

John Baily

United Kingdom

Musical enculturation and music education in Afghanistan

The place of music in the lives of the people of Afghanistan has been profoundly influenced in the past by negative attitudes towards music and music making. Music was in the hands of low status families of hereditary musicians; amateur musicians often had to battle against family disapproval to acquire musical skills. The positive values of music in general, and the importance of music in the development and education of the child in particular, were not understood. Despite considerable progress in the second half of the twentieth century, difficulties remain. The paradox is this: how could Afghanistan have produced a music loving people at a time when music was not part of the school curriculum, when there was no conservatory, no university department of music, no national sound archive, and Radio Afghanistan the main centre of musical creativity? The answer lies in part in the role of women's domestic music making – singing, dancing and playing the frame drum – in the musical enculturation of the child. This is where the child's crucial early exposure to music took place. After thirty years of war Afghanistan has changed. Women have been largely silenced and discontinued their domestic music making. Men's practical knowledge about performance and familiarity with music theory has diminished or lost altogether. Since the defeat of the Taliban government in 2001 there have been various small-scale music education initiatives in Kabul, such as instrumental classes for girls learning 'armonia, rubab and tabla. And there are two large-scale projects, the Aga Khan Music Initiative in Central Asia Tradition Bearers' Programme (established in 2003), intended to maintain the traditional art of music of Kabul, and the Afghanistan National Institute of Music (established 2010 by Dr Ahmad Sarmast), a vocational music school teaching Afghan, western and Indian music, intended to be "the model for future music schools and colleges to be built throughout Afghanistan" (<http://www.musaid.org/project/afghanistan/>).

Nikos Kypourgos

Greece

Music and Songs for Children: stereotypes and paradoxes

For Greeks, music is linked with speech ever since the age of Homer: from the rhapsode – "the storyteller-singer", ancestor of the troubadour – we go through the chorals of ancient drama to the *melopoeia* and the hymns-odes of byzantine music, the medieval recited-sung *akritika* (borderline) and Cretan epics, the folk song, the *rebetiko* and the modern *laiko* (popular) song. Although it seems to be a contemporary fact that today we tend to sing less than before, singing still continues to be an irreplaceable and basic means of expression and communication. In respect to children's song, we study children's singing focusing on songs that adults compose for children. In the latter case, there are songs that address exclusively children, like the traditional lullabies and *tachtarismata* (nursery rhymes), and 'adult' songs that children embrace and love. Besides, rhapsodists and storytellers did not have only adults as an audience. Many Greek composers have tried to address the 'children's audience'. In this case the following paradox occurs: children are often unenthusiastic to musical material produced particularly for them, whereas they embrace songs that are not created for children. And they embrace them regardless of stylistic differences and music idioms. In general, children tend to surprise us; however, their judgment seems to be almost unmistakable. They deal with the music material with open-mindedness and evaluate it in terms of both its content and its form, its functionality and originality, and, most of all, in terms of its truth. Generally, children's response to the song is partly unpredictable. However, a general rule seems to apply: children show respect to the

ABSTRACTS

songs that do not underestimate them as an audience. In the current presentation, I will attempt, through examples of my personal experience, to approach the complex issue of children's songs and investigate the various contextual aspects of their creation (e.g., music pædeia, music-drama performances for children, musicals, radio), their perception and acceptance.

Miguel Angel Peña Mora

presented by Pablo Cuello

Costa Rica

*Youth and Children's Orchestra Programmes: a wealth of opportunities.
The Costa Rican experience.*

Practice tells us that implementing youth and children's music programmes in communities of any socioeconomic backgrounds with a view to social and human development results in sizable benefits, not only for the participating children but for their communities at large. The issue under discussion is not if music can contribute to individual development but rather: what can we do to make this development a significant one, purposefully affecting the life of children and adolescents, a development that goes beyond the growth of artistic skills? Undoubtedly the options are plentiful: crime prevention, skills development (not necessarily musical), reinforcement of the family core, social responsibility and values education, etc. Music programmes, and particularly the ones focussed on youth and children's orchestras, are an option for transforming social behaviour, a window full of opportunities for children and adolescents, their families, their communities, their nations and the world. The Costa Rican experience focuses on the National System of Music Education programme (founded in 2006 and enacted as a state programme with the Decree #8894 of 15 December 2010) from the Ministry of Youth and Culture. We are aware that it is not the only or the first of such programmes, but we have aimed at imprinting a unique stamp into it by taking into account the above opportunities with a committed purpose, rather than just leaving the musical activities to impact on participants thanks to the power of music. We have also availed of the gentle historical context of Costa Rica, a country that even though it is classed as a developing estate, has its health, education and human development indexes at the level of first world countries.