative, exclamative or interrogative intonation. Also, we must indicate if there is an underlying compositive intention in the extension of the phonic groups, either short or long. In this sense, it is convenient to state that the phonic and prosodic deeds gain great importance in the poetic texts, especially in the analysis of the metre, rhyme, of the homophonies and the strophic forms as all these poetic elements, in symbiosis with the music assigned to them, are based on the idea of repetition, reincidence.

It is necessary to give attention to the phraseological wealth of the Spanish spoken in Cuba and its decisive influence on the book of poetry of the singer-songwriters of the "trova cubana", since great part of its expressions have the peculiarity of going hand in hand with phraseologisms and phraseological combinations that stamp the texts with a characteristic musicality. The proverbs, sayings, metaphors and other phraseologisms, also called communicative units or phraseological expressions, enter the linguistic use of the singer-songwriter as folklore units or fragments of literary works.

In Phraseology especially relevant is the study of the lexic-grammatical qualities of the phraseological units. In this respect, the Cuban professor Zoila Carneado states that "the particularity of the phraseological units lies in the formal aspect of same and not always answers to the grammatical-categorial content" ²⁶. From this it is deduced that in order to define the lexic-grammatical qualities of the phraseologisms, it is necessary to take into consideration the syntactic-semantic characteristic of the phraseological units, or what is all the same, to analyze the syntactic and communicative function carried out by them.

We must keep in mind that among the phraseological units of the book of poems of the Cuban troubadours, we find few designating natural objects, artefacts or any other artificial kind of element. On the contrary, the immense majority of the phraseologisms, by means of a metaphorization which quite often is daring, make reference to states of mind, sentiments and characteristics of the persons -regarding their qualities: behavioural, intellectual, emotional, etc.- They usually write, in general, about the "every-dayness" in which they are immersed at a certain moment influenced by the social events affecting same. For this reason we quite often find in their texts a kind of phraseological units designating a certain sphere of their reality linked to their feelings and every day activity.

The phraseological combinations in the texts of most of the Cuban singer-songwriters are characterized by having a wider register than until now. Due to this, the diffusion is linked to the literary language, as opposed to the phraseologisms, which are more characteristic of the popular language.

The Russian linguist Cherdántseva proposed the concept of "metaphoric motivation" as "a particularity characteristic of the phraseological units. This quality is a linguistic competence of the speakers of a certain language" ²⁷. Basing ourselves on this theory and observing, on one hand, the book of poems of the singer-songwriters of the Nueva Trova Cubana having available a phraseological wealth in which the metaphor abounds and, on the other hand, the audience attending their recitals, accustomed to the perception of this kind of phraseologisms -therefore, with a linguistic competence caused by its own metaphoric motivation-, it does not seem strange for such a particular state of communication to be produced, which we have previously mentioned, between the singer-songwriter and the listener-receiver of his message. A communicative link is established and later becomes even closer to the *cantabile* ²⁸ type of musical projection that the authors of the above mentioned movement usually give their themes. In fact, the phraseologisms in this field are proper of the popular and conversational strata of the vocabulary. Also, we must think that all kinds of expression are included in the meaning of the phraseological units and stamped with an emotional, evaluative and stylistic nuance.

1 SANZ, Joseba: *Silvio, memoria trovada de una revolución*. Valencia, La Máscara, 1995, p.4.

2 LEÓN, Argeliers: *Del canto y el tiempo*. La Habana, Editorial Letras Cubanas, 1984, p.188.

3 MATEO, Margarita: *Del bardo que te canta*. La Habana, Editorial Letras Cubanas, 1988, pp.217-218.

4 Communicative relation that the text establishes between the emitter and receiver.

5 Degree of slowness or quickness with which a musical work is executed.

6 From the Italian scherzare, meaning to joke, this is a musical form with a quick tempo.

7 The proof is that the reading of a score never "elucidates" a work totally, although with it the listener is informed. Even the composer does not want so much the execution as he wants to know what the result is.

8 Word with a specific sonority occupying a decisive place in the underlying musicality in a verse.

9 SPITZER, Leo: *Études de style*. Paris, Edic. Gallimard, 1970.

10 BELLO VÁZQUEZ, Félix: *El comentario de textos literarios. Análisis estilístico*. Madrid, Paidós, 1997, p.35

11 SERRANO, Margarita: "Entrevista a Silvio Rodríguez", in the newspaper *La Tercera*, Mexico D.F., 22nd September, 1996.

12 CORREA, Armando: "Interview of Silvio Rodríguez", in *New Herald*, Miami, April 1997.

13 FISH, Stanley: *La literatura en el lector: estilística afectiva*, in Rainer Warning (ed.), *Estética de la recepción*. Madrid, Visor, 1989, pp. 111-131.

14 *Ibid.*, p.114.

15 RIFFATERRE, Michael: *Semiotique de la poésie*, Paris, Seuil, 1983, p.12.

16 From French, *signifiante*.

17 GENETTE, Gérard: *Palimpsestos. Literatura en segundo grado*, Madrid, Taurus, 1989, pp.9-19.

18 Kind of dramatization which intermixes theatre elements with others of the Nueva Trova Cubana.

19 INGARDEN, Roman: *Del reconocimiento de la obra de arte literaria*. Darmstadt, Tübingen, 1986, p.49.

20 VV.AA.: *Estética de la recepción*. Madrid, Visor Dis., 1989, p. 64.

21 ISER, Wolfgang: *El acto de leer*. Madrid, Taurus, 1987, p.64.

22 ACOSTA GOMEZ, Luis: *El lector y la obra*. Madrid, Gredos, 1989, p.97.

23 HEIDEGGER, Martin: *Arte y poesía*. Mexico D.F., F.C.E., 1995, p.14.

24 BOUSOÑO, Carlos: *El irracionalismo poético. El símbolo*. Madrid, Gredos, 1981, p.177.

25 ALARCOS LLORACH, Emilio: *El comentario de textos*. Madrid, Ediciones Castalia, 1985.

26 CARNEADO MORÉ, Zoila y TRISTÁ, Ana María: *Estudios de fraseología*. La Habana, Ediciones Academia de las Ciencias de Cuba - Instituto de Literatura y Lingüística, 1987, p.10.

27 CHERDÁNTSEVA, T.Z.: *La lengua y su imagen*. Moscow , University of Moscow , 1980, p.84.

28 In Italian this means "singable". A musical work with a melody and text so accesible to the ear that it can be sung easily.



Using kinesthetic movement and gesture to facilitate and improve choral singing in Hong Kong schools

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Choral singing in Hong Kong schools has been developing for over four decades. Nowadays most of the schools own their choirs for performances and competitions. However, the teaching methods of choral conducting in Hong Kong are in lack of formal research and documentation. Many music teachers tend to work on their own without seeking for improvement through research, workshops, seminars and conferences at a large extent. Meanwhile, applying Kinesthetic Movement and Gesture (KMG) has been advocated in other overseas countries for a period of time and significant teaching effectiveness has been noticed. After reviewing the relevant literature as a background, this study therefore aims at investigating the present situation of applying KMG in Hong Kong schools by a questionnaire survey. In addition, three semi-structured interviews were conducted to seek the opinions and personal experiences of three pioneer music teachers who have been applying KMG for 10 to 24 years. Findings from the questionnaire survey reveal that those music teachers who apply KMG in their choral teaching admitted that they found KMG very effective in various ways such as relaxation while singing. Furthermore, the three interviewees have provided a number of concrete examples of applying KMG in teaching children to understand musical elements, and developing their vocal skills and choral skills. These findings provide implications on how music teachers should teach in their choral activities.

Background

Choral Singing in Hong Kong schools has grown from modest beginning into an important music activity both inside and outside the classroom setting. However, most of the music teachers and choral directors still conduct the choral teaching and learning activities with traditional singing approaches within the rehearsal process. Movement-based pedagogies have also been introduced in the teaching of general musical skills and concepts in general music classroom as well as in the choral rehearsal. Perhaps a group of well-known figures, including Emile Jaques-Dalcroze, Carl Orff and Zoltan Kodaly were focused in utilizing physical movement as a way of responding, creating and enhancing musical experience when teaching students some abstract musical concepts.

Rudolf Laban was known as one of the most influential figures in dance and movement education in the last century. Laban illustrates the application of his concepts of space-time and weight through eight basic motions. The eight basic motions are known as floating, slashing, punching, gliding, dabbing, wringing, flicking and pressing. It is believed that, each of these motions is closely related to conducting gestures and music performance. Bengé (1996) analyzed Laban's theory of movement and writes that "Central to Laban's theory of movement is the relationship between body, mind and feeling. Movement, like music, offers to maximize an expressive channel which serves to integrate expression of feeling with movements of the body" (p.41). In this light, a better understanding of movements and their possible intensions or meanings might enhance the effectiveness of communication between the conductors and ensemble.

Hibbard (1994) introduced physical movement based on Laban in the choral rehearsal process. Durrant (1996) notes of her work:

Hibbard further explores the kinesthetic approach to choral conducting and to the teaching of student choral conductors with her case study and analysis of conductor's and singers' physical movements as an instructional technique for improving vocal production and expressive singing. Conductors then, along with knowledge of the music, will need mastery

of the technical skills to provide appropriate gestures for the music being rehearsed and experiments have shown that it is almost impossible for a choir to sing quietly and in a sustained legato style, for example, if the conductor they are watching is beating aggressively, jerkily and expansively. (p.82)

With the above case study as evidence, it is important for a choir to acquire large repertoire of expressive conducting gestures and movements as instructional vocabularies to actualize all the musical and expressive elements, in order to facilitate effective communication during the rehearsal and performance process.

Besides, Wis (1993) also notes that gestures and body movement can be utilized as physical metaphor to facilitate learning and to enhance the teaching and learning musical experience in the choral rehearsal. Furthermore, similar views are made by Ehmann (1968):

Through such exercises the singers get a visual concept of the structure of the piece, of the movement, and relationships of the parts to each other; the singers literally experience the musical composition in their own bodies, and the acquisition of new concepts and a new grasp of the music is now absorbed and translated into the singing act itself with the result that the music has become animated and alive. (P.89)

Cornelius (1982) provides the following description, concerning the possibility of introducing gesture in choral rehearsal:

By using gestures, conductors communicate through the language of the body with special emphasis on the communicative and expressive properties of the arms, hands and face. I am suggesting that such communication may also employ a metaphorical aspect. (P.14)

In addition, Balk (1991) also suggests that through exercising the kinesthetic mode in performance can fulfill the need to communicate emotion and the use of tension within the body in order to "feel" that emotion. Conducting gesture then can be understood as the integration of music and kinesthetic movement, which can also be seen as a kind of nonverbal communication to demonstrate what words cannot be described. Furthermore, Baker (1992) notes that such a marriage between movement and music in conducting can be seen as a powerful tool for efficient rehearsal and to provide vision and creativity to the performance itself.

Recently Wong (2003) investigates four elite school choirs and interviews their conductors who are working in Hong Kong focusing on their conducting and rehearsal behaviors in relation to successful and effective rehearsal performance. As a result, all the selected choral directors agreed that movement-based pedagogies are effective in teaching general musical skills and concepts in general music classes as well as choral rehearsals.

Based on the above studies, it is essential for the conductor to understand more how kinesthetic mode work and to be related in other modes within the rehearsal process. As Kohut (1992) suggested that mind-body integration can enhance and provide an avenue to achieve a specific motoric goal in music making, by increasing the awareness of kinesthetic sensation within our internal physical environment can also enhance performance quality and sensitivity. This paper reports a study on the extent of applying kinesthetic movement and gesture (hereafter KMG) by Hong Kong music teachers, their perception and suggested concrete ways to apply KMG in actual teaching and learning activities. Implications for teacher education is suggested.

Questionnaire survey

A questionnaire survey was conducted in order to seek information on the current situation of the extent of applying KMG in primary and secondary schools of Hong Kong. The questionnaire is divided into three parts. Part I surveys the background information of the responders such as gender, age, academic qualification, music teaching experience and choral teaching experience.

The second part consists of 12 statements that survey the frequency of the teachers in using the KMG and their perception on how effective in using KMG in choral singing. A five-point scale which consists of "Never", "Rarely", "Sometimes", "Frequently" and "Every time" was used to survey the frequency of using the KMG and another five-point scale from "Not effective" to "Extremely Effective" was used to indicate the teachers' perception of using KMG in their

choral teaching. These statements were derived to seek the frequency and level of effectiveness of two main aspects: 1) performance variables, and 2) effectiveness of choral teaching with the use of KMG. The aspect of performance variables include: a) teaching of choral skills, b) teaching of musical concepts, and c) teaching of vocal skills. The aspect of effectiveness of choral teaching with the use of KMG consists of: a) facilitation of warm-up exercise, b) enhancement of musical expression, c) encouragement of relaxation, d) enjoyment of teaching and learning, e) improvement of pacing the choral activities, f) encouragement of group focus, g) reinforcement of verbal imagery, and h) time saving. The respondents were required to provide other activities if they found that KMG was effective in facilitating other activities.

Part III includes three open-ended questions that require the responders to identify: 1) other KMG activities that the teachers found useful, 2) the advantages of using KMG to facilitate choral activities, and 3) the perceived difficulties in using KMG.

The questionnaires were sent out to 220 schools and 150 teachers (11 males and 138 females) sent back their questionnaires to the researchers, which reflected a response rate of 68%. The age range of the teachers was from under 30 to 60 years, with 80% under 30 years of age. Nearly half of the music teachers were degree holders, with 30% of the teachers holding the Certificate of Education. A total of 73% of these teachers have had only five years or less of teaching experience, while only 4.7% have had more than 15 years of choral teaching experience with 67% have only or less than five years.

Results: Current Situation

Table 1 shows the mean scores of the frequency of the respondents applying KMG in their choral activities. Upon an overall examination of the 12 statements, the music teachers revealed a rather positive situation that KMG were applied with a range from "sometimes used" to "frequently used" with the overall mean score of 3.37 in a five-point scale.

Table 1: Mean Score of the Frequency of Music Teachers applying KMG

Variables	Mean (n=150)*	SD
<i>Performance Variables</i>		
Teaching of choral skills	3.38	.80
Teaching of musical concepts	3.67	.74
Teaching of Vocal Skills	3.60	.79
<i>Effectiveness of choral teaching with the use of KMG</i>		
Facilitation of warm-up	3.29	.90
Enhancement of musical expression	3.57	.77
Encouragement of relaxation	3.47	.83
Enjoyment of teaching and learning	3.61	.77
Improvement of pacing choral activities	3.19	.82
Encouragement of group focus	3.52	.70
Reinforcement of verbal imagery	3.41	.87
Time saving	2.86	.90
Facilitation of other activities	2.80	1.04
Overall Mean	3.37	.83

* The mean scores are based on a 5-point scale with 1 = "Never", 2 = "Rarely", 3 = "Sometimes", 4 = "Frequently", and 5 = "Every time".

Results: Perception of the Teachers

Table 2 reports the mean scores of teachers' perception on how effective in applying KMG in choral activities. In general,

the overall mean score (3.71) reflects that the respondents remain to be positive in perceiving the effectiveness of applying KMG in their teaching. In particular, they thought that KMG would be rather effective in teaching musical concepts.

Table 2: Mean Score of Music Teachers' Perception on How Effective in Applying KMG in Choral Activities

Variables	Mean (n=150)*	SD
<i>Performance Variables</i>		
Teaching of choral skills	3.62	.83
Teaching of musical concepts	4.21	.87
Teaching of Vocal Skills	3.77	.79
<i>Effectiveness of choral teaching with the use of KMG</i>		
Facilitation of warm-up	3.68	.78
Enhancement of musical expression	3.87	.73
Encouragement of relaxation	3.92	.78
Enjoyment of teaching and learning	3.87	.78
Improvement of pacing choral activities	3.54	.76
Encouragement of group focus	3.87	.67
Reinforcement of verbal imagery	3.73	.86
Time saving	3.02	.89
Facilitation of other activities	3.36	.83
Overall Mean	3.71	.81

* The mean scores are based on a 5-point scale ranging from 1 = "Not Effective" to 5 = "Extremely Effective".

Results: Other Comments

Effectiveness of Kinesthetic Movement and Gesture

Eight of the music teachers stated that the kinesthetic movement and gesture was an effective way to teach vocal skills especially voice production. One of the respondents indicated that voice production is hard for young students. However, with the help of movement-based instruction the students could enhance their vocal skills. Four of the teachers stated that the movement was able to enhance the feelings of expression. Moreover, three of the teachers revealed that the movement could help the students to prepare and relax their body to sing. And two of the teachers stated that the abstract ideas could be easily presented to student through movement-based instruction.

Advantages of Using Kinesthetic Movement and Gestures

Seventeen teachers mentioned that the advantages of using KMG were able to make teaching and learning more interesting. Also, the teachers explained that appropriate movement could help the young students understand the abstract ideas and musical concept much more easily. And six of the teachers stated that the movement-based instruction could enable to be enhanced singing expression. One of the teacher mentioned that these movement-based instruction were able to encourage multi-sensory involvement, many children or even adults were motivated

to participate more in the singing activities.

Difficulties of Using Kinesthetic Movement and Gestures

Over 15 teachers were concerned about the teaching time and space when incorporating kinesthetic movement and gesture in their choral teaching. Also the movement and gesture might cause "chaos" as mentioned by four teachers. Moreover, four teachers also pointed out that the students are not willing to do such kinesthetic movements because of their self-consciousness. And two teachers stated that the teaching materials are lacking to help the field teachers to incorporate the kinesthetic movement and gestures in their choral teaching.

Semi-structured interviews

Three music teachers were invited to participate in a semi-structured interview in order to survey their opinions and experience on teaching choral singing with KMG. These teachers possess 10 to 24 years of teaching experience in conducting primary, secondary and community choirs. They were asked to share their experience of using KMG in improving students' understanding in musical elements, vocal skills and choral singing skills. In details, every interviewee was asked to provide their perception on using KMG in conducting their choirs. After that they were asked to provide concrete examples how they employed KMG in their teaching. The findings from the three interviews were analyzed and presented in the following sections.

Perceptions of the Interviewers

All three interviewers agreed that using KMG in teaching children to sing is more effective than relying on mere verbal instruction. Two of them pointed out that applying KMG is more effective in conducting smaller children to sing because KMG provides more concrete "physical and kinesthetic metaphors" to those students who are not mature enough to comprehend abstractive verbal instruction. Also, the KMG should be related to students' daily life so that they can easily imagine and associate with the metaphors the teacher raises. For instance, one of the interviewees said:

I mainly use it [KMG] in primary teaching. I think I did not use it much with adults. Because children are sensitive to music but lack the understanding of abstractive musical concepts. Only understanding doesn't mean you have mastered it. Sometimes students master some skills because of imitation and imagination of music . (Interviewee A)

Another interviewee agreed in this way:

If you use some examples that they will be involved in their daily life, for instance, tell them that the food mum cooked smells good and ask them to take a deep breath and smell it, then they will feel the movement of the diaphragm. (Interviewee C)

One of the interviewees indicated that providing merely a verbal instruction to improve children's singing is like a doctor merely diagnoses the case without giving any medicine to the patient:

There is a song named "Frog crying" in which the first phrase is: d d d d' t l s. If you are experienced you will find no problems in singing the octave between the tonics. If a conductor who does not think about using any method to handle this problem, s/he would say it's an octave, just sing the octave well. I only think it's just a hint, but not a cure . (Interviewee A)

All the three interviewees agreed that KMG was useful in improving children's choral singing in the following aspects: 1) vocal skills, 2) choral skills, and 3) understanding musical elements with selected choral literature. The first element relates to common musical concepts including melody, rhythm, dynamics and musical expression. The second element involves a number of vocal skills including breathing, phrasing, posture, diction, and tone production. The final element consists of blending of sounds, and positioning. Figures, 1, 2 and 3 summarizes the examples that the interviewers provided in teaching children to improve their vocal skills, choral skills and understand musical elements in choral singing respectively.

Figure 1: Suggestions of Metaphors in forms of KMG in teaching vocal skills

Vocal Skills	Teaching Objectives	Metaphors in forms of KMG
Breathing	To alert children to take a big breath with the diaphragm	<i>Children sing out "si." and imagine to keep a paper on the wall by blowing</i> <i>Children lay down and a book is put on their bellies to feel the diaphragm moving while breathing</i>
Tone Production	To sing a very soft but focused melody	<i>Children imagine to sing like "pulling a line of silk out of the mouth" in order to sing very softly but focused</i>
Opening the throat	To make children to sing in a relaxed oral formation	<i>Children imagine a snake swallows a dog</i>
Head Tone	To sing in head tones	<i>The teacher put a sticker in the middle of the forehead of the children and remind them to focus their sound on the sticker</i>

Figure 2: Suggestions of Metaphors in forms of KMG in teaching choral skills

Choral Skills	Teaching Objectives	Metaphors in forms of KMG
Diction	To exaggerate the mouth movement in order to sing out clear diction	<i>Ask children to imagine the foreigners to speak in Chinese</i> <i>Ask children to imagine chewing a gum while singing</i>
Articulation	To sing in a legato phrase To sing out an accent in a melody	<i>Children draw a curve continuously in order to generate an image of line</i> <i>The teacher suddenly walks close to the children as if attacking them in order to make them scream out the accent note</i>
Blending	To make the sounds blending	<i>Keep the different sections of the choir apart while singing</i> <i>Mixing up the different sections so that children</i> <i>Sing to the conductor</i> <i>Sing to the place as far as possible</i> <i>Children imagine the voices from different children is mixing like the clay work</i>

Figure 3: Suggestions of Metaphors in forms of KMG in teaching musical elements

Musical Elements	Teaching Objectives	Metaphors in forms of KMG
Dynamics	Control of different levels of dynamics	<i>The teacher stretches his/her arms horizontally for crescendo</i> <i>The teacher "turns herself smaller" in order to imply a decrescendo</i> <i>The teacher pretends to "hug a huge tree" in order to sing in a loud and firm voice</i>

Pitch	To tackle high register	<i>The teacher places her hand high in the air and places the other hand over the first hand in order to show the projection of a high voice</i>
Rhythm	To sing in accurate syncopated rhythmic pattern	<i>The teacher walks like a cripple</i>
Melody	To sing the melody in a flowing manner	<i>The teacher asks the children to imagine a river flowing while singing</i>
Musical Expression	To sing out a low and loud voice	<i>Children are reminded to imitate a lion is coming</i> <i>The teacher generates different facial gestures to imply the expression</i>

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The influence of analyzing music on composition

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Music, as a language in the form of sound, has three major activities including listening (appreciating or appraising), performing and composing (or creating) music involved in its teaching and learning. Different emphases have been placed on these activities by various countries. Performance especially band performances has been highly emphasized in North America . Listening is an activity more valued in countries with general music classes. With the promotion of twentieth century approach in composing music by Paynter and Aston (1970), Paynter (1972, 1992), Schaffer (1976), and Self (1976), creativity in music or composition in classroom has gained substantial ground in countries like England, Canada and Australia. Since then, the study on creativity has been conducted by numerous researchers. Hickey (2003), Webster (2003), and Sloboda (1985) have demonstrated different models of thinking process in creating music. These models highlight the importance of consistent, careful, and interactive critique, revision, and editing in the process of completing a musical work. Stauffer's (2002) study reveals that students draw on their socio-cultural milieu and personal experiences to create music they think are meaningful. These studies help to facilitate better understanding of the creative process and its connection with other experiences. However still, very little is known about of how to teach composition and to guide its thinking process.

According to Wiggins (2001), musical literacy is not only limited to reading music notation but also refers to the ability of expressing and making meaning out of music and musical experiences. Musical literacy also involves the understanding of the organization of music, the conventions and cultural characteristics of music, as well as its role in the lives of people. She highlights that students need to understand the intrinsic ideas and functions of music as well as to initiate original musical ideas with a certain degree of autonomy. She further states that analytical listening activity can assist to stimulate students to work on their ideas or suggest new ideas to their limited vocabulary. However, people always have an impression that composing is an activity that could only be conducted by the few selectively talented composers. In fact, all children should be exposed to and enjoy this meaningful activity which is the initial function of music in expressing human feeling and thinking. In the course of teacher education, it is crucial that the participants are able to acquire substantial compositional techniques and that they have decent and authentic understanding of the musical structure and form, as well as the techniques in the manipulation of music elements used in standard repertoire. With these, participants would be able to realize the teaching of composition in creative ways with informed musical knowledge.

Performing, listening and composing entail to some extent the assistance of music analysis and theoretical background. Analyzing music literally and aurally during the course of these activities assists students' comprehensive understanding of music. Kennedy (2002) and Webster (2002) points out the important role of listening in composing music. Kennedy states that the process of composition may have common elements but the nature is idiosyncratic. Cook (1996) justifies that music analysis has practical implications for composing though criticized by Gloag (1998) as having heavily influenced by 18 th century theoretical traditions. From another perspective, Briefel's (1997) study encourages the act of composing to enhance better understanding of the structural components of music. Nonetheless, it is believed that one of the basic ways of understanding and acquiring the artistry and styles of original compositions is through analyzing music. However, not much investigation has been done on the study of analyzing music and its influence on composing.

Aim of the study

This paper reports on an investigation that sought to explore the extent to which analyzing music might influence processes involved in composing music. The aim of this study is to find ways in bridging the learning of music analysis with composing in order to facilitate teachers to re-visit the essences of composing music and the teaching of it. The study concentrates on

the thinking process of the participants in learning to analyze and compose music, as well as the stylistic influences involved in the two activities.

Methodology

The investigation is an action research which involved case studies with six university students who were majoring in music education. After completing a module, Music Analysis, involving analyzing a list of repertoires in both Chinese and Western music, students were asked to compose a piece of music each. Three of works composed were selected by three composers teaching at the university and were ultimately performed publicly. Six of the students (including the three who have their works performed) in the class were asked to participate in the study. They were asked to read their lecturer's (that is, the author) descriptive account of the rationale, structure, teaching content, learning activities and observation of their learning. After reading the lecturer's paper, the participants answered twelve questions (see Appendix) concerning the content of the paper, their views on the design of the module, their learning and thinking processes, the connections between analyzing and composing music, as well as other factors which they believed may have influence how they completed their composition. A focus group discussion was then undertaken with the six participants, in which the lecturer identified the major issues arising from the students' recollections that could be discussed in more detail. The discussion focused on the processes the students had used to analyze music, whether the students believe that there was any relationship between their analyses and their composition, and whether the process of analyzing music had in any way influenced the way they composed their piece. A key concern was to encourage the students to reflect on how the act of analyzing music may have directly or indirectly influenced the processes they employed when creating their own composition.

The participants are Year 2 students of a Bachelor of Education degree programme in Hong Kong . Before studying the module, Music Analysis, they have only studied a module, Material and Techniques in Music, related to music theory, which is also a 3-credit hour module (36 contact hours). In this module, participants have their first experience in composing music and the Music Analysis module is their second experience. With reference to their first composition, the participants have significant improvements in composing their second works.

Design of the Module: Music Analysis

The module, Music Analysis, provides opportunities for students to analyze the musical elements, structures and stylistic features of Chinese and Western music. The purposes of the module are to develop students' analytical abilities in distinguishing different musical styles and their characteristics, and demonstrate their abilities through analyzing and writing original music. For Chinese music, ancient art songs, different instrumental genres, solo pieces and modern orchestral works were taught. With regard to Western music, solo and orchestral works were selected mainly from the Baroque, Classical and Romantic periods. The amount of contact hours for this module is 36 hours.

The teaching and learning processes in this module include lectures, reading assignments, literature search, student presentations, discussions, feedbacks and comments, written analysis assignments, and writing original compositions. The design of this module provides students with the fundamental knowledge and theories of analyzing music through selected reading assignments, and in-depth analyses of some Chinese and Western works. Students, after absorbing some of the analytical techniques and knowledge, were asked to present their analyses of some pre-assigned music on a weekly basis throughout the semester. The assignments were usually given to students at least a week before the presentation. Discussion and critique among peers follow in addition to the lecturer's feedback and comment. In this way, students were able to study the music in advance and to acquire better understanding of the work in concerned. This also enables students to apply their learned concepts and techniques to analyzing music. The design thus stresses the process of students' learning and their applications in a spiral manner through different weekly assignments. At the same time, the students' presentations, the discussions and feedbacks together helps to advance their understanding of the music discussed.

Assignments in this module consist of two music analysis on one piece of Chinese music and one Western, plus the writing of one original composition of approximately five minutes in duration. Each work was due at different dates set at the beginning of the semester. The rationale of asking students to analyze and write music in the same module is to allow them to apply their analytical techniques and knowledge in writing original music. This would allow students to acquire better reflective and critical views in the processes of analyzing and composing music. Through these processes, students are able to apply their discovered and/or learned concepts and theories into practices. Students are

also asked to present and critique their analyzed works and compositions in class which allows them to develop critical and discriminative abilities in peers' analytical work and compositions. Furthermore, students were given feedbacks and comments from the lecturer in class and through tutorials set outside class-time before the submission of each assignment. In this way, students were given opportunities to improve the quality of their music analysis and composition assignments from the draft to the refined stage. Above all, quality compositions were selected to be performed by professional musicians in a public concert. This motivates students to set goal to achieve high standard in order to have their work being performed. The process of learning and the improvement is thus emphasized while the results of the assignments as well as the performance of students' work further recognize their achievements.

Limitations of the Study

We see the literature in this study as the reflection of deeds transcribed through images from the reality in which they are produced, making up one form of knowledge. On the other hand, the verisimilitude is provided by the organization of its contextual unit by means of specific forms which, of course, determine its function and communicative character, not only as simple "denotative" communication, the object of the language regarding its consideration as a verbal act, but also as "connotative" communication of aesthetic character, as the sign is also a "reference" for the literature. The connotative is the result, in the dialectic interrelation, of the sum of all the significant interpretations. All this leads us to think that the literary work of the Cuban song movement is not only the literary or linguistic text situated in the context of the Revolution, but also the components making up its timeless significance by causing a certain evocation in the audience because understanding the poetic language means "discovering" the "manifest discourse", the latent discourse. The poetic and musical temperature of a work is the consequence of the many auditions and readings it can cause. The reading and rereading, listening and relistening to a musicalized poem of these troubadours can cause some concern depending on whether its integral value is more or less efficient, given the complexity involved -in the brief period of time offered by a poetic-musical exposition of this kind- by the enumerating, explaining and justifying of the motives for said concern.

Like many other studies, this study has its limitations. It focuses on only six university students, the results of which could not be generalized. The study is unable to exclude many other variables that may have affected the participants' ability to compose, of which may not necessary be the results due to the learning of music analysis. Furthermore, though the participants came from similar education backgrounds except one participant who was primarily educated in mainland China instead of Hong Kong, they still have different levels of musicianship and creative abilities. It should also be noted that the number of lecture hours involved in this study is only 36 hours plus some three hours of tutorial each. As such, the repertoire covered in this module, and the impact of learning to analyze music on composition is limited.

Results

Results of both the written commentary and group discussion demonstrate that the six participants drew on distinctly different processes as the basis of their composition and suggest that the act of analyzing music may not directly impact on the compositional process in a straightforward manner. Findings highlight the differences and pitfalls for the teaching and learning of music analysis and composition, plus the complexity of factors that influence musicians' ability to compose. Below are the results of the comments provided by the participants on the twelve questions asked as well as in the focus group discussions. In order not to reveal the identity of the participants, their names are renamed as Angel, Barbara, Cathy, Dora, Esther and Fanny.

Overall, the participants agreed with the rationale of the Music Analysis module which highlights the importance of learning music analysis on composing music (Question 1). Alice strongly agreed, Cathy 80% agreed, and Fanny partly agreed with the rationale. Barbara stated, "Some basic musical knowledge is vital in creating ideas to compose music." The participants also agreed that the understanding of the phenomena in music could help them to further their knowledge in music (Question 2). Angel achieved this through analyzing the works with the help of playing a piano. Dora stressed the importance of going through different styles of music, while Esther cherished the study of Chinese music.

The participants also described their thinking/working process in analyzing music (Question 3). Most of them started with the overall structure of the work before going into details. Angel would identify similar musical elements (including rhythmic and melodic patterns), distinguish the sections and study the harmony (for Western music only). Barbara would start with the historical background of a musical work, follow by the harmony, form, texture, and other details. Cathy would analyze the structure through the keys, melody and rhythm. Esther would listen to the music before going to the

details in keys, phrase structures, motives and chords. Fanny would listen to the music, and read the score simultaneously; find the theme; mark the phrases; and identify the forms, keys, as well as materials used in different sections of the music.

The participants were asked to pinpoint the part of the module which could stimulate their thinking in analyzing music (Question 4). Angel and Dora treasured lectures on musical forms and illustrations on individual works, while the other valued their participation to analyze music through literature search, listening, self-critique and discussion with classmates. Fanny would like to have more musical examples and detailed guidelines for analysis.

With regard to composing (Question 5), all participants valued the analysis assignments as well as the lecture analysis of different styles of works. Angel stated that the part on Chinese music is especially valuable. Barbara stressed the importance of repeated listening in generating ideas to compose. Cathy pinpointed the effectiveness of consultation in composing music. Dora asserted that the different styles of music presented in the module helped her to understand different ways of manipulating musical materials, thus enhancing her ability to compose. Although only one participant highlighted the effectiveness of consultation, it should be noted that the time spent on this part is limited compared to music analysis. Fanny clearly stated that the part on music analysis helped her to grasp the techniques of composition.

Concerning the thinking/working process in composition (Question 6), the participants presented a diverse list of processes. Angel worked from developing ideas, writing musical theme, selecting instruments, identifying the significant parts of the work, and filling in the rest of the parts. Barbara decided a title and the instruments used, followed by writing the main theme, secondary themes and harmony. Cathy also worked on the title first, followed by listening to recordings, writing music, deciding instruments, designing texture and arrangement of instruments and connecting different sections of the music. Dora stated, "My process of composing is through listening to different styles of music, analyzing the music, and transferring some of the musical materials for composing." Esther would think of a story first before choosing the instruments, decide the structure as well as the expression of the music, work on the details, apply the theory, and start composing. Fanny would write down the theme according to the imagined mood, develop the theme from a phrase to a section, and fill in the accompaniment. The process repeated from section to section, after which the entire work was refined.

The participants also stated on which occasions they would recall the knowledge learnt from music analysis (Question 7). These occasions include developing a theme or a motive, changing sections, harmonizing a melody, and structure of Chinese music. Similar to the previous question, the participants do not always make connection between the two activities. Angel stressed, "I made no connection (with music analysis) at all until I have completed my work. I then found a lot of useful materials learnt from music analysis." Cathy stated that she made little connections with the two activities. But Dora recalled that the concept of "introducing, affirming, changing and recapping" from Chinese music is a vital connection that she linked to when writing her composition. Fanny would refer back to theoretical concepts when working on the structure of a composition.

With regard to what could be improved (Question 9), all participants stated that analyzing both Chinese and Western music is valuable but the time is not enough. It would be better to have two separate modules in order to achieve better results. Fanny added that she enjoyed composing music. All participants except Esther agreed that learning to analyze music enhance their ability to compose (Question 10). Esther pointed out that analyzing and composing music are two different skills. She stated, "In order to achieve using analysis to learn composing, the analyses of a lot of musical works is needed." In other words, the amount of time available to the two activities has to be extended. Angel thought that imitation is a good process of learning to compose. Barbara realized that composing has its logical process and structural arrangement. Through music analysis, Cathy learnt about musical forms, orchestration and rhythmic design; and Dora gained knowledge to plan, and organize musical elements for composing music.

Furthermore, four participants asserted that listening to recordings or going to concerts are the two major activities that could help them to compose (Question 11 and 12). Cathy acknowledged the concert organized for their works has motivated her to spend more time to improve her composition. She and Fanny suggested that it would be helpful if some composing exercises could be designed in relation to techniques of manipulating music elements learnt from music analyzed. These exercises could assist participants to accumulate their ability in composing music. And Dora pointed out that the Chinese repertoire provided her with a lot of inspiration to compose, and thought that workshops focusing on enhancing their techniques in composing are also helpful. She and Esther suggested that talks by guest composers to share their experience of composing music are also beneficial to them. Fanny suggested

inviting performers to demonstrate different performing techniques of instruments.

Discussion

The results show significant relationship between music analysis and composing which support the notion of putting theory into practice. All in all, the participants agreed with the rationale of the importance of learning music analysis in composing music. They pointed out that the understanding of forms and structure in music, the study of different musical works, the act of appraising literally and aurally, the detail process of studying rhythm, melody, texture, harmony and other musical elements contributes to their understanding of music and helps them in one way or the other to compose music. They valued both the analytical lectures as well as their own criticism on individual works. Most of them pointed out the importance of listening to music when conducting the analysis. In other words, the participants have applied their concepts or theories learnt in lectures in analyzing music aurally and literally. Through analyzing and composing music, the participants learnt to plan and organize musical ideas in a logical way. They began to appreciate not only the beauty but also the logic of the musical language.

Some of them stressed that the ideas and concepts in Chinese music stimulated their thinking in composing. Although some of the participants mentioned that they made no or little connection with music analysis when they compose, they did not mean that the learning of music analysis has no influence on their composition. On the contrary, they agreed that the study of music analysis enhance their ability to compose, provided that the time available could be extended. Two participants suggested that some exercises on compositional techniques could be designed for them to consolidate their concepts or skills in composing music. Another participant argued that this might limit their creative power and stressed that creativity should be done with original ideas. The two contradicting opinions raised an issue which needs further investigation. Furthermore, though the thinking/working process different from one participants to another in details, the results reveal the careful and meticulous critique on the works the participants have to experience in order to achieve their compositions with good standard.

Conclusion

The study affirms the relationship between the study of music analysis and composing music. Through various processes, the participants learnt the essences of music as a language with many features and characteristics. Future music teachers teaching composition need to equip themselves with adequate tools. An understanding of different repertoire, composing techniques, and the necessary experiences are crucial in enhancing their ability to strategically design ways to teach composition in the future. Music analysis is only one of the many ways to enhance the ability to compose music. The overall musicianship is equally important, one of which is to listen to more music and more varieties. Furthermore, this study is only a starting point. More investigation on how the teaching of music analysis could enhance composing music has to be conducted in order that effective bridges could be built. Further studies on designing exercises to consolidate composing techniques, emphasizing the aural perception in teaching analysis, relationship between the choice of repertoire and composing styles could help to clarify better the relationship between music analysis and composition.

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Appendix


1. How much do you agree with the rationale of the teaching of this module?
2. Does the understanding of some of the phenomena in music help you to further your knowledge on them and related elements?
3. Describe your thinking/working process in analyzing music.
4. Which part(s) of the module stimulates your thinking in analyzing music, and what could be improved in the learning of music analysis?
5. In what way(s) and in what part(s) of the module do you find helpful to enhance your ability to compose? Please describe them in details.
6. Describe your thinking/working process in composing music.
7. In what ways or occasions during which you compose music call back some of the theories or phenomena that you have learnt in music analysis and/or through the process of analyzing music?
8. How do you make connection between the two activities?
9. Which part of the module is valuable to you, and what could be improved in the learning of music analysis in order to further enhance your ability to compose?
10. Do you think learning to analyze music enhance your ability to compose? How?
11. What other elements, experiences, or factors help you to compose your composition?
12. What other activities could be conducted to further enhance your ability to compose in the future?



The urban camp song scene

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What is a camp song? Type the words 'camp songs' in any search engine and one will find a huge repertoire of titles that exist within this unique sound world. What part do camp songs play in the musical lives of children? Which camp songs have staying power and are remembered by adults a long time following their own childhoods? Why do children and adults alike find so much fun singing them? Camp songs are a sound world many find familiar, which comprise some of the musical lore that is passed on from one generation to the next. Yet the genre is also a musical crossroad that is constantly evolving.

The purpose of this exploratory study is to examine the musical and social significance of camp songs of selected individuals amongst certain age subgroups: students in elementary schools, middle schools, high schools, undergraduate and graduate students within a particular locality. Informal and semi-structured interviews are conducted for students of each subgroup, based on fixed questions of their knowledge of songs learned at camp, traveling to/from camp, and associated with camp in any way. The interviews are combined with free conversation in which students of every age reveal more about their camp song experiences, and by extension, the camp context. Audio recordings and transcriptions are prepared from each interview. This endeavor is intended to present a reliable description of an important musical genre that has to now been absent from studies of children's music.

From the data gathered, description and discussion serve to reflect different perspectives and ideas regarding the phenomena of camp songs. Different subgroups will be compared in order to observe generational differences, and song variances, as well as to determine those songs which are preserved intact across the subgroups of students. It is also the intent of the researcher to describe different categories of camp songs, their characteristics and dimensions that will appear as each study proceeds. Each subgroup of students will be discussed separately and together, as commonalities across groups emerge. It should be noted that while data is completed on several groups, this is an ongoing investigation for which data will be drawn until May 2004. The description of data within the present session paper will focus on the graduate/undergraduate student subgroup (Project I), all of whom are also (or have been) music teachers.

Interviews of the graduate/undergraduate student subgroup show that camp songs they recall were learned from the family members, peers in the school, church groups, scouts, as well as at summer camp itself. The social and musical associations of camp songs by these informants were significant in that each individual was pressed to recall camp songs to the researcher through their remembered experiences. In some cases, these informants were 20 or even 30 years' distance from the point in their lives at which they first heard these songs. On the other hand, some of these students were able to discuss camp song experiences they have more recently had as teachers, counselors, and chaperones at camp and camping ventures. Informants revealed gender preferences in their observation and discussed the recontextualization of camp songs taught to children in the music classroom. The study identified parodies, action songs, "challenge" songs, original (composed by the themselves, friends, and former students) songs, rounds, partner songs, popular songs from the 70's and 80's, and folk songs of various origins. The ongoing research into the camp song repertoire of the other subgroups, particularly children and youth, will no doubt reveal a treasury of song repertoire, experiences, and particular contextual issues that will be important for developing possible themes for this emergent qualitative study.

The seemingly familiar "camp song culture" is an illusive sound world to know and for teachers to discover (or rediscover), to contemplate, and to review analytically within and across specific localities. Camp songs are their own sound world, which may well function to trace further the musical lives of children who sing, sang and will continue to sing to the songs in the sometimes blurry shadow of the burning campfire.

The Study

The music teacher told this observer as her fifth-graders were going off to a school camp the following week that she would be asking pupils to share favorite camp songs with their fellow classmates. She was going to teach a camp song to the children for the lesson as well, a standard and traditional camp song that had made its way into a music textbook. The pupils were filled with excitement as lots of eager enthusiasts volunteered to teach their favorite camp songs.

William Newell (1884), a diffusionist in the ethnomusicological method who examined songs of American children, claimed that children's musical play consisted then almost entirely of old English origin songs. He noted that rhymes and songs had been handed down to children of the later nineteenth century either through winter amusements, particularly at the Christmas season, or were sung as rounds and dances during summer evenings on the village green or along city sidewalks. In the middle of the twentieth century, folklorists Opie & Opie (1959) remarked in their introductory to *The Lore and Language of School children* that, "No matter how uncouth school children may outwardly appear, they remain tradition's warmest friends." Observations of children today combine with comments of scholars from earlier eras to pave the way for an in-depth exploration of camp songs that can contribute to the existing literature on children's musical valuing. In my estimation, an exploration of children's camp songs is vital for knowing children's musical interests, repertoire, and the processes by which they acquire and transmit the songs they enjoy. It is useful as well to examine the children's songs, learned at camp, which adults recall and can articulate and reflect upon, in particular for knowing the repertoire that is preserved and maintained across the generations.

Purpose

The purpose of this study is to explore the musical and social significance of camp songs of selected children and adults belonging to particular age subgroups. These subgroups include graduate and undergraduate music education students (Project I), high school students (Project II), middle school students (Project III), and elementary school students (Project IV) residing in Seattle, Washington state.

The exploratory research will examine the knowledge of camp songs and experiences of singing camp songs that a small number of these subgroups have and postulate possible further research questions and ideas from it. Four questions guided the initial data collection with emergent themes adding to or refocusing the investigation:

1. What songs constitute "Camp Songs"?
2. How are camp songs learned?
3. What are the factors (social and/or musical) that make certain camp songs preferable?
4. What are the memorable experiences that subjects had with regards to their camp/s (prior, during & after)?

This is an ongoing investigation for which data will be drawn until May 2004. The description here will focus on data received from the graduate/undergraduate subgroup (Project I) which comprised of thirteen individuals aged between 22 to 34.

Method

Informal semi-structured interviews were conducted for each subgroup based on fixed question areas about their knowledge of camp songs. The questions were adapted from research in attitudes, perceptions and reflections on singing experience (Turton and Durrant, 2002). The interview was combined with free conversation in which the informants revealed more about their camp song experiences. All informants were asked to write down a list of all the camp songs that they have heard before. The students were asked to sing the camp songs during the interview. An audio recording was produced during each interview. The endeavor was to determine as true a picture as possible of each subgroup's version of how they themselves perceive camp songs.

An attempt was made from the data gathered to reflect different perspectives and ideas regarding the phenomena. Different subgroups will be compared in order to obtain as deep and broad a picture as possible. It is also the intent of the researcher to describe the different categories, characteristics and dimensions which would appear as each study

proceeds. A transcription of the interviews and recording is currently underway so as to develop further analysis and discussion into the topic. Each subgroup will be discussed in separate papers as well as comparatively as commonalities emerge.

Project I

The urban camp song scene is a phenomenon shaped and shaded by the tides of time. The data collected have showed up songs that occur in various settings and situations that set a brainstorm of boundaries and frames within the experiences of each individual. Commonalities and differences in relation to research in the area of children's songs hint at the beginning of exploration in this fascinating culture. The camp songs that informants recalled from the current set of data were in relation to their attendance as participants and/or counselors at church, scouts, summer and day camps. They also recalled learning these songs from friends, family and in school. These songs intertwined, weaving in and out of various settings, serving different or similar purposes for the informants.

Towards a definition of camp songs

Experiences of being involved in camps and observations of peers and people around, guided each individual to ponder upon a possible definition of what camp songs may be. "Edward" considered camp songs to be songs associated with children, the outdoors and with a quick tempo. He remarked that since children sing whatever they like and do not usually concern themselves with where the songs came from, camp songs can also be any song that a child brings in to camp. The guitar and voice seems to play a significant role for "Matthew", "Nancy" and "Rose" in their definition. "Mathew" and "Susan" emphasized within their experiences as a camper that a camp song attenuates a mood whereas "Rose" and "Linda" offers the perspective of camp songs being favorite songs that the counselors would bring in to a camp, which in turn became camp songs for everyone within the context of the camp. "Nancy", "Susan", "Ethel", "Debbie" and "Linda" agreed that camp songs have to be songs that speak to a community of people. The camp setting and all songs that were experienced within that context summed up what "Ana", "Jane", "Mabel", "Tina" and "Debbie" remarked. As "Andy" said, "Camp songs are just camp songs because they are reflective of that experience."

Based on the responses of the individuals, it was unanimously agreed that camp songs are learned as children through an oral means--by rote. They may be learned prior to, during or following the event. This is the operative definition of a camp song for the discussion that follows.

The Camp Context

The musical elements in a piece of music can create a similar response from different people but for different reasons. John Blacking noted that "If a piece of music moves a variety of listeners, it is probably not because of its outward form but because of what the form means to each listener in terms of human experience" (1973). A piece of music can create a response from different people in similar ways but for different reasons. Songs were remembered in association with the activities that each informant did prior, during or following a camp they have attended. Thus, the memory of the song is tied in with the memory of the event.

Traveling to/from camp. Be it in a car with the family or on the bus with peers going to camp, most of the informants recalled singing songs as part of the fun of the journey to camp. "Nancy" remembered her dad singing on the way to camp or on the way home. He would sing and she would join in at which point he would stop singing because he had accomplished his goal of getting a song to be sung as they traveled. "Debbie" remembered singing to John Denver and James Taylor on the way to camp as they would play the cassette tape in the car. As "Debbie" aptly said, "I don't remember listening to John Denver going to the grocery stores. It is tied with camping, so that's the association." Most informants would either be singing to whatever was on the radio at that time or the counselor or their parents would start up a song to get everyone singing and excited about the trip.

At the break of camp, there would be farewell songs (CD Track 1), which triggered "Mabel's" memory as she recalled singing on the bus, on the way home. Thus, be it *Home on the Range* or popular songs of the time like Phil Collins blasted on the radio, the songs were considered camp songs as the informants vividly remembered singing them and associating them on the way to or back from camp. Cohen (1999) used the term "scene" to describe and negotiate differences between locally grounded and more fluid and mobile music connections. Thus, this is the term adopted in the title of the

study.

At Camp

Mealtime. "Mabel" remembered the song *Here we stand, like birds in the wilderness* (CD Track 2) whilst waiting for food at camp and this attachment was imprinted till the present time as it would run in her head very often whenever she is waiting in line. "Linda" recalled *The Announcement Song* before meals, sung first by the counselors followed immediately by all the campers to ensure everyone's attention (CD Track 3). "Mabel's" and "Linda's" experiences were aptly reinstated as Blacking (1973) mentioned, ".under certain conditions, the sound of music may recall a state of consciousness that has been acquired through the process of social experience."

Activity time. Going from one activity to the next, "Debbie" loved to sing *The Ants go marching one by one* (CD Track 4) as they marched to the beat of the song. When going on a hike, " Nancy " remembered *Valderi Valdera* , and "Susan" would sing *The Bear Song* which was a call-and-response where the leader would begin and the campers walking in line would echo in unison.

For "Rose", it was the uniqueness of the camps that she attended which left a lasting impression on her. She termed the camps "hip" as they did not sing the 'typical' songs that one would hear in scouts or school camps. As her brothers and herself were amongst the counselors in the camp, she was able to introduce to the campers, favorite songs that were popular on the radio at that time and developed their own culture of camp songs (CD Track 5) which they deemed as appropriate in a community setting for the age group when they were going through the activities of the day.

Around the Campfire. The campfire was a significant part of the camp culture that triggered memories for "Matthew". He recalled that at the close of the day before everyone went to their sleeping area, there would usually be a big campfire where everyone would gather. There would be a mix of songs, skits and comedy. "Mathew" related that the activities would be "really upbeat" at the beginning of the campfire and eventually, the counselors would slow the pace down. The transitional moment between the "upbeat" section of the campfire and the slower paced section was usually done with a song and he distinctly recalled *Kum Bah Yah* . Almost all informants remembered *Kum Bah Yah* being sung at the campfire. "Linda" recalled singing it with people holding hands and swaying. "Susan" imagined slaves singing as they were out in the fields working or resting from a long day of work. " Nancy " recalled singing *Somewhere Out There* (CD Track 6) under the stars with her sleeping bag and "Linda" sang *Mr Moon* (CD Track 7) just before bedtime round the campfire.

Common types of Camp Songs

Most of the songs that the informants talked about can be placed in a few broad categories. These included: i) parodies or songs with modified lyrics; ii) action and movement songs; iii) challenging songs; and iv) songs that had a creative section or phrase where campers were allowed to play/improvise on words. A lot of the songs mentioned in these categories tend to be repetitive in construct. Some of the songs would also overlap. For instance, a parody can be done with actions and serve as a challenging song all at once. The following sections will elaborate on each category with examples from the informants.

Parodies/Songs with modified lyrics

Parodies played a huge part in the repertoire of camp songs that some of the informants talked about. Weaver (1974), in her study of summer camp songs also mentioned that the parody was popular in the repertoire. The informants remember them fondly for being silly, nonsensical and the possibility of teasing others with these songs. "Parody, that most refined form of jeering, gives an intelligent child a way of showing independence without having to rebel" (Opie & Opie, 1959). The informants enjoyed creating them or learning from/with their peers as they were exciting, fun and created a sense of camaraderie.

"Jane" taught a parody of *My Bonnie lies over the Ocean* (CD Track 8) she had learned to her students in elementary school. She eagerly remarked that the students loved the song and that she made a clear understanding that it was a silly song not intended to be true. "Jane" used the parody to get pupils interested and involved in singing.

"Ana" was filled with enthusiasm as she recalled one parody after another (CD Track 9, 10). She also related on how she interacted with students that she taught in elementary school when they broke into a parody while she was teaching a song,

Some kids at the back of the room will lapse into a parody of *Row, row, row your boat* (CD Track 11). And if I start singing with them as a teacher, they just can't believe that I know those words. They think it's just amazing that any adult would know those cause it's suppose to be kind of their thing.. I sing it with the kids and they think it's fun.It's a way for me to show them that I'm back to their culture as children.

"Ana's" description about the kids' reaction was echoed in Opie & Opie (1959) as they stated, "The schoolchild's verses are not intended for adult ears. In fact part of their fun is the thought that adults know nothing about them." Interestingly, there was even an exchange when "Ana" was teaching the song *Sarasponda* (CD Track 12) to an elementary class when the students taught her the same song in another version they knew (CD Track 13).

"Jane" remembered the song *Shenandoah* that her dad always sang which she later learned at camp. She had recently parodied the song with her dad to the characters of *Lois and Clark* (CD Track 14). Bringing up the geographical location was of great interest to "Jane" as she proudly hailed *Lois and Clark* to be from her hometown.

"Edward" recalled a nonsensical one, *Greasy Grimy Gopher Guts* (to the tune of *The Old Gray Mare*) which he remembered having a great time singing. "Mabel" remembered *Three Blue Pigeons* she learned at camp and then recalled that her peer at college sang her a parody of it on their way to a concert.

The tune of *Take me out to the ball game* was used to teach *Take me out to Camp Arrowhead* where "Andy" used to work as a camp counselor. He remarked that the kids learnt the words quickly as they already knew the tune. Songs like these then becomes a tradition that identifies a particular camp. "Ethel" remembered singing to the tune of *Yankee Doodle*, a nonsense song (CD Track 15) which everyone enjoyed and had fun with. "Debbie", "Linda" and "Ana" also recalled *On Top of Spaghetti* which was sung to the tune of *On Top of Old Smoky* (CD Track 16). "Ana", "Linda", "Susan", "Debbie" sang *The Ants go marching one by one* which was a change of lyrics from the original tune, *When Johnny comes marching home*.

It was interesting to note that for some of these songs mentioned, some informants only knew the camp version of it and had never learnt or could not remember the original song. It is common to hear different words being sung to the same camp song as children or adults knowingly or unknowingly make changes as it is being passed on from one person to another. Blacking (1967) commented that, " 'mistakes' can easily arise in the process of oral transmission, but if a 'line' is sung with conviction by numerous people, it has a great claim to authenticity as another 'line' which is thought to be correct."

Action songs

Action songs were another type of camp songs that the informants recalled and talked about. Once again, the element of fun, in this instance, being physically involved while singing a song reminded them of these songs.

"Tina" showed the actions with her hands, the different types of fishes in the sea ranging from a baby to a granny fish but could not remember the tune or the words to a song she sang at camp. "Ana" recalled the physical movements associated with some action songs like *Horsey, Horsey* (CD Track 17) where one has to tap one's hands alternately on each thigh when singing the song. "Mabel" remembered one distinctly as she talked about the excitement that everyone would feel when singing a call-and-response movement song that had one group responding to another (CD Track 18). "Ethel" loved *The Swimming Hole* where everyone was involved and had great fun as it was highly energetic, included dynamic changes and movements. For instance, it could be sung softly while doing the movements, whispered without movements and with no sounds but the movements. "Linda" was filled with enthusiasm as she demonstrated the action song *Bananas Unite* (CD Track 19), a repetitive and short song that would get the kids moving. Some songs included a substitution of an action to the word that one was singing and they posed a challenge to the participant in trying to remember not to sing at that particular point. "Jane" shared her memories of *John Brown's Baby* which made her think when singing as she had to keep track of the actions that substituted the words.

Challenging songs

The challenge of singing a camp song at a faster tempo was another attraction that stimulated some of the informants or the kids they have taught to want to learn the song. "Ana" taught *Mushrooms* (CD Track 20 & 21) which her 5 th graders love as they liked the challenge of being able to sing it fast. The ability to keep up or show an adult that one is able to do just as well seem to be the motivating factor to learn these songs. "Ana" highlighted this point as she recalled the challenge of mastering *Take me out to the ball game* in a changed rhythm as taught to her by an adult. What "Ana" has put forth can perhaps draw parallels with what Gaunt (1997) observed as she mentioned, "The musical complexity is easily overlooked for no other reason than its appearance in childhood as play and its apparent brevity. It is the competition in these games that makes it fun and challenging enough to repeat as daily activity during childhood."

"Andy" recalled *The Rattlin' Bog* as a challenging song as the kids had to remember the sequence of the add-on words to the song when it was repeated at an increasing pace. " Nancy " particularly mentioned *Shenandoah* as she recalled it being vocally challenging to her as a kid. "Ethel" saw the ability of individuals to sing challenging songs at great speed as a hierarchy in the camp setting. She remarked:

You can tell the kids who have been to camp longer. It's always the counselors who've been there for fifteen years who do it the fastest cause they've learned it more.the faster you can sing it, the more cloud you hold. It's a time-honored tradition, I guess.

Songs that allowed play/improvisation of words

"Susan" and "Debbie" loved *The Ants go marching one by one* as they had the opportunity to add words that rhymed with the number of ants. For instance, four could be "fall on the floor" or "open the door." Likewise, these sentiments were expressed by "Nancy", "Ethel" and "Linda" in different songs where there were opportunities to choose or add different words to fit into the song or changing the style of singing like in *Boom Chickaboom* (CD Track 22).

The camp setting also brought in a wave of creation as a few of the informants remembered writing songs during or for the camp. "Ana" recalled a camp in 6 th grade where she was by the stream, wanting to get away from the other kids to have some quiet time. That was when she made up a song (CD Track 23). "Rose" remembered bringing a song to camp that she wrote for her close friends the first summer in college.

Discussion

The songs gathered from the thirteen individuals gave a glimpse into the variety of songs that encompasses the camp song scene. From a survey of these songs, it was noted that only one song, *There's an 'ole in the bucket* was reflected in the collection by Opie & Opie (1959) and none appeared in William Newell's (1884) collection. It would be of interest to the researcher to examine what the camp song repertoire of the younger subgroups would reveal.

The language used in two songs within this collection, *Roses* and *The Froggie, Him is a Queer Bird*, appeared to be reflective of 19 th century England. These songs did not appear in William Newell's (1884) collection. Certain traditional and newly created songs may have never been collected before but have seeped through previous research on children songs. Further investigation may be pursued by browsing through the many camp song websites on the internet, camp song books and library resources. Common songs that emerged for most informants, like *Kum Bah Yah* in this study, should also be further investigated for their musical (melodic, rhythmic, formal) and textual content.

A parody of *Yankee Doodle* was known only to two informants, while most students knew a variety of parodies of *Battle Hymn of the Republic*, ranging from *Pink Pajamas* to *John Brown's Baby*. The song, *On Top of Old Smoky* more popularly recognized by most informants as *On Top of Spaghetti* may suggest to music educators a possible way of introducing or getting to know the original song.

Most of the informants were familiar and recalled the camp songs because they kept recurring in various contexts, be it in another camp they have attended or just from the media or from kids around them. Music educators need to be conscious of songs that children are constantly exposed to in their environment. As Hargreaves's (1982) noted, "younger children

may be more 'open-eared' to forms of music regarded by adults as unconventional; their responses may show less evidence of acculturation to normative standards of 'good taste' than older subjects."

"Ana" explained that in her teaching of camp songs, the boys were more readily accepting regardless of the content of the songs, as long as she made it known to the pupils that it was a camp song. She remarked that, "there is just something about singing around a community that's just more acceptable for boys in this society than singing in other settings." "Andy", "Nancy" and "Debbie" reiterated in their interviews repeatedly that there is freedom associated with camp songs, to sing as one wishes without any boundaries. The observations suggest a closer look for music educators when there is a need to recontextualize these songs.

The informants associate camp songs with the building of community through group-singing. They all viewed camp songs to be fun and engaging.

In the learning of camp songs, the motivation for most informants was connected primarily to a social rather than musical interest. This perhaps correlates with Blacking's (1967) comments that:

knowledge of the children's songs is a social asset, and in some cases a social necessity for any child who wishes to be an accepted member of his own age group, and hence a potential member of adult society. These factors are often more important than the pleasure that the songs may give to a musically-inclined child.

This report represents a diverse repertoire of songs gathered from the first subgroup. A discussion of these songs suggests an initial set of categories and themes that frame the social and musical significance of the urban camp song scene for an emergent design in the next stage of this qualitative study.

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