
The Education of the Professional Musician:

THE MUSICIAN’S ROLE.
NEW CHALLENGES.

Presentations and responses from the 1996 seminar organized by the ISME Commission for the Education of the Professional Musician

Edited by Giacomo M. Oliva
The Education of the Professional Musician:
The Musician’s Role. New Challenges.
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the ISME Commission for the Education of the Professional Musician

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PREFACE

Perhaps the most important outgrowth of any academic conference is what is done to disseminate the results once the meeting has concluded. To this end, the ISME Commission on the Education of the Professional Musician is pleased to offer the proceedings of its biennial ISME Commission seminar entitled The Musicians’ Role: New Challenges, which took place in Malmö, Sweden, in the summer of 1996. This volume is the second such document issued by the Commission, the first being Toward a Change of Attitudes Regarding Goals and Values, which was published following the 1994 Commission meeting in Gainesville, Florida.

To understand how the Commission arrived at its choice for a title, one should have a brief perspective as to how the work of this Commission has developed over the past several years. Since 1990, seminar topics for Commission meetings have evolved significantly, from those focused on very specific matters, such as the factors associated with competition and competitive music events (Vienna, 1990) and specific course content relative to training professional musicians and teachers (Kyong-ju, 1992), to those which seek to grapple with broader, more illusive issues, such as the need for changes in attitudes and values (Gainesville, 1994) and the role of the musician in society (Malmö, 1996). In the broadest sense, this evolution has been driven by the recognition of the fact that the task of preparing our future music professionals has become a daunting one, if only because of the ways in which the lines between our world societies and cultures have begun to blur in recent years. A more specific influence, however, has been our slow but growing acceptance of the notion that, as our world becomes smaller, it is becoming increasingly more important for us to develop a clearer understanding of the nature of the musical needs of our societies, and the profiles of those who will be expected to meet those needs, now and in the future. Indeed, even the use of the term “professional musician” in the Commission title has been questioned, since this phrase is understood and defined in various ways in societies worldwide.

In an effort to remain focused on these issues in more than just a cursory sense, the Commission determined that it needed to maintain strong continuity between its biennial meetings. It therefore made the decision to meet as a group in the intervening years between world Congress meetings, preferably in the location in which the next regularly-scheduled biennial Commission meeting was to be held. This idea was brought to fruition in the summer of 1993 by Siglind Bruhn, Commission Chair at that time, and has continued with success ever since. In addition to maintaining continuity, this change of procedure has greatly facilitated the routine organization and planning of the biennial Commission
meeting. It has also, however, provided the Commission with an excellent opportunity to wrestle with its own sense of purpose over an extended period of time, ultimately leading to the recent emergence of this Commission’s first Mission Statement. The text, as adopted by the Commission at the meeting of the World Congress in Amsterdam, follows below:

**Introductory Statement**

It is the belief of the ISME Commission On The Education Of The Professional Musician that any discussion or action relative to the education and training of professional musicians must be sensitive to the roles and status that creative and performing musicians have in various societies and cultures. Of equal importance is attention to the value systems in those societies and cultures that drive the choices made relative to music, education, and the arts in a broader sense.

**Mission**

The mission of the ISME Commission On The Education Of The Professional Musician is to engage in and promote a variety of activities in international and local settings which

1. focus on the professional musician as one who accepts responsibility for advancing and disseminating music as an integral part of life, and whose creation and performance of music reflects perception, understanding, appreciation, and mastery in a manner that conveys meaning to people;

2. foster the recognition of the many modes of educating and training musicians, as those modes exist in various societies and cultures; and

3. emphasize ways in which to enable present and future educators to employ modes of preparing musicians that reflect an awareness of the continually changing role of the musician in various societies and cultures.

The title chosen for the Malmö Seminar, *The Musicians’ Role: New Challenges*, reflects recognition of the fact that in most cultures, the role of the artist is continually undergoing change, partly as a result of the artist’s own initiatives, and partly because of changes in the cultural context within which the artist works. As a result, musicians are faced with expectations, challenges and professional situations which differ from those that existed in the past, and which
are certain to have a major impact on the ways in which musicians are prepared for the future.

Attempting to tackle the myriad issues and challenges associated with this task can be difficult enough within one’s own cultural environment, but in an international, academic setting, it can be precarious, at best, unless all facets of the seminar are organized and focused from the outset with a sensitivity toward the differing musical worlds of those who are participating. It was decided early on, therefore, that the Malmö seminar would be organized so as to reflect as broad a perspective on the topic as possible. This led to a final list of participants which included twenty-seven individuals from fourteen countries on six continents.

It was also decided to continue with the format of having participants give short, concise presentations, rather than formal paper-readings, and following these with prepared responses and brief periods for open discussion. With the exception of the presentations by Alagie Mbye and Graham Bartle, for which there were no formal response or discussion sessions, the texts of the responses, along with summaries of the discussions are included in this volume.

Each individual seminar session was assigned a focus, and presentations for each session were grouped together accordingly. The overall strategy was to first set the stage for exploring the topic from as broad a perspective as possible (Session One), to then focus more specifically on particular approaches that were being explored in each of the countries represented by the seminar participants (Sessions Two through Four), and to finally take stock of and draw some conclusions relative to what had been learned and what yet had to be done as we face the challenges associated with preparing musicians for the future. The ultimate result was truly a rich and rewarding experience, one free (if only for the moment) of cultural and societal barriers, in which an atmosphere of openness and collegiality prevailed, and in which sharing with and learning from one another were of prime importance.

While there were undoubtedly many who contributed to the success of this seminar, there are two special people who deserve the lion’s share of the credit, and to whom we all owe a special debt of gratitude. The first is Håkan Lundström, Director of the Malmö Academy of Music, who, along with the members of his professional staff, organized every little on-site detail of this conference seminar, including the support and assistance that will be necessary to produce and publish these proceedings. The second is Professor Maria del Carmen Aguilar, from the University of Buenos Aires, who has served our Commission tirelessly for the past six years, and without whose inspiring leadership as Commission Chair over the past two years this seminar would not have taken place. Finally, the Commission wishes to express its sincere thanks to our most generous Seminar sponsors, namely those organizations and individuals who served as our hosts during our entire stay in Malmö, and who made us all feel right at home.
by providing us with our lodging, our meals, our transportation, several wonderful excursions, and a number of outstanding musical performances.

Giacomo M. Oliva
Commission Member, 1994-2000
Gainesville, Florida (USA)
January 31, 1997

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SESSION I

Setting the Stage
10  •  THE MUSICIAN´S ROLE. NEW CHALLENGES.
"WHAT DO YOU MEAN, MOZART DIDN’T WEAR TAILS?"

John Drummond

The New Musicology and modern performance in the culturally diverse society

Over the past quarter of a century we have witnessed a real revolution in perspectives on music education in the world.

Once upon a time European "classical music" – perhaps better termed Western Art Music, or WAM (coincidentally the initials of Wolfgang Amadeus Mozart) – was considered, in accordance with late nineteenth-century European thinking, to be far superior to other musics on the planet. The function of music education was seen to be to introduce young people to this music, and to pass on not only its great works (mostly composed between 1730 and 1890) but also the view that it represents the pinnacle of all human civilisation. Other musics – ‘non-Western’ musics, or other Western musics such as folk music or popular music or music by women – were naturally inferior: exotic, exciting, entertaining or positively dangerous they might be, but they were certainly not on a par with the masterworks of WAM. Indeed, one did not speak of "musics" in the plural, and many reserved the term "music" exclusively to WAM, regarding everything else as not music at all. Efforts put into the search to define "world music" focused on finding out what everyone’s music had in common, and expected to discover that, whatever it was, WAM had more of it, or had it at a more sophisticated and civilised level, than anyone else.

But this traditional approach has come under assault from a number of directions. Comparative musicologists and ethnomusicologists have brought home the discovery that not all the musics outside Europe are "primitive," and the shocking knowledge that value in music is not intrinsic but culture-based: that is, it arises from the culture the music inhabits. Technology has opened up access to a far wider range of music-listening experiences than ever before. Since the middle of the nineteen-fifties a range of popular-music genres has developed with which young people can identify, and in which they can often participate, genres whose music is not based on entirely the same musical and moral
assumptions and values as WAM. What once upon a time may have seemed a fairly straightforward music-educational task now seems immeasurably more complicated. We have discovered that we live in a world of many cultures, and on a planet filled with a rich diversity of musical treasures.

As a result of this revolution in awareness we nearly all recognize nowadays that effective and responsible music education will reflect the cultural diversity of the world, and of our own communities, that the values we adopt in relation to WAM may not apply universally, and that new perspectives and consequent newly-emerging curricula require a different approach on the part of the music teacher. There is now a large literature pointing all of this out, and suggesting strategies a teacher might profitably follow.¹

There are, of course, a few problems. Not everyone embraces new ideas with the same enthusiasm. Some are temperamentally unsuited to change. Some have no desire to be challenged. Many would like to be able to ignore the new in the fond hope that it will go away. Others leap enthusiastically on every new bandwagon in town, or adjust to every new environment like chameleons. It is also clear that those who come to the profession of music education with few or no preconceptions are likely to find it more easy to take new ideas on board than those who have been thoroughly schooled in a previous system.

* * *

Those of us who work in European-style educational institutions (schools, Universities, teacher-training and performance-teaching establishments, and even professional organisations) have noticed that, by and large, the individuals who find it most difficult to adjust to new ways of approaching music education are those who have undergone a rigorous training in WAM performance. Where such individuals hold positions of responsibility and leadership in the institution there can be enough resistance to change for the institution’s very survival to be threatened: for when an institution dependent on public funding and public support grows out of touch with the world the public lives in, it runs the risk of losing its funding and support base. Where such individuals are in a majority amongst decision-makers in an institution the new can be rejected because it does not conform to well-rehearsed traditional criteria. Where they are invited to carry out new ideas they can approach them with so little enthusiasm and commitment that the result is counterproductive. Occasionally resistance is knowing and deliberate, and is the result of an individual personality, but typically it is a reflex conditioned by the training that WAM performers and performance-teachers have undergone. This is not a matter for condemnation but one for investigation.

Indeed, similar resistance to change can be found in any activity which requires from its practitioners rigorous technical study, personal isolation, the
mastery of a traditional canon, and the acceptance of an authoritarian transmission of values. Examples can be found outside music, in, for instance, the rigorous training and discipline required of professionals in some religious orders or political ideologies, or in the training programmes necessary to become accomplished in traditional Western ballet, in some Japanese theatre styles, or in some Asian dance forms. The level of commitment necessary to succeed in such programmes tends to create (or, possibly, to build on an individual’s predilection for) single-mindedness, and intense loyalty to the programme or what it serves. In its mildest form it motivates the development of professional societies with common interests; often it can lead to professional closure and initiation rites; in extreme cases it can develop into fanaticism.

The thorough study of performance music in the Western classical tradition, up to the level required of an advanced-level teacher, is characterised by a number of easily identified features. The development of the necessary level of instrumental or vocal technique requires daily training exercises over many years, often from early childhood: what matters is routine and regularity, not innovation and creativity. Such daily training usually takes place on one’s own: it is solitary, individual, inward-looking. The relationship between pupil and teacher is the traditional apprentice-master one, in which the master’s authority is absolute, and in which it is common to concentrate on passing on traditional interpretation. The focus in training is upon the intrinsic qualities of the music itself – the authentic edition, analysis, aesthetics – rather than on any extrinsic meanings it may have – such as social purpose, or cultural references. Meaning is defined through an understanding of the canon, that is, of other works with significant status in the same or a similar style and in the same or a similar genre.

Necessary as all this may be to the proper mastery of the task in hand, there are consequences for the performer. Music easily comes to be seen as independent of the real world, a self-contained activity which has deeply personal individual significance; from this perspective it is hard to accept the idea, common in many other cultures as well as in Western subcultures, that music might be a form of community expression and of social significance, closely bound up with real-world experience. Even when musicians gather in groups, to perform chamber music or orchestral music, rehearsal is restricted only to initiates (members of the group) and performance is to a selected audience (selected through the box office as well as through other cultural factors). Throughout the long training process the WAM performer has probably been encouraged to believe that success can be achieved by combining three things: natural talent – a gift from God conveying special responsibilities upon its possessor; hard work – requiring a considerable personal investment; and total commitment to the art of music, with all other musics and all other activities placed in consequence at a lower level of importance. Given these circumstances, we should not, perhaps, be surprised if the
product of this refining process is often a person who finds it difficult to adjust to a many-cultures, value-relative perspective on music education. It may, rather, be surprising that so many individual WAM performance teachers are able to make the adjustment, and do so positively and effectively.

Some of those who bridge the gap do so because they have come under new cultural influences. Others have discovered new teaching approaches which have opened their minds to wider possibilities in music education. Some have changed to survive, and others for peace of mind.

In some training institutions new courses have developed which are designed to help performers and budding performance-teachers achieve new skills in community music: such courses encourage the acquisition of skills in facilitation rather than direction, in respect for cultural diversity rather than Eurocentric arrogance, in group teaching rather than individual skill-development, in creative as much as in performance music, in student-directed learning rather than authoritarian “teaching”, and in self-sufficiency rather than cultural dependence. Such courses have enjoyed wide success amongst young performers, but often run counter to a prevailing institutional ethos, sometimes deliberately so, and participating students can find themselves with unhappily divided loyalties.

Indeed, in some institutions the introduction of community-music courses has created more problems than it has solved. Angry accusation can (and sometimes does) come from both sides, of course: where the community musician or the “new” music educator may suggest that the WAM performance-teacher is perpetuating an irrelevant and out-of-date training programme, the WAM performance-teacher may suggest that the community musician or the “new” music educator is abandoning quality, tradition, and “great music” in favour of sounds that are not musical at all and teaching that is undisciplined. Clearly, there is an irony in community-music advocates and “new” music educators demanding respect for all musics and musicians but denying it to WAM and WAM performance teachers. Equally clearly, there is little hope of creating useful learning environments for students who must eventually work in the real world if WAM performance-teachers are caught up in an unforgiving intolerance of all musics save their own.

Nevertheless, there are individuals in many countries who win the respect of all parties, and who can achieve success in traditional WAM areas of operation as well as in community music or as “new” music educators. Involvement in one highly-disciplined musical activity does not necessarily mean confinement to it; focus does not necessarily imply myopia. The American composer Lou Harrison has persuasively argued – through his own practice as much as anything – that to be “cultured” in the late-twentieth century means to be familiar with at least two different cultures. There are many examples of highly qualified and admired professional performing musicians who function effectively in more than one
music. While these may serve as important role-models, there is at least one other way in which we may approach a reconciliation between traditional WAM performance-training and the "new" music education.

* * *

That pathway begins with the realisation of what has been happening recently in Western art-musicology, that area of activity which provides the intellectual and scholarly framework underpinning the practice of Western art-music. For most of the twentieth century Western musicologists concentrated upon two activities: editorial musicology and analytical musicology. Editorial musicology focussed on the discovery and presentation of "authentic" notated scores of music. These scores form the basis of "authentic" performance, and of authoritative histories of music per music. Analytical musicology focussed on the internal workings of music: the coherence of individual pieces and the principles underlying compositional (and pre-compositional) practice in WAM. Both these musicological activities have been inward-looking, reinforcing the separateness of music ("art for art’s sake"), and serving the nineteenth-century European view of music as aesthetic experience. But since the 1950s, and more obtrusively since the 1980s, new movements have emerged in Western musicology.

The first is the so-called Early Music movement, which has extended the ideas of editorial musicology to focus on authenticity in musical performance. In the search to discover "the authentic musical sound" and "the authentic musical experience" it has necessarily moved beyond the notated score to the instruments and the performing environment. Understanding meanings, according to this branch of the new musicology, involves going beyond the notated score to explore the musical context.

As an example we may mention improvised musical ornamentation in the seventeenth and eighteenth centuries. (Of course, the discovery that improvised ornamentation is necessary, and that the composer’s, or even the editor’s notated score may not be the final word, is itself a challenge to late nineteenth-century and early twentieth-century thinking about music, and not every WAM performance-teacher even in the 1990s has found it easy to accept that fundamental idea.) How should the performer improvise ornaments? The performance manuals of a particular period may be consulted, and may well contain detailed instructions about the sorts of ornaments that can be employed, but it is hard to find one that explains exactly which to choose, how many to use, and what constitutes appropriate ornamentation in a piece of music. All that, it seems, is a matter of "good taste." So what is "good taste?" Good taste is making choices according to the manners and morals of the time, the cultural frameworks and references applying to a particular social group or circumstance. It is always known to those
who live within the culture or subculture, and almost impossible to find out for those who do not. In this respect, then, the "authentic" experience of the music of the period in question depends upon an understanding of a series of extra-musical matters, which may only be grasped through investigating morals, literature, fashion, behaviour patterns, religious and social values, art, architecture and a whole host of other – all "non-musical" - subjects. It cannot be outrageous to suggest that this might be the case for the music of any period; indeed, the "Early Music" movement has extended its boundaries to include the music of the nineteenth and early twentieth centuries.

To understand the background of the second new movement in Western musicology we must remind ourselves of what may be the most significant development in musical scholarship since the Second World War: the emergence and growth of ethnomusicology. Its purpose was, at least initially, to investigate the world’s musics other than Western art music, and it quickly became apparent that in these cultures an understanding of musical instruments, ways of playing, styles of performance, functions and meanings in music is entirely dependent upon wider social and cultural factors.

The ethnomusicological perspective – that music is a part of, or a function of, the culture it inhabits – informs the second new movement in Western-art musicology. It includes social musicology, economic musicology, gender musicology, and cultural studies. Research has been undertaken in subjects as diverse and interesting as the exploration of the circumstances of musician-employment and concert-giving at different times and places; the investigation of a piece of music’s reception by the public and by other musicians; the attempt to discover connections between musical structures and other structures (such as social ones) within the culture; the exploration of the relationship between music and gender, in the world of the professional musician as well as in style and expression; the examination of the function of popular music as an expression of social identity, or protest, and its relationship with power-structures and economic structures within society; and the seeking of connections between music and contemporary philosophical or political ideas.

These two new movements in Western art musicology have in common the opening up of new perspectives on music from its cultural context, and they have just as much to offer the performer and performance-teacher as editorial musicology and analytical musicology had earlier in the century. They shed new light upon Western art music, illuminating pieces from perhaps unexpected directions, deepening and broadening our understanding of what the music is about. As a whole, the new musicology offers to the teacher and student working in WAM a way of re-discovering the music and, maybe, a new way of presenting it that is more truthful to the music and the composer.

* * *

* * *
It might be generally agreed that the purpose of musical performance within the WAM tradition is to put the individual listener in touch with the individual composer, to bridge time and space to find a common ground of understanding, and to help the listener grasp what the composer is communicating. Twentieth-century musicology has always tried to help the performer achieve these goals, by providing the music in a form of notation which best expresses what the composer meant, and by showing what is coherent in the musical expression, a coherence which gives a piece of music its identity and relates it to (or shifts it away from) familiar musical procedures. The new musicological movements provide further assistance. They invite the performer to consider such extra-musical factors as might have a bearing on the music itself: what cultural influences led the composer to make particular decisions, what the composer expected the listener to find in the music, what the composer expected would be the performance situation and reception, and what the composer knew would be easily understood by the audience – the points of common reference.

More precisely, what are offered to the modern performer, and performance-teacher, are answers to interesting questions we might not hitherto have thought of asking, answers which can aid us in creating exciting and truthful performances. As an example, we might consider the performance of a Mozart piano sonata. How appropriate is it to dress up in black tails or an evening dress, as we probably do nowadays, and to play it to an audience from the stage of a recital hall? Will this help the audience understand Mozart’s message or will it hinder it? What if we discover that Mozart didn’t wear tails, but the most ornate and colourful coat he could find in his wardrobe? What if we discover he did not sit on a stage but at the piano at audience level and with audience around him? What if we discover that people had glasses of wine in their hands and walked in and out of the room while he played? What if we discover that he talked to them, and them to him, between movements? What if we discover that he did not always play the whole sonata right through but sometimes played other pieces in between the movements? What if we discover that he might not always play the finale but instead ask someone to suggest a popular song on which he could improvise variations? What, in fact, does it mean to “perform” a Mozart Piano Sonata?

Let us take another example, a performance of a cantata by J. S. Bach. What happens when we perform this in a concert hall, as one item amongst a collection of choral and instrumental pieces? Are we being true to Bach’s concept of the piece? What sort of performance circumstances did he have in mind? What if we discover that it was designed to be performed after the reading of a Lesson from the Bible and the chanting of the Creed? What messages would the audience of his time have received, and what would Bach have expected them to have taken away from the performance? What if we discover that Bach would have considered it a failure if the audience had given an aesthetic reaction to the music,
responding with remarks of congratulation to the performers and appreciation for the beautiful music? What happens if we arouse that response in our audience?

The modern performer might well ask a number of important questions about any piece he or she wishes to play, questions to which modern musicology can probably supply the answers. The questions may be tabulated, and the answers to them can be used to determine many aspects of the performance, both physical and musical. The first questionnaire is concerned with straightforward matters relating to the actual performance event.

**Performance Circumstances Questionnaire**

I. THE ORIGINAL PERFORMANCE CIRCUMSTANCES

A. For what kind of performance circumstances was this music designed?

- what sort of venue? eg
  - public concert hall
  - private home
  - outdoors
  - other
  - none (eg. it was not designed to be performed in public at all)

- what sort of audience? eg
  - mostly friends and family
  - a particular group, defined by (eg)
    - musical knowledge (connoisseurs)
    - social status (eg)
      - birth
      - wealth
      - political power
      - other
    - national identity
    - age or gender
    - membership of a non-musical organisation
    - other
  - the public, mostly strangers
  - the public, mostly music-lovers
  - people who have paid to hear it
  - people who hear it for free
  - other
  - none at all (eg. the piece is for the personal enjoyment of the performer)

- what kind of occasion? eg
B. What characterises those circumstances?

- what was the relationship between performer and audience? eg
  - formal or informal
  - physically close or physically distant
- what was the relationship between the venue and the everyday world? eg
  - special venue not used for anything else
  - venue used for other activities
  - venue familiar to audience
  - venue unfamiliar to audience
- what surrounded the musical sounds? eg
  - silence
  - other sounds – what kind?
  - words – what kind?
  - other events eg
    - food and/or drink
    - formal meeting
    - worship
    - party
    - other
- what were the audience’s eyes mostly focussed on? eg
  - the performer
  - each other
  - something else
    - a planned visual event
    - another important person
    - printed words
    - the building
    - other

C. What was expected in these circumstances?

- what did the audience expect the music to provide? eg
  - entertainment
  - a significant experience
  - a disturbing experience
• the background to something more important
• a familiar experience
• an unfamiliar experience
• other
• what was the audience’s expected role? eg
  • passive listening, silent attention
  • active participation
  • occupied with other things, noisy inattention
  • other
• what was the audience’s range of possible responses? eg
  • no response at all
  • wild enthusiasm
  • a strongly negative reaction
• what was the performer’s expected role? eg
  • entertainer
  • messenger
  • priest (intermediary between the audience and the divine, or sublime)
  • shaman (provider of healing through magic)
  • elder (passer-on of tribal traditions)
  • other

II. RECREATING THOSE CIRCUMSTANCES NOW

A. Which of these performance circumstances can be re-created exactly, and how?
• venue
• audience
• occasion
• performer – audience relationship
• venue – everyday world relationship
• surrounding events
• visual focus

B. Which of these performance circumstances can be suggested, and how?
• venue
• audience
• occasion
• performer – audience relationship
• venue – everyday world relationship
• surrounding events
• visual focus
C. Which of these performance circumstances can be neither re-created nor suggested, and why?
   - venue
   - audience
   - occasion
   - performer – audience relationship
   - venue – everyday world relationship
   - surrounding events
   - visual focus

D. Which of the expectations of the performance can be recreated exactly, and how?
   - audience’s expectation(s) of the music
   - audience’s expected role
   - audience’s range of responses
   - performer’s expected role

E. Which of the expectations of the performance can be suggested, and how?
   - audience’s expectation(s) of the music
   - audience’s expected role
   - audience’s range of responses
   - performer’s expected role

F. Which of the expectations of the performance can be neither recreated nor suggested, and why?
   - audience’s expectation(s) of the music
   - audience’s expected role
   - audience’s range of responses
   - performer’s expected role

In answering the questionnaire for a particular piece of music or group of pieces, the performer or performers will be developing a performance scenario. This will determine the way the modern performing venue is organised – the arrangement of the seating (if any), the decoration of the venue, its lighting, and so on, what the performer will wear, whether he or she will communicate to the audience in any ways other than just through music, whether there will be a printed programme, what time of day the “concert” will be, how long it will last, how the performance will begin and end, and a host of other related matters, including the way it is promoted and reported.
The ambitious performer might like to go further, and develop a sense of how the music can be transmitted in a way that is faithful not only to its original circumstances but also to its cultural identity. By this is meant the way the music reflects the morals and manners, the assumptions and values, the social structures and familiar ways of thinking of its particular time and place. Again, a questionnaire can be devised, and at least some of the answers may be found in the writings of modern musicologists, although in some cases it may be a little harder to find convincing ones.\textsuperscript{16} Other answers may be teased out through the performer’s own natural wit and intelligence, and through discussion with teachers and other musicians.

\textbf{Musical Meanings Questionnaire}

I. THE ORIGINAL MUSICAL MEANING

A. What were common attitudes to music and musicians at the time?
   - how were composers in general regarded? eg
     - as artists / special people
     - as artisans / normal people
     - other
   - how were musical performers regarded? eg
     - as artists / special people
     - as artisans / normal people
     - other
   - how was music itself regarded? eg
     - as essential to communal or personal well-being
     - as a trivial pursuit
     - as an eccentric activity
     - other
   - how was this piece of music regarded? eg
     - a piece like any other
     - special, different, unusual
     - other

B. What were common attitudes at the time in relation to the following, and to what extent does this music reflect those attitudes?
   - the passage of time? eg
     - as a flow, eg
       - as a recurring cycle
       - as a process of gradual change
       - other
• as a series of discrete events, eg
  • linked as a story or narrative
  • discontinuous
  • in a pattern of repetitions and changes
  • other
• social or political change? eg
  • change is positive / negative
  • change is normal / abnormal
  • change is creative / destructive
  • change is welcome / unwelcome
  • change is expected / unexpected
  • only small changes are possible or acceptable
  • large changes are necessary or essential
  • other
• social-structural relationships? eg
  • class-based
  • gender-based
  • race-based
  • age-based
  • rigid
  • flexible
  • hierarchical
  • non-hierarchical
  • other
• individual expression (of emotions or ideas) eg
  • welcome / unwelcome
  • must conform / be within group tolerance
  • need not conform / can be outside group tolerance
  • essential to music
  • not acceptable in music

II. RECREATING THE MUSICAL MEANINGS NOW
A. How can the performance circumstances and/or the manner of playing this work recreate or reflect the following?
  • common attitudes to composers at the time
  • common attitudes to performers at the time
  • the way in which music was regarded
  • the way in which this work was regarded
B. How, in the performance circumstances and/or in the manner of playing this work, can contemporary attitudes to the following be recreated or reflected?

- the passage of time?
- social or political change?
- social-structural relationships?
- individual expression of emotions or ideas

With experience, the performer will be able to add other questions, which may suggest answers with the potential to provide even more interesting performance experiences.¹⁷

* * *

The new musicology provides an exciting new tool for the performer and the performance teacher. It opens up an opportunity to revisit the canon, to discover new depth and new meanings in familiar music, all without in any way destroying the integrity of the musical sounds. The same requirement exists as before to perform with technical skill and expressive musicianship, but these are now in the service of a wider loyalty—not just to the work, but to the cultural circumstances in which it was born, or which might even have given it birth. We often describe the excellent WAM performer we admire as a "cultured" or "cultivated" person, implying that he or she has an understanding both of the music and of its cultural surroundings. The new musicology offers all of us the chance to develop that broader cultural awareness.

Participating in this learning process within the traditional canon of Western art-music has further advantages. As we become aware of the relationship between music and its cultural context, so we may come to recognise the wider application of that principle. If we notice that Mozart’s music has a strong and definable relationship to European cultural attitudes and values, and, in particular, to a local Viennese culture in the last quarter of the eighteenth century, then it is less unsettling to be told that everyone’s music has a general and specific cultural base. If we realise that Bach’s setting of a cantata text had a special validity for a Lutheran congregation in the 1730s and 1740s, then it is less disturbing to recognize that punk rock might have had a special validity to lower-class urban English kids in the late 1970s. When we discover that Beethoven’s Hammerklavier sonata was composed at least partly in response to the arrival from London of his latest Broadwood piano, or Bach’s B minor Mass at least partly in the hope of obtaining a better job, or Handel’s Messiah at least partly in response to an argument about forms of worship in the Anglican church, or Haydn’s London
symphonies at least partly to provide practical moral education for English concert audiences, then it becomes less easy to take a high aesthetic tone when discussing the works of other cultures or subcultures motivated at least partly by similarly mundane considerations.

The pathway opened up by the new Western art-musicologists and ethnomusicologists (and the distinction between them is fast becoming very blurred indeed) leads in the same direction as that currently being followed by the new music educators. It is this that enables us to be optimistic about the future. If the performers and performance-trainers can be encouraged to set foot on, and then travel down that pathway, then not only will WAM performances be enriched, but we may all find ways of coming together in a deeper appreciation of the rich diversity of music on our planet.

Notes


2 Such demanding activities are often characterised as “high art” or “high culture.” This can easily lead to the false assumption that “high” means “of higher value” than other (“low”) arts or cultures. It may be useful to remember that Indonesian musical culture has often been described as “high” and yet the gamelan instrumental group is capable of being played with moderate success by people after only a few hours’ tuition.

3 A highly-respected WAM professional suggested to me some years ago that the adoption of Western art music in China simply proved that WAM was innately superior to all other musics. My attempt to point out that there might be wider cultural reasons was greeted with disbelief and ill-concealed disdain, especially when I suggested that, on the same basis, the Chinese adoption of Marxism would suggest that it must be superior to all other political philosophies.

4 I recently attended a concert, given by my home-town symphony orchestra, entitled “Last Night of the Proms,” in which a local version was given of the popular event staged annually in London’s Albert Hall. The audience was noisy, waving flags and balloons, talking, cheering and booing raucously, and had a wonderful time. Many of the orchestra members, on the other hand, looked thoroughly bemused or embarrassed.
Peter Renshaw’s work at the Guildhall School of Music was enormously influential in the development of such courses elsewhere. See Drummond, J.D. (ed) Community Music, Training a New Professional (Oslo, 1992).

The evidence is anecdotal, and, to spare the feelings and reputations of those involved, should probably not be attributed.

Hanslick’s influential *Vom Musikalisch-Schönen* (“On the Beautiful in Music”) was first published in 1854 and by the end of the century was in its tenth edition, as well as being available in most other European languages.

The older reader may remember, or have heard of, Nancy Mitford’s article in Encounter in 1955 in which she provided a guide to U (Upper Class) and Non-U language in England (napkin is U, serviette is Non-U). Clearly, U means “in good taste” for the social group concerned, while Non-U means “in bad taste.”

Some would argue it is a musico-anthropological or anthropological-musical perspective.

See, for example, Mary Sue Morrow, *Concert Life in Haydn’s Vienna* (Stuyvesant: Pendragon Press, 1989).

See, for example, John Shepherd, *Music as Social Text* (Cambridge: Polity Press, 1991). Shepherd’s perspective is one increasingly found in musicology: the idea of “music as culture,” of a culture revealing itself through its music.

See, for example, Karin Pendle, *Women and Music: a History* (Bloomington: Indiana University Press, 1991) and the writings of Ruth Solie, Susan McLary and Marcia Citron.


Some of the explorations in modern musicology have been known to lead to unconvincing conclusions. Methodology in some areas is still on the way to being rigorously established. Evidence is still occasionally selected on the basis of prejudice (or of correcting prejudice) and presented polemically. Arguments occasionally quit the safe path of logic and venture onto the quicksand of noisy assertion. It is early days: some of the early examples of editorial musicology were desperately inadequate.
One of the most exciting questions to be asked is one that reverses the processes we have been exploring here. It is “what does this piece of music tell us about the morals and manners, the assumptions and values, the social structures and familiar ways of thinking of its particular time and place?” This is not the historical sociology of music but historical sociology through music, a largely unexplored field – at least within Western art music – which awaits a useful guidebook.
28  •  THE MUSICIAN´S ROLE. NEW CHALLENGES.
The role of the professional musician is gradually changing throughout the world. Some of the most obvious changes are seen in the job market, and they arise from changes in the nature and the expectations of audiences. In these remarks I will seek to examine some of the reasons why these changes represent problems and to suggest possible short-term and long-term solutions.

Sources of the Problem

The roots of the difficulty go back more than a century. Music once played an integral role in the daily lives of men, women, and children. It still does in less developed, non-industrialized societies. But in the complexity of Western society, “serious” music has been largely isolated from the daily life of most people. The difficulty is not that music isn’t taken seriously enough; the difficulty is that it is taken too seriously for its own good. It has been placed on a pedestal. It has become an object of worship. Our relationship with our musical heritage is that of a custodian to a treasured artifact. This has resulted in an unfortunate dichotomy between art music and popular music, with art music becoming the plaything of the socially elite while ordinary people turn to popular music for the enjoyment that should be inherent in all music.

At the same time, work, which once coexisted happily with art, has taken on a very different character. Prior to the nineteenth century, the work that people engaged in provided an outlet for their imagination and creativity. Men and women took pride in the artistic merit of the things they created, even the humble things created for everyday use. But today most workers have no time for craftsmanship. Artistic merit has been continuously devalued since the onset of the industrial revolution. Today, in the view of many people, the purpose of work is simply to earn a living and the purpose of art is to symbolize the wealth and leisure that make possible its consumption.

Meanwhile, folk music and authentic popular music are struggling mightily
to meet the musical needs of lay audiences, and they are in imminent danger of being marginalized by the overwhelming tide of commercial music sweeping over the world as a result of recent advances in communications technology, sophisticated mass marketing techniques, and the centralization of power in the entertainment industry. To a significant extent even folk music, once the primary musical outlet of ordinary people, has become commercialized and is now marketed like laundry detergent and automobiles. Consequently, in many parts of the world, the engagement of the public with music has become almost entirely passive. People do not sing. They do not play instruments. They turn on radios, TVs, tape players, and CD players. They have become convinced that their own musical contributions have no value and that they can best maintain their identity as a member of a social group by participating in the group culture, which is dominated by business executives who have the economic power to dictate what that culture shall be.

This artificial partition of music into art music and popular music is causing serious difficulties for musicians in the art music sector. The underlying reasons are largely economic. Some popular musicians will thrive because of the mass markets open to them. However, without the gains in productivity that are normal in industry but largely unachievable in art, it is becoming increasingly difficult for society to support its traditional art music establishment. In the future art music will flourish only to the extent that it responds to the needs of the public. It will not flourish if it exists only because it has convinced political leaders that it has a right to exist.

A Short-Term Solution

There are at least two components to any short-term solution. First, we must ensure that every student has access to a balanced, comprehensive, and sequential program of music instruction in the elementary and secondary schools, taught by qualified teachers. Second, we must be certain that every graduate of our institutions of higher education in music is a versatile musician knowledgeable about diverse musical styles, familiar with the various processes of music, and conversant with the potential of technology to serve musical purposes.

Let’s begin with the assumption that music should be taught to every student in the elementary and secondary schools. Every citizen should have the ability to perform music, create music, and listen to music with understanding. Music in school is not just for the talented. It’s for everyone. Why? Because the most fundamental purpose of education is to transmit our cultural heritage to succeeding generations, and music is one of the most powerful, the most compelling, and the most glorious manifestations of every cultural heritage. Because of its fundamental importance in human culture, music has been recognized and
taught throughout the ages as one of the basic disciplines of the curriculum along with languages and literature, mathematics, the sciences, and social studies. Thoughtful parents want their children to be familiar with the contributions to civilization of Shakespeare, Michelangelo, and Beethoven, as well as those of Galileo, Newton, and Einstein. A student who is allowed to leave school without the formal study of music has been cheated just as surely as if he or she had been denied to opportunity to study literature, history, or science.

There are many reasons one can cite why music study is essential in the education of young people, but nevertheless in many places opportunities to study music in elementary and secondary schools have eroded in recent years. This is not so much because music isn’t valued as because other things are valued more. It’s a question of priorities. The best thing any of us can do to ensure a promising future for music and for musicians is to work as hard as possible to ensure that every child has an opportunity to learn music in school. This must be an important concern for all musicians.

In addition, those of us who are engaged in the preparation of professional musicians should ensure that our graduates have the opportunity to study diverse musical repertoires and styles. I see no objection to allowing the student who seeks to become the world’s greatest violinist to pursue that goal with single-minded determination provided that he or she understands the nature of the competition and is aware of the economic and social implications of that goal. But most of our students will probably be better served by an educational environment that encourages them to move freely among the many musical idioms readily accessible to them in our multicultural, multimedia world.

Not only should our graduates be able to move freely among musical idioms, but they should also be able to move freely among musical processes. The traditional boundaries are breaking down. Composition is no longer reserved for individuals labeled composers. It’s for all musicians. Criticism is no longer solely for critics and theorists. Anyone can do it. Improvisation is no longer the exclusive domain of jazz musicians. It’s for all musicians, as it was during the Baroque era. We may think of Bach as a composer but remember that in his day he was thought of first as a performer and an improviser.

Our graduates should be able to take their places in a world where, in music as in other fields, subject matter will be integrated rather than isolated, learning will driven by the learner rather than the teacher, comprehensive skills rather than minutely specialized skills will be valued, the traditional and the new will be integrated in a continuum of progress rather than independent and competing with one another, and change will be embraced rather than resisted.

Equally important, our graduates should be familiar with what technology offers them. Through the use of computers, electronic keyboards, synthesizers, samplers, wind and drum machines, CDs, CD-ROMs, and various MIDI devices,
every person who so desires can be actively involved in creating, performing, and studying music. Technology has permeated our musical culture and altered forever our musical practices. Technology can transform music instruction in the next 10 to 20 years in ways we haven’t yet imagined.

At my institution, and no doubt at yours as well, we receive applications for admission from persons who are clearly very talented musicians but who lack some of the traditional skills we have looked for in applicants. Their skills in performance on standard instruments may not equal those of our most gifted applicants but they have astonishing ability with the synthesizer. Their knowledge of the standard repertoire may reveal gaps but their knowledge of contemporary musical styles is vast. Some of these people will be the most creative musicians of the 21st century. Can we afford to reject them because they do not fit the traditional mold? I think not. We owe it to them and to society to find ways to evaluate their skills and to devise programs that will enable them to fulfill their potential as we have long done with students more conventionally prepared.

A Long-Term Solution

The short-term response is a prerequisite for any long-term solution. That is, whatever else we do, we must begin by ensuring that music remains an important part of our elementary and secondary education system and we must ensure that our graduates are versatile musicians knowledgeable about diverse styles and processes and familiar with current technology. Beyond that, in the long term we must devise ways to translate the needs of society for musical and cultural fulfillment into jobs that will provide a livelihood for musicians while at the same time nurturing a high level of musical amateurism in the general public.

This is the tough part. No one knows yet quite how to do it. But it seems clear that nurturing a high level of musical amateurism in the general public will itself stimulate increased need for music performances of all manner in all settings, professional as well as amateur, and thereby increase the need for professional musicians.

One of the important manifestations of music in the future, as in the past, will be to provide a congenial setting for personal interaction between human beings. There will continue to be community orchestras, bands, and choruses that exist primarily for the enjoyment they bring their members, who appreciate the opportunity to get together regularly to make music. There will be chamber ensembles, rock groups, and all sorts of other ensembles. These groups may perform publicly, but their primary value will usually lie in the pleasure they bring to their members.

In addition, people will continue to experience music through electronic mediation in an increasing variety of ways. There will continue to be strictly
presentational media, such as TV, radio, film, tapes, and CDs. There will be huge televised concerts with casts of thousands and light shows and dazzling displays of fireworks. These events will continue and the special effects will be ever more dazzling. But electronic mediation need not be solely passive. There will also be interactive forms of music participation made possible by synthesizers, samplers, wind machines, MIDI devices, CD ROMs, and so forth.

In his book *Megatrends* John Naisbitt pointed out that as society is increasingly overwhelmed by technology, we feel an ever-greater need to express ourselves. Music furnishes readily available expressive outlets for virtually everyone. Music provides a means for self-realization and self-fulfilling productivity. By participating in music, we contribute to our individual growth. By participating in music, we help to ensure that our lives are satisfying, purposeful, and worthwhile. By participating in music, we make our own personal contributions to the quality of life.

People will continue to experience music in small, personalized settings, where their role is usually active, as well as in large, impersonal settings, where their role is often passive, and in every imaginable setting between those extremes. These experiences may or may not be electronically mediated. Performances for large audiences, typically by rock groups, often blur the distinction between large- and small-scale settings by combining the social interaction of the small-scale setting with the need for electronic amplification to hear and binoculars or large-screen TV to see what's happening that is characteristic of the large-scale setting. Nothing about the musical expression of human beings lends itself to neat categories. Music participation, like music itself, will always exist in a dizzying variety of forms and settings.

In view of these conditions we educators should focus our efforts where they can be most effective. For example, it is probably futile to view the main task of educators as broadening the market for art. It is a waste of energy to encourage people to make better use of their leisure time by patronizing the fine arts. Instead we should seek to end the segregation between art and life. Our objective should be to blur the distinction between work and leisure. What society truly needs is to create an opportunity in the work place for every individual to express his or her creative and aesthetic potential. The fine arts have lost their popular appeal because the artistic impulse has been banished from the world of work. The arts will never achieve the role they should have in society until ways are devised for people to incorporate art into the things they do every day. If that cannot be done in the act of producing a product, perhaps it can be done by organizing instrumental and choral ensembles in the workplace.

Giving ordinary men and women the capability and the opportunity to be involved directly in music will not reduce the need for professional musicians. Instead it will make them more necessary. It will emphasize their role as models
and resources. Professional musicians will continue to represent the highest standards of what can be achieved. They will continue to serve as teachers for those who want to improve their skills. They will continue to be in demand to meet the entertainment needs of large numbers of people, whose greater knowledge of music will fuel rather than diminish their desire for greater exposure to music. Perhaps continuity in serving these functions can bring relative stability to the role of musicians. Even so, musicians’ roles will continue to change. Perhaps the only thing that will be constant is change itself.
In Zimbabwe

One thing that music is known for besides entertainment, sending messages and being a strong economic tool is to bring people together to share one common goal of love, respect, enjoyment and happiness.

In Zimbabwe today (modern Zimbabwe) it can be argued that music events in venues such as night clubs, concert halls and playfields are events that are attended by various ethnic (race, regionalism and nationality) groups. They are events that are known to attract people from all corners of Zimbabwean society – young, old, male, female, church goers, the educated, the uneducated, the thieves and prostitutes, all under one roof.

When most foreigners come to Zimbabwe they would like to go to listen to some Zimbabwe music, and each time they go to some music occasions, they come out satisfied that they have been to Zimbabwe. In Zimbabwe it is at music events, especially in night clubs and concerts, that one finds all different ethnicities and races under one roof having a good time.

I spent most of my life in the United States of America teaching and performing Zimbabwean traditional and contemporary music on marimba (xylophone), mbira (mistakenly known as a thumb piano / afro harp), the hosho (rattles) and ngoma (drums). All these are Zimbabwean African musical instruments. The majority of the Americans who took my lessons and attended my concerts, not only enjoyed the music, but they developed some level of respect and love for the music and for the people of Zimbabwe. Some of my students are now teachers of the music and are sharing their love for the music and Zimbabwean culture with those they get in contact with. Most of these teachers have come to Zimbabwe to enjoy the country and some of them ended up working in Zimbabwe as teachers of other subjects such as English, this way giving service to the young developing
Among the students I taught in the late seventies were a medical doctor and a midwife. The medical doctor ended up in Mozambique treating those injured in the War of Liberation, when Zimbabwe was going through its war of liberation and the freedom fighters were operating from Mozambique into Zimbabwe. The same doctor today is heading a cultural exchange programme, between the University of Washington and the University of Zimbabwe and some institutions in Mozambique. The midwife ended up being midwife for my two sons as well as midwife for several other people who took my classes. Today in the United States' Pacific Northwest a Zimbabwe music festival is held annually, providing more and more people with exposure to Zimbabwean music. One person from Australia was taught this Zimbabwean music by one of my former students. He went back to Australia and started a marimba ensemble there. In May 1996, this gentleman was in Zimbabwe with some of his ensemble members to make more connections with Zimbabwe. All this occurred through music. Such incidents have not happened to me alone but to other African musicians who genuinely and honestly introduced African music to other parts of the world.

Zimbabwe itself is a multi-ethnic and multi-cultural nation. Zimbabwe is sixteen years old by the time of writing this paper. This is after going through almost a century of colonial rule, and over a decade of a liberation war and racial tension, especially between blacks and whites. Politically, Zimbabwe is known for its peace and stability. All ethnic groups can be said to be living in harmony together. However, when it comes to different ethnic groups coming under one roof and sharing enjoyment and happiness in every day life, we find that such incidents happen in musical events such as night clubs and concert halls. While different ethnic groups can also mix in sports arenas, work places and so on, it can be argued that, although there will be a combined effort to achieve something, it will still more or less be on one person for her/himself. In musical events, in most cases, people will be dancing, singing and identifying a single goal of love and happiness through music or song.

There are several popular music bands and even African traditional music ensembles that have a membership of mixed ethnicity. In other events, this is rare. Even in soccer teams (and soccer is the most popular sport in Zimbabwe and world wide), we do not have a racial combination in teams like we have in music groups.

The above testimony is to advocate how music can function as a tool to bring people of different ethnicities and nationalities together, as in the case of Zimbabwe. It should be pointed out however that, in Zimbabwe, the music that has been attracting all the above mentioned people is not Western music but Zimbabwean African traditional music as its prototype – a music that is identified as Zimbabwean, a music that is unique to Zimbabwe.
Zimbabwe as a multi-ethnic country has quite a few traditional or folk music backgrounds. However when most people, Zimbabweans and non Zimbabweans alike, identify music as uniquely Zimbabwean they are usually referring to music with African traditional elements, especially Shona traditional musical elements. The other large African ethnic group outside Shona is Ndebele. However, Ndebele music sometimes can be mistaken for South African music, especially Zulu, since the Ndebele are of the Nguni origin. That however, is besides the point. The major point here is that music that is identified uniquely as Zimbabwean is that with African traditional roots. With the Shona, African traditional music has its roots in Pasichigare, a period of time from the turn of the century going back to time unknown. Pasichigare is an era of Shona culture without Western influence. It is from this period that instruments such as mbira, hosho, types of marimba, ngoma and several bow instruments are known to have been invented by the Shona. The music of Pasichigare is known for its vocal and instrumental repertoire. The music is based on song and vocals. The texture is polyphonic and responsitory patterns accompanied by polyrhythmic and responsitory patterns, executed by unpitched instruments such as drums, hosho and so on. The polyrhythmic patterns are usually the beat, the basic rhythm, responsitory rythm and dance rhythm. The other characteristic of Pasichigare music is the use of vocables and other vocal and human sounds such as mhururu (yodeling by women) and mheterwa (whistling by men). Mhururu and mheterwa are not necessarily in the music’s melodic or polyphonic structures per se, but are usually used for commenting or inducing excitement as well as for giving signals for dancers. This is the music that has been bringing ethnic identity and respect to the African people of Zimbabwe as well as Zimbabweans in general.

Most young people in Zimbabwe, especially young musicians, now realise that in order to get respect in the world of music, one has to identify with his African roots, for this is probably the only way one can contribute to the world of music that is not already contributed to by other ethnic groups around the world. Although most young people and artists are trying hard to get into the African roots, they encounter a problem, namely that most of the music educators in the country are a product of the colonial system and do not seem to have education and training in African traditional music (Pasichigare music) deep enough to teach the young and upcoming musicians.

In Pasichigare, just like what has been expressed by many writers on African music, African traditional music was an element of culture. Music was contextual and was an integral part of an ongoing event. Events could be a ceremony, work, game, story-telling and so on. Music was not just presented in a performer-audience set up, but accommodated all people gathered at the event or at the performance venue, as in some congregational singing in church services today. However, participation in music by all was mostly in singing and dancing, while
playing musical instruments remained a specialty for skilled artists in specific instruments.

In Pasichigare, there were no institutional structures such as the present school systems in teaching or training the young, although both formal and informal instruction and teachings in any skill took place on a one-to-one or community basis. The first stage of learning for children was through observation, imitation and acculturation. The Pasichigare system was an oral one. For movements children watched, for music children listened and memorized. The entire Pasichigare community made this possible because of close family ties. The economy was peasantry and use of money did not exist, so there were no wages and no salaries. When people wanted to get major family jobs done, such as working in the fields growing crops (be it ploughing, sowing, cultivating, weeding, harvesting or threshing the grain), members of the community would team up from one family’s field to another, that way getting major tasks done without directly employing anybody. It was in such gatherings that community singing would be possible. In Pasichigare, parents raised their children since there were no institutions such as jobs for parents and adults and schools for children, as in Zimbabwean society today, that would separate children from parents. Children learned everything about life from parents, from elder members of the society, and from the community. Parents took their children to most events that they went to. However, this does not suggest that children attended all events that adults attended. There were some events that were only for adults just like there were some events that were just for children, teenagers, and so on.

Community gatherings and singing were possible in Pasichigare because people lived, grew up together, and so, adequately knew the same elements of culture, music repertoire included. Instrumentalists were well identified and experts (nyanzvi/maduka) in any aspect of music were well known.

Children who attended events with their parents would be free to watch and imitate the adults while they were in their own place not far away from the parents. Yet, babies would be on their mothers backs while the mothers sang and danced.

When time came for children to be on their own away from parents, they became involved in playing-house. In Pasichigare, playing-house (matumbarumba or mamhuza; also known as makurakura which means the ”growing-growing”), was mostly an adult imitation event. All that children would remember from watching the adults would be practiced or performed at ”growing-growing.” Things like weddings, making children, getting pregnant, working in the fields, ceremonies were practiced, all with music and dance as they watched adults doing at adults events.

It was at the ”growing-growing” (playing-house) stage that special talented children (maduka) in different aspects of music would be identified by both other
children and by the elderly members of the family, including parents. These future experts would be identified in aspects of music such as instrumentalists (players and makers), lead singers, lead dancers, adequate responders, leadership and so on. Once spotted, these young talents would be assigned to adult experts in relevant aspects of music for special instructions, education and training on one-to-one basis. This would be followed by a period of apprenticeship when these up-coming artists would be made to perform in the actual elders events under the supervision of the elderly experts, no matter how old the young and upcoming artist was. It should be pointed out that, by the time a Pasichigare child was assigned to a community elderly music expert, the child would have already learned a lot of basics on his own through observation. The child would have practiced on his/her own at the "growing-growing" without parents or adult supervision. By the time the child was assigned to an expert, the child was not only identified as an extra talented musician, but was already respected by the elderly experts as an on-coming expert. So when the adult and the child were working on one-to-one basis, there was already a solid level of musical admiration and respect between the two. It should again be pointed out that this process of learning music was made possible because (1) parents raised their children; (2) children/parents went to musical events, (accommodativeness); (3) parents exposed children to music at a young age; (4) parents gave children freedom and a chance to learn on their own without adult interference; and (5) adults respected, admired and were satisfied with what a child would have learned and accomplished on his/her own. The child, therefore, received credit for self teaching instead of the adult getting credit for teaching the child.

The other advantages of the Pasichigare system on learning music by the children were that (1) it gave the child freedom and room to set up his/her own learning environment and pace; (2) the child volunteered to learn; (3) the child is not looking at it as learning music – how to sing how to dance or how to play instruments– but the child is playing by imitating the adults he/she loves, respects and admires very much; (4) the child would be in his/her family child environment and with his/her friends and; (5) although the child is learning, there was no strictly structured learning environment but instead, the always familiar "play" environment.

As for musical instruments, the Pasichigare society did not have the toy concept. (Toy, in the actual sense of the word, here means that an adult actually makes an imitation of an instrument which actually is a resemblance of the actual instrument but not the real instrument.) Instead, first, the real adult instruments were always available to the children. The instrument was a family property. If the father played the mbira he would leave the mbira where it was accessible to the children for them to experiment on it on their own without adult supervision. When children go to the "growing-growing,“ the father would then protect the
instrument by telling the child not to take it to the “growing-growing” because the instrument would be too heavy or because it was for the adult. Although the child might now know how the instrument works, he/she still would not be able to play it, for it would be too big for him/her. However, when the child gets to the “growing-growing” the child will like to play mbira anyway.

At “growing-growing” the child would make his own mbira out of any material he gets, even if it means the mbira keys being made out of sticks, when in the father’s mbira the keys are made out of metal. This is a different concept of toy because to the child it is not a toy, it is his/her mbira. To the child, that mbira he/she made actually sounds like the father’s mbira in his head. From the very beginning, the child saw the mbira not as a toy but as his father’s real mbira. When the child makes his, it’s an imitation of the real mbira by him. While making it and playing it, he is having the real mbira structures in head, and this is not just a child playing. Because of the lack of toy concept, people in Pasichigare started children on the real instrument. There was no attempt to start a child on a smaller instrument and then too, graduate to a bigger instrument of its type. No matter at what age, children learned how to play musical instrumental from the adults’ real instruments, the ones that the adults play in adult events.

The Pasichigare concept and perspective of learning music is the concept that was used by most present musicians of African traditional music in Zimbabwe, whether they learned the music from the rural or urban areas. That is, the concept of acculturation. Some of Zimbabwe’s musicians of popular music also learned music this way. This approach in learning music is made possible in Zimbabwe today because there are still traditionalists whose families have been cultural carriers for the past century. Although there were some formal schools in Zimbabwe during the colonial era (1890–1980, then Rhodesia), African traditional music was not taught in schools; nor were other elements of Pasichigare culture.

Pasichigare society, because of its community infrastructure, gave self-identity to the young and old as well as putting value in the music of its people. Through its oral system music and cultural education was carried out in a more human way. The value of music as an element of culture was intact. For the performers, music maintained a value of being a tool to bring people together as well as being functional or as being part of an ongoing event. Music was therefore for ethnic identity, human communication and relationship, and entertainment.

The traditional Shona people believe that any exceptional artistic participation by any individual in any field, be it music, hunting, black-smithing, and so on, is through *shai*. Shai is a special energy or skill that one inherits from parents or grand parents at conception or through spirituality (like father like son or like mother like daughter). This might be called talent in the Western concept. While talent seems to be more focussed on an individual, shai is focussed on inheritance.
It can be argued that talent is shai, which is the reason why in music journalists usually make an attempt to trace one’s talent in music to the family background, and in most cases, the talent can be identified somewhere in the family of the outstanding and talented musician. In Pasichigare, or in families that still live closer together, shai is identified by the parents or family members at its early stage of distinction, something that teachers can have a problem doing in a classroom situation unless the child with a shai in music is also aggressive to express himself/herself in music. It is usually people with shai in music that will be distinctive musicians of the future. The sooner they are identified and encouraged, the earlier they are given ample time to develop their music in preparation for the future.

When colonialism came to Zimbabwe, one of its major targets for change among the Shona was culture. Schools and churches were introduced to reinforce Western concepts and cultural perspectives. Schools taught that any aspect from Pasichigare was uncivilized and was still in a backward era of human cultural evolution. So development, modernity and civilization in aspects of culture such as music repertoire, therefore, was to learn and develop in Western musical concepts and material. When young people went to school they were, at a very early age, confronted with music lessons which were mostly “sing songs” of Western folk music such as Cooker Boora Sits on an Old Gum Tree, Baa Baa Black Sheep, and many others. Music texture was now harmonic, based on monorhythmic structures with a Western beat, in a 3- or 4-pulse measure. No musical instruments were used since the missionaries who opened these schools and churches, while they prohibited the use of African instruments for the reason already given above, could not afford to buy and ship their own Western instruments from Europe to the new British colony in Africa. So the training, education, and skills in musical instruments was hindered, and in the Colonial era, music at school became mostly vocal among the African children in Zimbabwe.

The new classroom environment, as opposed to the “growing-growing” encouragement, contributed in making the children conceive music as a subject or topic that is learned separately from other elements of culture, and something new that should be introduced and taught to the class by the teacher. In addition the Western music material and repertoire that was being taught was unfamiliar to them. Moreover, they could not use the music material they learned at school back in the community for the elders did not know it. The music material did not come from the community. It was not an integral part of an on-going cultural event, so if these children wanted to sing the new songs to their parents, it had to be in the context of performer and audience. At the same time, children brought in new material that their parents were ignorant of, even though this was a society in which parents introduced or exposed music materials to the children through
“acculturation.” In this new set up, no elderly guidance and supervision in music education and training would occur. This responsibility was now left to the teacher and acculturation being put to question. On the other hand, the teacher only met his/her pupils in class, training them as a group, with the more aggressive children probably getting more recognition for being talented in music, while the shy or “teacher intimidated” children drawing back and probably not being recognized as talented in music. The classroom environment became a small emotional or expressional cell in which the children’s freedom to learn music was suppressed. More still, the teacher had no chance to observe the children outside school (at "growing-growing" which happens at home) so as to identify future experts in music. That process of identifying future experts or artists was at this point, getting suppressed. Music was separated from the children’s every day life and the process of preparing the musicians of the future was hindered. In the classrooms, music got used as an element of culture to enforce Western cultural superiority, while at the same time contributing to the African child becoming ignorant of his/her own music, as well as later, technically neglecting it. The more school one had, the deeper one got into Western concepts and perspectives of music, while at the same time, the further away one moved from his traditional music and self identify through music. This is the education system that most, if not all, of Zimbabwe’s African classroom music teachers went through.

The church also played its role in making Africans shun their own culture and their own traditional music. To a certain extent, some Christians still shun some elements of African tradition and culture because of church teachings. First, the missionaries mistook African spirituality, spiritual possession, and spiritual possession ceremonies as a cult to worship images, dead people, demons and or any other gods but the Almighty. The spirits in question here are Mudzimu, the spirit of one’s parent or grand parent or great grand parent that continues to exist after death. The Shona believe in life after death and also communicate with the spirits (in spiritual possession ceremonies) for guidance and protection. As it turns out, the Shona believe in one God Almighty Mwari, the creator and giver of all life. Further, as it turns out, the Shona do not “worship” Mudzimu. Instead, they “consult” Mudzimu. Mudzimu is a channel to reach Mwari, a connection between the living and Mwari. In order for this Mudzimu connection and consultance to take place, possession has to take place. In order for possession to take place there has to be a gokoro. Gokoro is a catalyst for possession, something that attracts Mudzimus (spirits) to come and possess a living person (homwe), so that Mudzielemu can talk through that person (not every person can be a homwe). Gokoro therefore is something or an element that the Mudzimu (to be consulted) is familiar with, or something the Mudzimu used to like while still in human life. Once the right gokoro for the Mudzimu to be consulted is performed,
then the Mudzimu will come and possess and consultance takes place. Most of the Midzimu (plural of Mudzimu) are people who lived in Pasichigare period of time (from the turn of the century going back to time unknown). All cultural elements that are identified as traditional today are things and elements that existed during Pasichigare, the time that people who are now Midzimu also existed, music included. So, African traditional music and musical instruments can all function as magokoro (plural of gokoro), for different Midzimu. However, this does not by any means mean that African traditional music is for Midzimu, nor does this mean African musical instruments such as the “mbira” are sacred and only for ancestral spirits. In Pasichigare and up to today this music and musical instruments had been and still are used for entertainment and all other social use. But simply because one of these social uses is to be a gokoro for Mudzimu, the missionaries saw the music and the instruments as entities that contribute to the worshipping of demons, the sin of the music here being that it existed during Pasichigare. Demons here mean one’s own parents or grand parents who also lived in Pasichigare. So to be converted into Christianity also meant to divorce oneself from Pasichigare culture and traditions and from one’s parents and grand parents if they were not Christian converts. In fact there are some African people who are known to have denied their parents when they came to visit them at mission centers because they were too African in thought, belief and behavior and were therefore an embarrassement to the “born again“ Christian son or daughter.

Zimbabwe is a very Christian country and it can be argued that the greater percentage of Africans are Christians, or Christianity oriented. Christianity plays a very important role in schools in Zimbabwe. Education, Christianity and civilization are all presented and conceived in one package. This means most of Zimbabwe’s music teachers in the classroom have some problems with African traditional music and instruments. The fact that most educated Zimbabwean Africans went through the above colonial cultural and education system means that Zimbabwe does not have enough highly educated people who have an adequate knowledge in African traditional music, because they never had the real and adequate chance to be exposed to the music or to learn it. Instead, the majority of the music teachers have more knowledge in Western music than in African traditional music. More still, these music teachers, the majority of them, have been thoroughly acculturated in the Western concepts and perspectives. So Western culture dominates.

Teaching and studying music in schools has been based on the colonial point of view ever since schools were introduced in Zimbabwe. The colonial system did not see music, especially African music, as a major element of human and economical or national development, and so music was not taught as a serious subject, and examinable subject. Neither were those children or students who had shai for music (the upcoming musicians of the future) identified, encouraged or
developed.

Whether developed or not, whether adequate music education existed or not, shai will sooner or later manifest itself. In colonial time, those with shai in music were brave enough to take up the field of music performance, only when most of this music they produced was either an imitation of Western music or syncretism of Western and African music with more weight on the Western side. African instruments and traditional music was for the uneducated and the heathens. There was a notion that the more Western one became in music, the more accepted one became internationally. In fact most highly educated and/or Christian Africans believe that in general they know more about most things than the traditionalist, who is not educated in Western tradition.

After Zimbabwe’s Independence in 1980, there came a demand from around the world for African music of Zimbabwe. The world started paying more attention to African musical instruments. The African themselves gained cultural awareness and began to realise that identity is in the tradition. The young and upcoming musicians, including the veteran musicians of popular music with Western perspectives, began to get the challenge of ethnic and national identity. So did the government and schools. Musicians wanted to perform African music so as to bring out identity and to have something of their own that they could contribute to the world. Unfortunately not enough qualified classroom teachers had any idea on where to start since all they learned in school was Western musical concepts, expressions and material. The majority of African music teachers cannot play any instrument. Those who do play mostly the guitar and a little bit of piano (a few now play some African instruments). Otherwise teaching music has been teaching songs in soprano, alto, tenor and bass (SATB) harmonic structure. Choral music or choir has been the focus of music in the classroom group approach. No development of shai of future musicians is pursued.

The task that Zimbabwe is now confronted with is that of educating and training the young generation of upcoming musicians who are hungry for their ethnic and cultural identity in music, and who are ready to learn African traditional music, dance and instruments. Most of the popular musicians world wide, especially those of reggae, raga, rap, and so on, let the world know that African music plays a major role in creating these new music styles and genres. Our young musicians get despised for wanting to imitate the same foreign musicians, especially African Americans or those from the Diaspora, and yet the older African American musicians expect the young African musicians to feed them with new African styles and perspectives from the mother land.

So the young African musician looks up to his/her classroom music teacher to teach him/her the “roots music,” but the teacher educated under the colonial system does not have much information either. Yet he/she (the teacher) believes
that he/she knows more about music than the non-Christian traditionalist, who
is not educated in Western tradition. The average teacher will not have enough
respect and guts to learn from the traditionalist. Zimbabwe has a good reserve of
"traditionalists" in all elements of culture. In music, Zimbabwe has traditional
musicians in all areas of music, but these specialists happen to be people who are
not highly educated in "Western education" and so, according to the employment
system, they do not qualify to teach in schools, because they do not have Teaching
Certificates. Yet those who have Teaching Certificates do not have much depth in
African traditional culture since the Teaching Certificates are based on colonial
training for colonial traditional culture. Worse still, there are some parents who
would refuse to see their children be associated with some African musical
instruments at school, since with some Christian parents the instruments remain
instruments for the demons. Yet at the same time the 1996 Miss Harare Queen,
Itayi Madomambe (22), who also just got her Masters degree from the University
of Zimbabwe, came out on the front page of the Sunday Mail (one of Zimbabwe’s
major papers) soon after being crowned, holding a mbira and telling the nation
how proud she is to be a mbira player. Itayi is identifying with her tradition even
though she won the Miss Harare contest and is now shooting for Miss Zimbabwe
and for Miss World contests.

To deal with this task Zimbabwe is lucky to have some traditionalists who
went through all the missionary schools and teachings and through the colonial
school and educational system up to even getting high degrees in music or other
fields of study, but who also, somehow maintained their tradition. Even though
music was never an examinable subject and let alone the teaching of African
music, some Western educated Zimbabweans, for the reasons that nobody can
explain when they were doing it, studied both Western and African music. Some
went to Kwanongoma College of Music, a college unrecognized by the govern-
ment that taught African music in the 60s and 70s, but after getting the three year
diploma in music were not able to get a job since the diploma was not recognized
by the government (I went through this myself).

With this present infrastructure, Zimbabwe still has the task to prepare for its
future musicians. This means Zimbabwe has to come up with an approach to
carry out the task satisfactorily while considering all the historic elements that are
a reality in its society. I will highlight these realities so as to draw attention to them
for a better attempt to focus on a reasonable approach to take up music in
education in Zimbabwe.

1. The music that would be unique to a future African Zimbabwean musician
to offer as a contribution to the world of music is that music that is deep
rooted in Pasichigare music – either songs and pieces from Pasichigare or
elements of music that are deep rooted in Pasichigare.
2. Christianity and the colonial education system both have thoroughly taught the people to put value on Western musical material and elements, while at the same time making some people divorce themselves from Pasichigare music. To most Africans, Pasichigare music is music of the dark ages and has no room in the modern Christian and educated individuals in Zimbabwe.

3. The young musicians, most of them born from the mid-seventies up to now, never went through the harsh teaching of colonialism, so they were never directly taught the negatives of Pasichigare music; all they see is that it is not taught and probably wonder why.

4. These young musicians are confronted by the world that demands their African music, ethnicity and culture but they do not seem to have much to offer.

5. The young look up to schools and elders to offer this knowledge.

6. The elders and the school teachers are mostly products of the colonial education system and do not seem to have much depth in Pasichigare culture. Some still shun it.

7. Traditionalists who resisted Western education and Christianity are seen as uneducated and so cannot qualify to teach in schools.

8. The entire education system, including administrators and teachers, are people who went through the hard earned colonial education system and are the very same adminstrators who do not see value in the so called uneducated and unqualified traditionalist. It’s these same African administrators who will disqualify as teachers the badly needed traditonalists for cultural development in the country.

9. There are highly educated traditionalists (graduates of Kwanongoma College), who are fighting to bring cultural sense to the education system. These are however a very small minority, probably two or three, and they get overshadowed by the Western-oriented educated culturalists who are the majority.

10. The Government of Zimbabwe, through the very culturally aware Ministry of Sport, Recreation and Culture, is tackling cultural development in the country, music education and training, this being one of the major issues of the present Ministry. The Ministry seems to be confronted with a problem of
lack of personnel to implement its goals, since it has to dig into the same colonially educated personnel in order to implement its goals.

At present in Zimbabwe, the young generation, the music educators, and mostly, the ministry responsible for culture, see this task and are ready to tackle it, the problem being, how to do it. Below are steps that have been taken in Zimbabwe to tackle this problem:

1. The creation by the government of a ministry that is responsible for culture. At present it is the Ministry of Sport, Recreation and Culture, a very encouraging move by the Zimbabwean government.

2. The Zimbabwean Broadcasting Corporation is now the major means for acculturation, as Zimbabwe is an industrialized and developing country, and parental supervision in many aspects of life including music is getting rare. Most parents work and children go to school. So the radio takes over as a media for aculturation outside schools. Zimbabwe has four radio stations, Radio 1, 2, 3 and 4. Radio 2 is supposed to be responsible for African elements of culture. However, Radio 2 faces two problems. First, it competes with radio 3 which is Western popular music and has a stronger transmission. Second, most of the Radio 2 DJs do not have much depth in Pasichigare music. They are also a product of colonial system just like the teachers in schools. Most of them end up playing Western popular music on Radio 2, while it’s rare to hear Pasichigare music on Radio 3.

3. The University of Zimbabwe started a Bachelor in Education degree in music. This programme faced a problem of dependency on expatriates who have no idea of Pasichigare music and concepts, so Western music concepts and approaches were employed. At present, this programme had to be on hold for the 1996-97 school year because of lack of teachers.

4. The University of Zimbabwe has an on-going course in ethnomusicology but this is under the Department of African Languages and Literature. The students will get their degrees in Shona or Ndebele languages and literature. They will have difficulties, however, having a degree in Music or Ethnomusicology, since music let alone African music, is not taught as an examinable subject in primary and secondary schools.
5. Teacher training colleges offer music as a main subject in preparation for future music teachers. However, the music lecturers at these teachers colleges do not seem to have much depth in Pasichigare music, nor do the students’ teachers have enough music education and training in primary schools and secondary schools prior to their enrolment in teachers colleges. So most of these trainees end up having teaching certificates with music as the main subject, but will not teach music in the field. There is not enough music background to teach, and no syllabus.

The attempt to tackle the task

Zimbabwe has now, through the Zimbabwe College of Music, started a General Certificate in music. The syllabus is very heavy on African music, both Pasichigare and African popular music. All African traditional musical instruments are taught as major subjects, as are African music repertoire, songs turtures, and theory. The programme also covers Western music repertoire, including church music and theory of music. A lot of emphasis is put on cultural awareness as well as on trying to unbuckle the valueless images that were imposed on African music and culture. In practical classes, traditionalists are invited to teach and are given high status. For theories, the ex-Kwanangoma students are invited to teach as part time lecturers. The whole issue here is not only to provide education and training in music but to make students see value in African traditional music. The graduates of General Certificate of Music are earmarked to become future music educators. This means, they will be the ones who will be enrolling in teacher training colleges to become future music teachers. Some of them will be enrolled in universities for higher training in music. What brings relief to this programme as well as showing the need by the young to learn African music is that some of the students enrolled in the programme already have university degrees, and some are certified school teachers. A network in music education is therefore being created. It is hoped that the graduate with the general Certificate of Music will create an atmosphere where future musicians can study music from grade one up to university, being taught by qualified music teachers in African music.

In preparing for future composers and performers, the General Certificate of Music programme emphasizes teaching African polyphonic structures and instruments as opposed to Western harmonic structures. For the music educators already in the field, the University of Zimbabwe’s Department of Education and the Zimbabwe Association of Music Education will be advised to work together to arrange workshops on Pasichigare music.
Response
by
Einar Solbu

God morgen! The theme for this session is Setting the Stage, that is setting the stage for investigating and discussing the challenges musicians of today and tomorrow are facing. The three presenters, John Drummond, Paul Lehman, and Dumisani Maraire, have presented three different perspectives on the performing musician, and my first question therefore is: have they set a stage – one stage – or have they in fact set three different stages?

As it seems, John has set a stage on which he expects the young performer to go back into history in order to understand the context in which music was created in Bach’s, Mozart’s, Liszt’s, and Mahler’s time, and thus to take into account the social and cultural setting in which any music was or is created and performed. Paul has set a stage on which he expects the young performer to obtain an understanding of the musical situation in today’s society in order to meet his audience, taking into account all the various relationships people have to music in a technologically based, multi-cultural, and indeed complex society. Dumi has set a stage on which he expects the young performer to base his involvement in music – understanding, appreciation, mastery – on his own musical tradition in order to communicate with the people in, and also outside, his own culture.

Do the three presentations have anything in common? Can they, together, form a stage for our investigation and discussions? In my opinion, yes. All three speakers have argued for the importance of considering music as part of culture, music as culture, music in culture, music as something more than just sound – music as a part of people’s lives in a society.

All three speakers want their performers to perceive, understand, appreciate, value, and master music in such a way that it makes sense, that it conveys meaning to people. All three speakers want their performers to take into account all the musical, and also all the extra-musical properties and dimensions of music which can transform a piece of music from merely an artifact to a vehicle for communication between live people living in a society.

To achieve this goal the three speakers have chosen three different approaches:
1. to understand the cultural context in which any piece of music exists in a meaningful way

2. to understand the musical environment or context in which a performer works

3. to understand the tradition in which the performer - and his ‘tribe’ - is rooted, and use that tradition as his point of departure for ‘visiting’ other ‘tribes’.

In my view John, Paul and Dumi have in fact set a stage onto which musicians enter from various positions. On stage we find people living together, as we all do, in societies with specific ethnic, cultural, traditional, geographical, political, educational etc. labels. The musicians – as they appear in the three presentations – come onto the stage from different positions, but they all want very strongly to make music which conveys meaning to the people on stage. The musicians come from backstage (historical contexts), from the right wing (today’s society), and from the left wing (own tradition).

We need to consider the following questions:

1. To what extent will the three types of musicians succeed?

2. Which problems will each of them be facing?

3. Are the three musicians invited onto the stage by the three speakers in fact the same musician? If so, is the sum of all our demands and expectations too great to carry for one musician? If not, do our societies need all three of them?

Discussion

The discussion for Session One centered around responses by the three presenters to Solbu’s remarks. Drummond noted that performers need more than just technical skills – they need the “new musicology” to understand the conditions and circumstances of original performances and to be aware of ways of recreating such music today. Since the new musicology regards music as culture, it embraces both Western art music and ethnomusicology.

Lehman pointed to the dichotomy that currently exists between art music and popular music, stressing that both are important. He also noted that in today’s society, many people who become involved with music do so in a passive way, rather than an active way, paying great sums for recordings of top artists. Art music is less in demand, and, consequently, many active musicians are finding problems making ends meet. He proposes several solutions:
1. Music instruction should be available for all in elementary and secondary schools.

2. Music teachers must be versatile and familiar with current technology, and knowledgeable in a variety of musical repertoires and styles.

3. Music schools must consider admitting applicants who are able to demonstrate talent in, say, computer music skills, but who may not have all of the formal academic and music performance pre-requisites for admission that have been the norm up until now.

4. We should concentrate on nurturing a high level of music amateurism in our communities.

Maraire noted that music is ever-present in Zimbabwe and has the property of bringing people together, even those in different ethnic groups. In pre-colonial times, music, singing and dancing were part of ordinary life. The oral tradition prevailed, and children learned by imitating adults. Those children showing obvious talent were apprenticed to a master musician to learn instrumental performance. As a result of the colonial influence, however, there was a breakdown of the culture, which was viewed as primitive and heathen by Christians. There was little opportunity to practice indigenous music and related arts. Traditional music was not part of village life. Children were taught singing in school, and then performed what they learned for parents, thus creating an audience/performer culture. Since independence in 1980, traditional music is becoming a main area of study in teacher training colleges, but many trainees do not have the appropriate background. Attempts are being made, however, to revive traditional music by employing traditionalists.
THE MUSICIAN´S ROLE. NEW CHALLENGES.
SESSION II

Scandinavian Perspectives
THE MUSICIAN´S ROLE. NEW CHALLENGES.
Talking about music in Sweden, it is possible to establish the exact moment when the pendulum reached its far end and then swung back.

The pendulum corresponds to the building of Swedish society. During the postwar period, modernity has been the prime object of social engineering. The welfare state (folkhemmet) and the idea of The Good Society is above all a modernity project. Planning and social engineering have been supposed to solve all problems occurring in modern society. Every human manifestation has gradually been inserted into the construction. The Good Society, i.e. public authorities, has taken care of everything. "Public has been regarded as synonymous with "common". The government has developed a dialogue with the growing number of pressure groups. Structures and mechanisms making it possible for the public to represent everything and everybody have been created.

The Arts have also been inserted into the social construction. Gradually, the government has assumed the responsibility for financing the art institutions. The symphony orchestras have been financed mainly by public subsidies. The municipalities have had to supply only a small amount of the cost and ticket income has had to cover less than 5% of the costs.

The government itself has been the only head of The Regional Music (regionmusiken), i.e. the regional music institutions that were created when the former military orchestras were transferred to civilian activities in 1971. Apart from state subsidies, the revenue of The Regional Music has come from selling culture to other public institutions. In other words, the financing of The Regional Music has consisted of 100% of state subsidies.

Culture gradually has become a question of social services. Everybody is meant to have his share of art. The discussion about the role of art and culture in society has turned into a discussion about distribution.

Not only art itself has been inserted into the social construction. The artists also, in this case the musicians, have become part of the welfare state. In this context,
the word "cultural worker" has received an important symbolic value; the artists are no longer to exist on the outskirts of society. They are now supposed to participate in building The Good Society. In return for this participation they will be sharing the mechanisms of security offered by the government. Short-term engagements and arbitrary conditions of employment have been determinedly opposed. Musicians employed at institutions have been granted the same regulated working hours and the same legal status as others on the labour-market. Art institutions have in every way become parts of the growing public sector. The government has become both the employer and the safe-guard.

On the first of January 1988 the pendulum swung back. Since then, every county council has been in charge of the regional music activity in its own county and the government has no longer had any responsibility for these new organizations (formerly The Regional Music). The county councils and the municipalities are gradually supposed to assume the entire financial responsibility.

The new regional music foundations took over more than 470 employees from The Regional Music. At the same time, the publically financed orchestral institutions employed around 800 musicians. The total of 1300 probably is a Swedish all time high when it comes to the number of institutionally employed musicians.

Since 1988, the number of musicians’ appointments in the regional music foundations has decreased by 18% in five years. This seems to be a continuing trend.

It is also worth noticing, that even though the symphony orchestras in general have made small changes when it comes to the number of employed musicians, some orchestras have remarkably increased their volume of work without new employees.

This development may seem full of contradictions. At the same time that the importance and influence of music in society is increasing and the number of events where music is the main attraction is growing, the number of appointments is decreasing.

Naturally, this trend has a crucial effect on the education of musicians. To the petty-minded the point at issue will seem simple (this approach is conspicuous in the examination of the higher music educations made by The National Audit Bureau): The number of musicians’ appointments in society determines the scope of the education. Fewer appointments must result in fewer education places.

This approach might seem logical but is as a matter of fact routine thinking, since it does not take into consideration the development of society on a large scale. What we are experiencing is not a dwindling but a changing musical life. The higher musical education needs to be able to adapt to and benefit from the fundamental changes in society and culture. Music is still an important part of our humanistic wealth and heritage. The will and skill to educate and instruct
musicians to interpret music is part of our cultural identity. If we lose the ability to formulate, interpret and perform as well as to write and play music, we lose ourselves and our identity. When conditions for music in our society are changing, the standard of education must correspond to this change.

As far as we can see the large symphony orchestras will remain. Great institutions of art are important parts of a city’s identity, and a well reputed orchestra bestows prestige upon its city. A city where culture in all forms thrives and flourishes creates a dynamic environment from which also the surrounding areas can benefit, especially in a society where information is an asset. An orchestra has to be built and developed on a long-term basis, and this in turn requires a solid institutional foundation. The orchestras of the future will continue to be dependent on permanently employed musicians, and this will be expensive. Consequently, there will be fewer orchestras and a fierce competition between them, as well as between the musicians competing for places in the orchestras.

Next to the orchestral institutions, you will see an expansion of the non-institutional musical life, which is characterized by short-term projects and rapid change. Here, all activity will be based upon projects. A confirmation of this development worth considering is to be found in the current Official Cultural Report, where it is suggested that the regional music institutions (until now concentrating on long-term orchestral work) will have a reduction of 50% in their government grants. Some of this money is to be put in a common pool, from which these same institutions can apply for money for their (short-term) projects. Here, it is clear to see that the government is transferring money from long-term planning to short-term planning, from institutional stability to project-based mobility.

For a long time the pendulum of social development seemed to move endlessly in the same direction. Educating musicians was a task that was simple enough and the academies could be content with educating cultural workers for service at the institutions. Eventually, however, the pendulum did change direction, and the picture of today is complex: The task still is to teach orchestral playing, while at the same time competition is growing stronger for a place in the orchestras. The task is also to teach musicians to be well-functioning in a musical life which is based on short-term projects, and where they have to act as businessmen and contractors.

Here too, it is important not to jump to routine conclusions. One of these is, with a slight exaggeration, that in the future there will be two categories: the one learning to play, and the other learning to sell. This view represents a misunderstanding, due to an inability to perceive the deeper currents in the river of change.

Communicating music is what it is all about. Every culture has its own code and a certain context has its corresponding expression. A certain adjustment is
required in order to fit in to the different contexts. The demands for this adjustment can be implicit or explicit. The purpose of higher education is to identify and clarify the nature of these demands and of the underlying values in the different contexts, and, furthermore, to supply the students with means of functioning in different contexts and cultures.

A college of music has its own culture. By tradition, the values of a college of music correspond quite well to those of the institutional musical life, but here you can see a change coming. Previously fixed hierarchies of value are breaking up and different cultures begin to coexist.

To sum up, you can say that the education of musicians must develop in two directions. It has to be able to meet formulated demands from the institutions, and it has to provide a teaching for the demands of a musical life which is based on short-term projects.

What consequences will the stronger competition in the orchestral area have for the education of musicians? As we have already noticed, the competition takes place at two levels. Orchestras that were financed by government grants in the old Eastern Bloc are being closed down one after the other. Those still surviving have to cope with shrinking economic resources. In the Anglo-Saxon part of the world, the orchestras have for many years been financed in a different way, based upon foundation endowments, sponsoring and direct or indirect income. Even here, though, an increased vulnerability is close at hand. More American orchestras than ever are experiencing economic crises, and the competition between the orchestras is becoming harder. In the end, it is a question of winning or disappearing.

This development results in stronger competition for the places in the orchestras. In order to know how to make young musicians competitive at auditions it is necessary to analyse the demands put on them. This, in turn, requires an analysis of what makes an orchestra competitive. Sooner or later the strategy of the orchestra will influence the auditions, since it is at the auditions that the material is presented from which the identity and character of the orchestra will be created.

In this context, one remark is necessary: Orchestral institutions resemble big and slowly developing companies. A number of details in their construction concur towards making them, in principle, reluctant to change. For example, they are (out of necessity) hierarchically organized to an extent that would be unimaginable in the rest of the business world. Because of the inherent reluctance to change, the strategical ideas about orchestral development and about the importance of the auditions have not yet succeeded to penetrate the orchestras themselves. The analysis comes from outside the orchestras. The auditions are often held according to the principle “this is the way we have always done it,” without any thoughts of whether the situation itself could be an opportunity for
What makes an orchestra competitive?

In principle, the orchestra has to work under the same conditions as others acting on a market. Creating a distinctive identity becomes increasingly important, and it is a paradox that even though the orchestra’s existence is founded on, and characterized by, public concerts, their distinctive identity is created through recordings. Recordings exist on the commercial market and what is said above about creating an identity is even more important here. A successful recording has to combine the well-known and the original.

The record industry is ruled by economic interest. Time is money, and the demand for more efficient production is constant. A comment that illustrates the importance of recordings to the orchestras, is appropriate here: When making a recording of a symphony orchestra, so many people are involved that the economic difference between this and a live concert is marginal. The technical procedure at the recording and the manufacturing of a number of CDs are becoming cheaper, while the cost for one hundred musicians playing in an orchestra is soaring. The cost of a concert equals that of a recording. On the other hand, the profits from a recording can be multiplied.

On the recording market, identity is created by stylistic profile. It is no longer possible to play everything from Mozart to Mahler in the same way. The idea of stylistic awareness has hitherto been a guideline, but this implies much more than just awareness. The approach has to be contextual - every musical statement has to be understood in its specific context.

If you want to draw conclusions about educational strategy departing from the analysis of the orchestral situation, the result will be as follows:

**Thesis one:**

The symphony orchestras form an invaluable part of our cultural identity. For the time being, there is a public interest in preserving the orchestras, although with different means of financing.

**Conclusion:**

The task of the higher education in the future will also be to teach orchestral playing.

**Thesis two:**

Competition between orchestras is becoming stronger. The orchestras have to develop their own specific identities that can be introduced at recordings.

**Conclusion:**

The task of the orchestral musician will be:

1) to be able to play, on short notice, with the rhythmical and intonational accuracy demanded for recordings;
2) to be acquainted with different styles, thus being able quickly to adapt to different performance practices.

This means that the teaching has to focus on what might be called plain instrumental technique. Traditionally, the academical task has been to find students well qualified in instrumental technique, and this will not change. The importance of the necessary traditional qualities, such as a good ear and rhythmical confidence, will increase. Playing in an orchestra is by tradition a specific kind of musical activity which can be described as a craftsmanship. In an orchestra there are unspoken rules, a certain amount of “silent knowledge,” which can only be learnt through practice. At auditions, young applicants are often criticized for having “a lack of practical experience.”

Here a comment about the position of contemporary music in orchestral repertoire is appropriate. We know that orchestras all over the world play practically the same repertoire. The planning of repertoire is very conservative and does not seem to be developing. The repertoire consists of almost 50% of music by Mozart, Brahms and Beethoven. This means that the repertoire is limited and, consequently, very well known by musicians. The craftsmanship of an orchestral musician includes playing Beethoven’s symphonies practically by heart. In reality, many less inspired routine performances of standard repertoire are played more or less by heart.

Contemporary music cannot be treated in the same way. Playing contemporary music requires the ability to produce an independent interpretation of a score. This ability will best be achieved by playing, and being instructed how to play, contemporary music during the education. This will become increasingly important in the future, while the scope for routine playing will diminish.

It must be the purpose of the education to develop skills similar to the above-mentioned. A carefully prepared and stylistically aware manner of playing will be an important asset. At this point, there exists a tension between the development of individual instrumental technique and the orchestral studies. The individual ability is best developed in peace and quiet and in co-operation between the student and the teacher. At certain stages, orchestral playing can be felt as a destructive strain on the instrumental development. It is crucial to a successful course in orchestral playing that it is regarded as a part of the education where the contents have to be planned systematically and with pedagogical care. There is no room for orchestral studies where repertoire planning is a routine matter. Quantity has to yield to quality. Repertoire playing, i.e. standard repertoire being played through routinely, will only correspond to the needs of orchestras with a low level of ambition. To stress the need for “practical experience” therefore will mean teaching the student to fit in to the orchestras that will not survive in the competition.
In playing solo repertoire, chamber music and orchestral repertoire, the student has to become acquainted with different stylistic approaches. In the orchestra this means being able to carry out the stylistic approach of the conductor in an intelligent way.

Though changing, the big orchestral institutions will remain. In this perspective the higher musical educations are continuously responsible for adapting to this process. However, the picture is complicated, since the strategic thoughts mentioned above have not penetrated all orchestral institutions. As said before, orchestras are big companies with an inherent slowness and with a limited willingness to change. Problems are often solved on a short-term basis. The music colleges have to expand and develop their programmes, both in order to meet future demands and to fulfill continual expectations.

While the orchestras account for a shrinking part of the musical activity in society, the share of the non-institutional musical life is gradually growing. The number of appointments here is steadily increasing. Most of them are temporary and characterized by crossing borders between different musical styles and different kinds of arts. At a public concert, music is the sole object. In the future, musical life will consist of events where music is not the only element. The listener's approach to music will more and more be influenced by the manner in which we listen to recorded music: the listener's attention is now on the music, now on something else. The listener will alternately be a passive hearer and an active listener.

The starting-point for this kind of musical life is not to show off a repertoire but to produce ideas. At a certain event, it is the content of ideas that is brought into focus, not the musical repertoire. The music does not carry the idea but rather illustrates the idea.

Given structures (e.g. the composition of ensembles) are becoming less dominating. Temporary structures are created in order to express the idea in question. Sometimes a temporary structure (e.g. the temporary composition of an ensemble) can generate an idea.

The development of musical life has an economic implication. In the non-institutional musical life, cost-efficiency is an important element. We live at the age of entrepreneurs, and, consequently, the musical actors of this society have to act as entrepreneurs. A musician has to be prepared to sell ready-made productions and whole concepts rather than to be an employee.

The non-institutional musical life will constantly be in progress. To be successful on this market of free enterprise, attentiveness and constant willingness to change is required. Slow and unwieldy institutions will be inadequate in this context.

Using the analysis of the non-institutional musical life as a starting-point for strategies of education, the result will be:
Thesis one: The extent and the importance of the non-institutional musical life will be growing.

Conclusion: The higher musical educations must increase their capacity to give the future actors of this musical life an appropriate education.

Thesis two: Mobility, willingness to change and flexibility are the prime characteristics of this kind of musical life.

Conclusion: Musicians’ courses at a college of music must offer flexibility, not just education programmes with ready-made courses.

Thesis three: Musical events in society will be based on ideas and not on musical repertoire. Music will not always be the main attraction, and to a greater extent music will combine with other artistic expressions.

Conclusion: The musician has to be able to insist rather than to show off a repertoire. Independent thinking will become more important.

Thesis four: We live at the age of entrepreneurs, and we also live at the age of shrinking economies. To be successful, the musician has to be capable of managing his own musical enterprise.

Conclusion: The musician can no longer trust somebody else to “take care of” him or her. A musician’s grain of idea has to be forced into bloom by him/herself.

This means that the teaching of musicians must still be focusing on what might be called plain instrumental technique. The traditional task of the educational system, namely to find students well qualified in instrumental technique, will not change, even though the students are to be taught to act in a non-institutional musical life. The ability to insist is based upon the fundamental control of the instrument.

As repertoire will become more of a means than the object itself, and as repertoire will be needed for different kinds of ensembles, the demand for a wide knowledge of repertoire from all epochs and genres will increase. The student must acquire a considerable capacity to search for repertoire. To be curious, to search for unknown repertoire and to listen to music from other genres will
become valuable qualities.

A fine musician in an orchestra and a fine musician in the non-institutional musical life both have the same basic qualities: control of the instrument, a sharp ear and musical flexibility. However, the orchestra as well as the non-institutional musical life will have its own specific demands on the musician. At the musicians’ training department at Malmö College of Music, many of the subjects that are necessary in order to meet these demands, in addition to playing one’s instrument, are brought together under the heading of “music communication.” This is a discipline (or many) based on projects. Here, the task is to produce concerts based on ideas, not on routine repertoire playing. Under this heading, all the stages of the process of production are gathered: information, marketing, management and so on.

In this context, it is of vital importance to a successful training to avoid opposing instrumental technique and other knowledge. The internal culture of higher musical education has often been characterized by this polarized thinking, not only when it comes to newer subjects connected with music communication, but concerning all theoretical subjects as well.

Furthermore, a functional education of musicians for the non-institutional musical life has to be flexible. Many students show a great interest in playing other instruments and/or taking courses other than those prescribed in the curriculum. It must be possible to fulfill these wishes. Unusual but creative combinations of courses often give the charisma which is needed in order for the student to become successful in the non-institutional musical life.

The flexible approach has to consist not only of a rich variety of courses offered in the curriculum, since this is based only on the knowledge that exists inside the institution. Knowledge of the current tendencies of musical life in general is usually to be found among the students. Consequently, the analysis of the students’ needs and desires concerning their education is one of the most important means to create and maintain an education which is up to date. On a long-term basis, the ability to create courses that correspond to the specific talent of the specific musician will be necessary.
Notes


2. The conception of a musical life is in itself very complicated. In reality, we have no longer one musical life but innumerable musical subcultures. Still, I choose to use this expression though on a provisional basis, meaning approximately: “That musical life which administers the heritage from the bourgeois public concert and has this as its principal source of inspiration.”


4. In this context we can choose to disregard the importance of using celebrities as conductors and artist at recordings. We focus on that which concerns the orchestra itself.

5. See e.g. Rolf Davidssons examination of the repertoire of the Swedish symphony orchestras, KMA 1996.
Response
by
Arthur Tollefson

Johansson’s interesting “case study” provides an important, contemporary Scandinavian perspective upon the education of the professional musician. He has clearly contrasted old training curricula (those curricula which focus primarily upon the study of specific works within a discrete repertoire) with new training curricula (those curricula which emphasize a flexible musicianship approach, and which stress ideas and processes). In the United States, such flexibility and change is paralleled in the National Association of Schools of Music’s recently heightened emphasis upon improvisation in professional curricula.

Johansson has also stressed the importance of preparing the student to cope as an individual entrepreneur in contemporary society, often as an interdisciplinary musical communicator. Such breadth recalls discussions of expanded repertoire in prior Commission seminars, as well as principles espoused in the Contemporary Music Project which existed in the United States over a quarter-century ago.

My specific comments and questions for Johansson are as follows:

1. Could you elaborate upon the 1971 conversion of military bands to civilian activity?

2. Is there a formula for determining the number of higher education music appointments in Sweden?

3. Has Sweden experienced any “union problems” (e.g., a conflict between the perception of music as “art” versus “work”) in the music labor market?

4. Who determines which “short-term” projects receive funding from reductions in county orchestra-like activity? Why are only “short-term” projects considered?

5. Are recording costs in many non-Swedish countries as reasonable as they are in Sweden? Recording projects are much more expensive in the United States.
My *major* questions for Johansson are as follows:

1. How can an institution adequately deliver both traditional training and entrepreneurial skills simultaneously? How is a balance between depth and breadth, including the acquisition of “identity,” achieved?

2. Do you believe that the pendulum, cited at the beginning of your presentation, will eventually swing back?

**Discussion**

In response to Tollefson’s comments, Johansson noted that he believed that the pendulum will swing back. In as much as things are just now changing, however, this “swinging back” is unlikely for another fifty years. He also pointed out that the “new tendencies” that are being discussed have been going on for ten to fifteen years already. What might actually be perceived as new is the challenge of deciding where to make change and where to respect the “walls” that exist in the multi-cultural society; what should be mixed and what should be discrete. It would not be advisable for everyone to attempt to do everything. Choices need to be made.

He also noted that there are orchestral positions for graduates. The orchestras, however, have maintained a conservatory demeanor. The only change to the audition process has been the introduction of a trial period. It is difficult to motivate students to learn what they don’t need for auditions. In his view, orchestra auditions could change history by asking the “right” questions.
Rhythmic music – meaning jazz, rock and world music – has become an important part of the identity of modern societies. In concert halls, at big festivals, in intimate clubs, at parties, in theatres, in schools, and in the mass media there has been an increase in the appearance of rhythmic music. The higher music educational systems, however, have not until recently started to reflect these changes.

The first part of this presentation will point out some of the major cultural, musical and educational circumstances which led to the establishment of the first conservatory for rhythmic music in Denmark in 1986. The second part describes musical values and strategies that were set up for the Rhythmic Music Conservatory. The entrance examination and the curriculum for the Musician/Teacher education will show how the ideas were made more specific. The third part will look at the increased amount of rhythmic music education, the job possibilities for the graduates and the plans for the future.

I. Changes in society, music and music education

Up through the 20th century rhythmic music has become an increasingly important cultural factor. The cultural changes are mainly due to the change from a rural to an urban society and the increasing wealth and leisure time among most sections of the population.

The musicians

On the musical scene various kinds of Afro American music had an influence on popular music in Denmark from the beginning of the century, an influence which increased considerably as a result of the introduction of mass media. Rhythmic music became an important part of the identity of the new youth cultures, and from the 1950, it formed a basis for the growing music industry. Radio, television, records, music cassettes, and later CD’s and videos, became
important media. Some of the musicians had a formal classical training or had some private instruction, but basically they learned by themselves through listening, observation, and playing. In the 1970s and 1980s, however, many musicians, wanted a more systematic education, and went abroad to institutions such as the Berklee College of Music in Boston.

Music in education

In the 1930s jazz and movement were for the first time used in the training of kindergarten teachers, and the first jazz pedagogue managed to introduce the new music at the municipal evening school in Copenhagen. Around 1950 new ideas about learning and creativity gave birth to several “little schools,” with rhythmic music and movement as important ingredients. In the 1960s, summer workshops for jazz, and later rock, became important institutions. In the beginning these workshops served as inspirational meetings for young musicians, but the enormous growth in the 1970s of rhythmic music in the public primary and secondary school systems, as well as in the upcoming systems for leisure time education – music schools and evening schools – turned the summer workshops into in service-training of music teachers at all levels of the educational systems.

Music education at a conservatory level

The education of musicians and singers, and later the education of teachers for music schools and evening schools, has in Denmark taken place at the music conservatories. The Royal Danish Academy of Music was established in Copenhagen in 1867, and the conservatories in Aarhus, Odense and Aalborg followed in the 1920s. In the 1940s the conservatory in Esbjerg was added. Since 1972 the conservatories have all been national institutions under the Ministry of Culture. In the 1980s the number of students at the Danish conservatories had increased to 900, with an annual output of about 150 graduates. Musicians were trained as soloists, for the opera, for the symphony orchestras, for choirs, for chamber ensembles and as organists for church. Those who wanted to teach or couldn’t expect full time employment as musicians could add pedagogical qualifications. The education was, however, almost exclusively based on the European classical tradition. As early as the 1930s prominent jazz musicians suggested jazz education at a conservatory level, and the subject was brought up regularly during the following 50 years. The Royal Danish Academy of Music, however, was not attracted to the idea at all. Successive directors made it clear that they considered jazz to be an inferior music, not worthy of a conservatory education.

This attitude from the old conservatories caused serious problems for a number of groups, namely, the music schools and evening schools that couldn’t get qualified teachers; classically trained musicians who found they had gotten a wrong education and now had to be retrained for rhythmic music; and the
upcoming rhythmic musicians, who either had to go abroad to get a rhythmic education, or who had to stay in Denmark and enter one of the available educational programs at the universities and the classical conservatories. Furthermore, it seemed rather odd that recently-graduated music teachers, and even experienced, well paid associate professors from established educational institutions had to be taught by badly-paid teachers at in-service training sessions and summer workshops.

The situation was becoming a problem for the Danish Music Council under the Ministry of Culture, and in 1979, the Council decided to set up a committee to examine the need and the possibilities for an education dedicated to rhythmic music at a conservatory level. The report, which confirmed the need and possibilities for such an education, was followed by the Haastrup Committee, which was commissioned to specify curriculums and examinations, to employ teachers, and to draw up budgets and other operating guidelines.

The members of the Haastrup Committee had their background as professional musicians in jazz, as well as in rock, latin and other styles, and they were all well-acquainted with various sections of the traditional educational systems in Denmark. But most importantly, they had a lot of methodological experience from being teachers at summer workshops and at in-service training courses. The committee furthermore extended their basis by doing research at several educational institutions in the United States and Sweden, and by meeting prominent Danish musicians who had studied in the United States.

After six months, in February 1982, a report was completed, but due to various difficulties, such as finding a proper building, it took four years until in 1986 the first teachers and students could finally enter the Rhythmic Music Conservatory.

II. Values and strategies for the new Rhythmic Music Conservatory

Rhythmic music = unity and diversity

The primary groups of musicians to be included in the Rhythmic Music Conservatory in the early 1980s were those in the fields of jazz and rock. Each was watching the other carefully. It was not easy, for example, for all jazz musicians to accept that the new conservatory should include rock musicians, who couldn’t improvise on chord changes. Many rock musicians thought of jazz as an elitist art form of the past, and were afraid that by including jazz, the assessment at the entrance examinations would favour the jazz people. The solution to the problem was to use the more general label “rhythmic music,” which became an inclusive term implying a concept of creative coexistence of various styles that are interacting and developing common as well as separate qualities. Unity and diversity became a basic principle for all operations.
Rhythmic music has distinct values and methodologies

The research done by the Haastrup Committee found that, in settings where jazz departments were subsections of major classical institutions, problems arose. Attempts were made to automatically apply methodologies, which worked fine in the fields of classical music, to jazz and rock. The committee noted one example, namely the method of learning by notation as opposed to learning by ear. Later on other examples were noted, such as focusing on interpretation rather than improvisation; learning the theory of the classical music as opposed to the theory of jazz and rock; learning the history of the classical music as opposed to the history of jazz and rock; focusing on harmony rather than melody and rhythm; and studying instrumental and vocal techniques suited for classical sound and phrasing, rather than techniques for jazz and rock.

In order to prevent these problems, two basic guidelines were suggested, namely that the new institution should be independent with no forced links to other institutions, and that teachers should be part of the rhythmic scene and be musicians themselves. The implementation of the first suggestion was actually facilitated because of the reluctance of the old institutions, and it was concluded that it would be in everybody’s interest to establish an independent conservatory.

The Musician/Teacher Programme

The conservatory was established with only one major field of study called the Musician/Teacher Programme. It was a four-year degree programme designed to qualify students as ensemble instructors and as performers and teachers on their main instrument.

Every year more than 200 applicants signed up for the annual entrance examination, but only about 15 new students were taken in. Although the conservatory considered a high level of musicianship on the main instrument as the most important part of the test, it was part of the admission policy not to admit applicants who failed in the secondary subjects: piano, singing, coordination of rhythm and movement, aural skills and theory. Due to this policy several very qualified musicians were actually not admitted.
Model of the entrance examination for the Musician/Teacher Programme at the Rhythmic Music Conservatory

1. **Main instrument**
   - Two pieces of the applicant’s choice performed with the applicant’s own group (at least trio, 10 minutes)
   - Improvisation by ear over simple chord changes played on piano by the examiner
   - Imitation of phrases
   - Accompaniment by ear (only majors on rhythm section instruments)
   - Sight-reading

2. **Singing** (only non-singing majors)
   - Performance by memory of one song of the applicant’s choice in the applicant’s mother tongue, to own accompaniment using piano or guitar (2 minutes)
   - Imitation of phrases

3. **Group Examination in rhythm and coordination skills** (the examination takes thirty minutes and is directed by an instructor in groups consisting of about eight applicants) The examination includes:
   - Imitation of rhythms
   - Pulse, subdivision, form
   - Coordination of body and voice
   - Playing percussion instruments

4. **Individual examination: piano**, (only non-piano majors; 10 minutes preparation + 10 minutes examination)
   - Piece of applicant’s choice
   - Sight-reading: accompaniment from written chord changes
   - Sight-reading: simple two-part piece notated in bass clef and treble clef

5. **Written examination: aural test** (45 minutes)
   - Intervals within one octave
   - Triads and 7th chords
   - Short harmonic progressions in any major key
   - Dictation and correction of melodies in any major scale
   - Dictation and correction of rhythms
6. **Written examination: theory** (45 minutes)
   - Notation of scales: major, minor, modes
   - Notation of triads and 7th chords from chord symbols to staff notation in bass and treble clefs
   - Notation of triads and 7th chords from staff notation in bass and treble clefs to chord symbols
   - Four-part voicing and voice leading

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<th>3</th>
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<td>Theory of Teaching (workshop-observation-theory)</td>
<td>1</td>
<td>x</td>
<td>x</td>
<td></td>
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</tr>
<tr>
<td>Teaching Practice - main instrument (intermediate-beginner)</td>
<td>1,5</td>
<td>x</td>
<td>x</td>
<td></td>
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</tr>
<tr>
<td>Teaching Practice - small ensemble (intermediate-beginner)</td>
<td>1,5</td>
<td></td>
<td>x</td>
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</tr>
<tr>
<td>Music History (rhythmic music)</td>
<td>2</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technology Courses</td>
<td>3 hours a semester</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Ensemble Workshops</td>
<td>1 week a semester</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Final Project (of students own choice)</td>
<td>equals 3 months work</td>
<td></td>
<td></td>
<td></td>
<td>x</td>
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</tbody>
</table>
III. 10 years After

Increase in rhythmic music education in Denmark

In 1991 a report issue by the Ministry of Culture and the Ministry of Education concluded that the Rhythmic Music Conservatory would not be able to educate enough teachers to meet the demand from the music schools. Consequently rhythmic departments were soon after established at the classical conservatories in Aarhus, Odense, Aalborg and Esbjerg. At the same time it was finally decided that the Royal Danish Academy of Music in Copenhagen should not educate rhythmic musicians and music teachers.

In 1994 the government decided to increase the number of students at the Rhythmic Music Conservatory from 60 to 225, and in 1996 the Conservatory is moving to spacious buildings in a newly established centre for the arts. This will strengthen the cooperation with film and theatre and encourage cooperation between the art forms.

Job possibilities and employment

The job possibilities for the graduates have been a consideration from the beginning. One of the reasons for the establishment of the Rhythmic Music Conservatory was the demand of rhythmic music teachers to the music schools. The most recent reports and figures are rather positive:

- 75% of the 1996 applicants to the Danish music schools want to study rhythmic music, while 25% want to study classical music.
- The distribution of the 1996 applications to the Danish Music Council for in-service training is about 85% for rhythmic music and 15% for classical music.
- A recent questionnaire distributed to the 1990-93 graduates from the Rhythmic Music Conservatory shows that they all are employed in music, mostly in a combination of teaching and playing. Furthermore, 24% are working professionally as composers.

<table>
<thead>
<tr>
<th>Professional Occupation for Graduates: 1990-93</th>
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</thead>
<tbody>
<tr>
<td>Musician only</td>
</tr>
<tr>
<td>Music teacher only</td>
</tr>
<tr>
<td>Musician/music teacher</td>
</tr>
<tr>
<td>Musician/composer</td>
</tr>
<tr>
<td>Musician/music teacher/composer</td>
</tr>
<tr>
<td>Musician/producer/arranger</td>
</tr>
<tr>
<td>Employed in music</td>
</tr>
</tbody>
</table>
Plans for the future

As a result of the increase in the number of students at the Rhythmic Music Conservatory a new structure is being developed. The Musician/Teacher programme has been divided into three programmes, and when it is fully developed in 1998 there will be a Music Teacher Programme with 165 students, a Musician Programme with 40 students, and a Composition Programme with 20 students. A fourth programme has been scheduled to start in 1998, and it will be designed to qualify students to teach children from birth to the age of six.

The Rhythmic Music Conservatory wants to be responsive to all sectors of the musical scene, and to meet the challenges of the changing society, by increasing in research and development programmes, by cooperating with other art forms, by being supportial of exchange programmes and study tours for teachers and students, and by complying with the concept of multiculturalism and positive attitudes toward new technology and new media. These and other ideas are now implemented at the conservatory, and we are finding that it helps us to develop as a dynamic educational centre for the future.
Response
by
Giacomo M. Oliva

Your presentation addresses a challenge which is familiar to many of us who sit around this table this afternoon, namely that of developing and implementing programs in higher education which prepare musicians and teachers for the diverse and complex musical environment in which we find ourselves at the end of the twentieth century. A most difficult piece of this challenge, of course, is that of finding ways in which to get past certain attitudes and value systems, prevalent in existing music conservatories, that place the serious study of music other than that which is part of the Western Art Tradition in a position of lesser importance, or for that matter, non-importance. The solution, in this particular case, was to establish the new Rhythmic Music Conservatory.

What I have found especially encouraging about the rhythmic music education movement as you have described it, is that from the outset, priorities have been placed on attracting students who demonstrate a comprehensive array of musical skills in addition to the ability to perform on their main instrument. Priority has also been placed on providing a program of study that is focused on the preparation of teachers who are capable of delivering the curriculum with the rigor expected in a conservatory setting. It appears that the movement has been quite successful, in that after only a few short years of operation, the conservatory is already unable to educate enough teachers to meet the demand of students who wish to study “rhythmic music.” Consequently, the government has increased support and provided new space for the program, and the curriculum has expanded into some of the nearby traditional conservatories.

I am intrigued by the apparent speed with which your government has moved to provide encouragement and support. Perhaps you could expand on this as a starting point for our group discussion. I am also interested in learning a little more about certain components of the curriculum, specifically a) examples of what you call Music Movement Exercises, and b) the final project that is required of all students. Finally, I would like to know what you feel are long range implications for graduates from this program.
Discussion

In the discussion which followed, Traasdahl explained that initially, the government’s interest was as much political as it was anything else. There was growing concern that music schools were having difficulties dealing with children and their interest in jazz and popular music, and that many musicians were going to the United States for their professional musical education, rather than staying in their own country. In addition, a number of the important decision-makers had grown up in the 1960s, and were attracted to the music of the Beatles and of other cultures. Traasdahl also explained that rhythm music involved a lot more of the body when performing, and had more potential for allowing children to be creative, and for contributing to the general education of the child, which was an important goal of many parents. A formal educational institution was needed to prepare teachers and musicians who could contribute toward reaching this goal. Once the new conservatory was operational, it became clear rather quickly that an important need was being met successfully, based on the rapid increase in the number of students who sought to gain access to the program. Employment prospects for conservatory students appear to be very good, in that graduates have been able to find work as teachers in music schools and teacher-education colleges, and as musicians, performing gigs at local festivals, in nightclubs, at receptions, in theatres, and the like.

Traasdahl then described the final project as one which was self-directed by the students themselves. The two examples given were that of a) a musical work which was composed, rehearsed, recorded, performed and explained; and b) the development of a pedagogical approach of some sort for beginning or intermediate level music students. The project was usually completed in the fourth year of study by students who entered the program at the beginning level. He also explained, however, that late-entry students could substitute a second project for some of the required coursework. The discussion session concluded with a short demonstration by Traasdahl of a rhythmic music exercise which uses the body as a percussion instrument. Students develop the ability to execute rhythmic patterns of increasing complexity, using various parts of the body.
SESSION III

New Connections
“The wind of change” (to quote one of Britain´s former Prime Ministers, Harold Macmillan) is sweeping through the English music colleges in the 1990s. Reform is in the air! Conservatories – the very word implies conserving the past – have scarcely crept out of the nineteenth century, and suddenly, for a number of reasons that shall be discussed below, they are now being forced to confront the twenty-first century by redefining their function within our overall education system.

The reason for the changes are financial, political, social and cultural, as well as educational. It seems to have taken a full thirty years to wake up from the optimism of the “you´ve never had it so good” Sixties (to quote Macmillan once again) to the harsh realities of a decaying society in recession in the Nineties. The cultural changes are well documented elsewhere. Suffice it to say that our society is now multi-cultural and multi-ethnic. Easier and cheaper travel, together with the communication explosion that new technologies have brought about, has changed our perception of world arts, and although McLuhan´s idealised “global village,” proposed in 1962, has not materialised as such, our Art World does seem a closer-knit and yet more varied environment.

To generalise rather crudely, the music conservatory used to dedicate itself to music written in a very short period of time (circa 1600 to 1900), in a very small geographic area – Austria, Germany, Italy and France – with England, Russia and Spain occasionally included. Of course, this is the kind of musical education that musicians seemed to need until recently.

But now, with what we call the “classical” music world in crisis – orchestras and opera houses losing money and finding it increasingly difficult to get public subsidy – we have to ask ourselves some fundamental questions:

- Why do students come to conservatories?
- What training should they get?
- What jobs are they likely to be able to get once they have graduated?
Conservatories today are realising that they have a responsibility to address the first and last of these questions, as well as the middle one.

Students come to conservatories for a myriad of reasons. Some come because their parents think it is a good idea, some come because they were quite good at music at school, and can’t think of anything else to do, and some come, of course, because they are highly talented and highly motivated. The conservatory has to accommodate and educate all types. Once it admits a student, it has a responsibility to do the best it can for that student.

Many students (and some staff as well) may measure success as follows:

- the best becomes soloists
- the next best play chamber music
- the next best play in chamber orchestras
- the next best play in symphony orchestras
- and the rest teach!

As my colleague Peter Renshaw has pointed out many times, such thoughts can create a feeling of failure throughout a conservatory since only the tiniest number of students will ever become soloists. In the real world, there are many fascinating and rewarding jobs for musicians, who have very successful and enjoyable careers. It is the conservatory’s duty to educate the students about and for these jobs.

Table 1 represents an ideal plan for an undergraduate training programme. In many ways it resembles the system that we have at the Guildhall School of Music and Drama, although “Listening Skills” and “Knowledge” are merged together under the umbrella of Musical Awareness classes, and undergraduates have no regular choral singing in their programme.

The Teacher/Pupil relationship is of course at the core of any undergraduate training. Learning how to be fluent on one’s instrument and covering its basic repertoire seems to be considered fundamental. In most music colleges, little attention seems to be given as to how this is taught – with most instrumental professors having had no formal training as a teacher. Their methods may be very prescriptive or very creative; as long as students can pass their practical exams, then there would appear to be little control from the conservatory as to how the teacher teaches.

What proportion of an undergraduate’s week should be devoted to the Teacher/Pupil arm of Table 1 is forever in question. An eternal dilemma for educators relates to the balance between specialised and general work. No one would deny the vital importance of the next three arms of the chart – Listening, Knowledge and Playing with Others, but there are continual arguments about how much time the student should spend on them. At Guildhall, we have added yet another arm to Table 1 – Performance and Communication Skills (PCS) – yet
another general area to rob time from the specific instrumental training. However, it is this area that makes the Guildhall unique, and which has helped to change the whole nature of the institution over the last ten years. It is this area which we can now usefully consider.

It is perhaps a truism to state that a musical performance is about communication with the listener, yet how many conservatories actually address this issue. We have found that many players (particularly when, in their student days they are concentrating on learning how to get around their instrument) have little thought about communicating with an audience, and the PCS department serves exactly this need. With the nature of performance radically changing – players not just dressed in penguin suits on the stage of a concert hall, but playing in schools, prisons, hospitals, hospices, community centres, etc. – our students need to be trained to deal with these different environments. Equally, with increased leisure time an important feature of our society, they need to be taught how to lead music-making in the community. But more important than all this, PCS strives to engender a creative approach to all music-making. Performers need to be in touch with their own creativity in all that they do on their instruments, in order to fulfill their artistic potential. It is in this respect that the benefits of PCS should feedback into all of the student’s training at Guildhall.

The PCS department began as an optional course for 4th Year undergraduate students. It now forms a central component of the undergraduate curriculum for all music students. First year students do three modules of PCS, and third year students complete a module in which they take part in workshops with children in inner-city schools, as part of their teaching skills course. There is an optional course for fourth year students and a one-year post-graduate course. (The post-graduate course is soon to be replaced by modules designed to provide in-service training for professional musicians.)

In the first year, students develop improvisation skills. It must be emphasised that this does not mean jazz. Our approach is stylistically open. A group of students (about ten) will work with a tutor on a very small piece of given material (easily memorable, so that music stands are not necessary!), improvising their own music from this starting point. The PCS approach is a holistic approach, looking at each student as a creative artist in their own right, and teaching each of them how to develop their own ideas. It must be emphasised this is not a laissez-faire approach; there are skills to be learned – relating to rhythm, melody, texture, chord structures, development of musical ideas, etc. There are skills of communication through one’s playing – with other musicians and with the listener. We also work at taking music out of the mind and back into the body. Rhythmic patterns must be felt and not simply intellectualised; the instrument should be seen as the extension of the voice, and first year students do a lot of singing and clapping to reinforce these ideas.
It must be emphasised that none of this work is a substitute for anything on the other four arms of Table 1. They too are essential, but we would maintain that PCS gives the students skills that they definitely need in their training and which they might not get elsewhere on their course. Naturally, as said above, such work serves to assist several other areas, and at Guildhall, Musical Awareness tutors and PCS tutors are working much closer together, often combining for certain projects. It is to be hoped that instrumental teachers will also become involved in such work.

At the moment the Guildhall School has more radical plans afoot. We are re-examining the way we structure our post-graduate courses, and it seems more than likely that all post-graduate students will be required to do a creative skills module at the start of their post-graduate work, with PCS options at later stages of their course. So much has the tide changed in our education system that, far from seeing this as a burden, we believe that this approach may actually encourage instrumentalists and composers to want to do their post-graduate work at Guildhall. With all orchestras and opera companies having educational and out-reach departments, the jobs that students are likely to get will require them to have such skills. There is no point keeping our heads in the sand, continuing in the same old fashion and not taking on the responsibility of giving students an education that will be of use. Of course, there is a strong argument, and one with which we have a good deal of sympathy, that one should provide education qua education – for its own sake. But, surely the ideal is to have the best of both worlds – a high quality education system that at the same time usefully prepares the student for the music world at large.

There is mounting political pressure for conservatories to justify their existence. Politicians are looking to save money all the time, and some very blunt questions are being asked. Now that conservatories give B Mus degrees, there are those who ask why the conservatory cannot be integrated into an existing university. Financially it would no doubt cut costs. The conservatories have to justify their very existence and spell out what particular function they fulfill that cannot be provided by a university.

No one is pretending that PCS has the answers to all the problems of conservatories. However, its introduction at Guildhall has focused minds, causing staff and students alike to re-examine many fundamental questions as to the why, the what and the how of all aspects of the training of professional musicians. It is a tribute to the vision and foresight of those heading the Guildhall that the PCS department not only came into being, but was vigorously supported in its earliest days, and has been nurtured through the years so that it is now a healthy influence throughout the institution, and at the centre of much of its future planning.
PROFESSIONAL TRAINING

Undergraduate

Teacher/Pupil

Style + Interpretation

Instrumental Skills

Listening Skills

Aural skills and analysis

Knowledge

History, Harmony + Counterpoint

Playing with others

Orchestra, Choir + Chamber Music

Playing for others

Performance and Communication Skills

Creativity

Improvisation and Workshops Skills
Response  
by  
Graham Bartle

My response to your fine presentation includes several observations. First, communication skills are essential for all types of musicians, school teachers, private instrumental teachers, early childhood teachers, music therapists, workers in mass media, community music workers, researchers, and, as the paper points out, performers. Second, the Guildhall, a conservatory-type institution with primary emphasis on performance, is one of very few institutions that have seriously considered the relationship between the performer and the receiver (listener). And third, from the results described in your presentation, the program has managed to achieve a complete turn-around in the attitude of students, from their original aim of becoming a performing “star” to one of being willing and eager to work in less traditional settings, such as in schools, in street areas, in hospitals, and the like.

In addition to my observations, I would like to pose several questions, which perhaps you could address sometime during our discussion.

1. In the Guildhall program there was a need to re-train staff to both accept and cope with the new requirements. How might this be achieved in a university context, where many staff members have tenure?

2. The idea of introducing the element of improvisation into the conservatory program is a most healthy one. How might you suggest organizing the balance of the curriculum areas, if improvisation were to be introduced into a university music program with its academic (and sometimes non-music) curriculum components?

3. As you state in your paper, “a musical performance is about communication with the listener.” Since the introduction of the new component into the curriculum, has there been in any noticeable change as to the quality of performance in the students’ solo performance examinations?
Discussion

In responding to Bartle’s questions, Singer noted that financial realities being what they are today, more and more professional musicians are having to rely on teaching and on involvement in educational activities in order to make their living. He cited, as examples, the composer who enters the teaching profession, or the orchestral musicians who must now be involved in various types of “outreach” and community activities if orchestras are to receive the grant support that they need to survive. Singer stressed that music schools need to pay careful attention to this as they consider their educational programs and what those programs should be providing for tomorrow’s professional musicians, by calling attention to the three questions raised in his paper, namely a) why do students come to conservatories, b) what training should they get, and c) what jobs are they likely to able to get once they have graduated.

Bartle then discussed learning musicianship through one’s instrument, and asked what curricular substitutions might be appropriate when adding Performance and Communication Skills (PCS) courses. In response, Singer further expanded on certain experiences embodied in the PCS concept, noting that integration of such experiences into the Guildhall curriculum has had a positive effect on students and teachers alike, who often enter the PCS program with a very negative conception of its relevance and value, but who change their viewpoints drastically after becoming involved.
This paper presents a critical overview of the development of musical training in Ghana as a frame of reference for meaningfully discussing types and levels of musicianly professionalism that came down from the past. It notes that there are several systems of musical training in Ghana and possibly in most developing countries that had a colonial past; and from a comparison of types of musicianly professionalism, it proposes a model that the formally trained music teacher could aim at in producing the professional musician of the future. The proposed model is assessed against the continuing impact that twentieth century technology and its support services and organisations make on Third World music makers especially, and on the more traditional/natural methods of music making. In that connection, the paper argues for equipping the professional musician of the future, especially those of the Third World as well, with competences associated with modern music recording industry, through broad based training programmes such as will enable individual creativity, taste and organised effort to function in the direction of cultural diversity. But first, what insights can be gleaned from the history of musical training in general?

In Ghana, opportunities for young people and interested adults to acquire musical knowledge and skills exist in several forms: an indigenous and largely informal traditional system on the one hand, and on the other, a formally organised Western system stemming from Ghana’s colonial past, between which has evolved a kind of middle practice that borrowed from the purely traditional and foreign systems.

The traditional system

In the traditional system which is essentially oral, the young may be directly attached to master instrumentalists and/or song-maker-choreographers, etc., and actively participate at every opportunity in making music to increase and diversify their executant or creative abilities, enlarge their repertory, prove themselves and gain public recognition. Or, as junior members of music associ-
ations, they may pursue their individual interests as song leaders, dancers or just ordinary members of the choruses which normally the young are always encouraged to join. Generally, individuals learn as much through imitation as by direct verbal instruction spread over a long period of time spanning infancy and adolescence through to adulthood.

Within the system, individuals have to demonstrate in a very practical manner the ease with which they internalise and exhibit the skills they learn as a basis for further advancement; for their ultimate attainment of consummate mastery depends on their ability to draw on that innate tendency. Each learner is encouraged to make rapid progress, though at his/her own pace; and each time he/she falters in ensemble playing there will always be someone more competent to take his/her place until he/she masters the particular fault.

The consumate traditional master musician is not merely a highly proficient instrumentalist, singer or composer; he/she is normally expected to be equally versed in traditional history, socially acceptable modes and standards of behaviour, levels of artistic decorum, and so forth. If he is a master drummer and choreographer (say, an azaguno of the Ewe in south-eastern Ghana), he should be able not only to create/compose required varieties of separate drum pieces for entire drum ensembles to play, such as will match songs, dances and processions composed for all the five or six ‘movements’ of a complete performance, but also be able to integrate the several art forms of song, dance drumming and the dance into one unified production, such as can be put on show in a two to three-hour public performance. This calls for a form of creative versatility that cuts across individual art forms.

To win public attention, a traditional show must not only have something to communicate, something worth listening to, but even more importantly it must exhibit an individuality of style that distinguishes a new musical or dance production from those of other performing groups, and shows it off to advantage. If the master drummer or composer-singer attains consummate mastery, he/she and his/her performing group will find themselves invited to other towns and villages to perform or teach their music and dance; their fame will reach out beyond their immediate locality. On the other hand, musical creations that do not win public approval artistically, socially or morally are almost invariably ‘booted’ out of character and from existence. Productions of that kind are not to be permitted beyond the borders of the community among whom it was originally put together. Thus a musician worthy of public praise must have carried the public with him through what he communicates, through the fame his musical productions win, and through how well his work satisfies the test of artistic, social and moral acceptability.

Technically, two main characteristics of African music – improvisation and repetition – may be cited as two opposing techniques of musical structure and
function that determine, through their effective or non-effective use, the difference between a consummate master musician and one that has not attained that level of artistic finish. For instance, in the context of dance drumming and the dance, an accompanying song cannot be long and through-composed. It must of necessity be short and performed repetitively to allow for dancers and spectators to attend to the moment of dance; whereas during the movement of song-cycle singing known as hatsystsya, in which only songs are to be sung to the accompaniment of bells in Ewe performance practice, the songs are allowed to be as long and as wordy a possible. Song repetition is reduced to the barest minimum and the audience is treated to as many songs as possible, lined up in a chain performance.

Even better than repetitiveness, the structural element of improvisation can be easily seen to make or mar the artistic finish of a given piece of performance. In traditional music where improvisation is an important part of structure rather than merely decoration, its value for rating the professional standing of say, a composer-performer, and instrumentalist-choreographer or a singer cannot be underestimated. For instance, even when a new public show is completely composed integrating song, dance and drumming during the usual composing sessions (havoluwo), taught at hakpa sessions, presented on the quiet to various panels of critics at evening rehearsals (hadzadzra/fievufio), and then for the first time ever publicly performed in broad daylight during vuhehedego session – even after all the main structural movements such as the processional (vulolo), preliminary in situ performance (vulili), dedicatory movement (banyinyi), main dance movement (vutsotso), or song cycle singing sessions (hamekoko/hatsystsya) shall have been put in place each with its own set of songs, dance steps and dance-drumming pieces. Each piece within the whole production should allow for the generation from within its own organisation further stylistic transformations, elaborations or substitutions. Obviously then, it is the measure of artistry and success which attends the introduction of the aforementioned types of organisational details into a performance that would invite the listening or watching public to accord a performing group, individual composer or performer professional recognition. Thus from the foregoing, the highly successful traditional musician may be characterised as someone whose claims to musicianly professionalism are founded on his reputation as an excellent, versatile, well-informed and cultured musician, trained and operating in oral tradition. Also, except in some specialised cases such musicians, including those not so highly proficient, are not paid for their services to the community or the associations to which they may belong, although they are informally rewarded in appreciation.
The Western system

In the Western system imported into Ghana, musical training is mainly formal and is found in one form or the other within the country’s general educational system. At the elementary schools, it often took the form of singing using the solfa as a means of cultivating pitch accuracy. At higher levels, besides choral singing, brass/bands were cultivated for providing music for marching and for speech and Prize Giving Day celebrations. Thus formal music teaching as practiced in the West at the turn of the century actually began in Ghana in training colleges and a few secondary schools such as Akropong and Amedzofe Training Colleges and Achimota secondary school. The programme of training offered was thoroughly Western, although some effort was made to encourage the practice and study of African music.

At the universities, the policy guiding music education was much clearer: it was bi-musical even multi-musical with almost equal emphasis placed on Western and African music, to which the study of the music of other cultures of the world was added by way of breadth requirement. Today the three Departments of Music in three of the country’s five universities have over the years produced graduates and diploma holders who have attained varying levels of mastery as composers and musicologists/ethnomusicologists, choral and orchestral conductors/directors, broadcasters, music organisers and so forth. Most of them get absorbed into the Ministry of Education and become teachers of music, although in reality a good number of them in the secondary schools find themselves teaching subjects other than music. Also, in spite of the equal emphasis supposedly placed on Western and African music study, the products of the various institutions tend to be better skilled and knowledgeable in Western than in African music. But even then as far as performance goes, the level often tends to be rather low compared with those of their counterparts in the Western world, and in the world of oral tradition in Ghana. Formal musical training within the school system is thus more theoretical in orientation than practical, more Western in content than African or traditional.

Middle system

Opportunities outside the educational and traditional oral systems for learning to create and make music are provided within the Christian churches by organists, choirmasters or other private instrumentalists, and in the popular music world by guitar and dance band musicians. Generally, except for organists who have to learn to read and write music and play from written scores, those others that train particularly in the popular music world acquire their expertise as in the traditional system through traditional methods of imitation and observation. They do not always endeavour to be musically literate, and in some
instances they adopt rather unorthodox techniques of playing Western instruments, which in some ways prevents them from attaining consummate technical mastery. Again, like the traditionally trained, those trained within the church do not earn a living playing for the church, although the situation is changing now. Often their level of expertise is limited to playing for church worship and occasional accompaniment of anthems and other choruses. Rarely do they venture successfully into performing the great classical organ pieces of the Western masters.

**Professionalism**

From the foregoing, three types of professionalism may be identified:

1. Traditional
2. Western-derived
3. Contemporary popular music

The traditional type is characterised by an incomparably high level of creative and/or performing excellence, versatility that cuts across several art-forms, expertise in matters cultural and so forth. Earning a living by creating or performing is for this category of professional musician a secondary consideration by and large.

For the Western-derived type, the following considerations are characteristic: the graduates or diplomates from the various institutions shall already have been professionals since they are almost invariably also trained as teachers and hence belong to the teaching profession. Either from the rather heavy schedule of the programme they undergo or by design or both, the products do not normally attain the consummate mastery in creativity and/or performance such as is found within the traditional system or in the Western world, except in the area of theory, history and allied areas of study. Nor do they exhibit the type of versatility observed in the traditional system. Thus one may rightly surmise that the type and level of musicianly professionalism this category of musicians can lay claim to is of a different kind, peculiarly informed by the fact that such musicians are in the Western sense musically literate by training, they belong to an exclusive club of those knowledgeable and skilled in a prestigious foreign musical language denied to the traditionally trained, and can probably verbalise more technically about their art than the latter group.

What of the third type associated with the contemporary popular music world? Here it must be noted that the popular music practitioners have formed themselves into a trade union association known as MUSIGA; they earn their living from playing as bandsmen; they operate within the Ghana copyright law; they regard themselves as professional musicians, and may thus be characterised as such. Since however their technical expertise on the various Western instru-
ments derived somewhat from unorthodox practices, their type of musicianly professionalism must be rated just short of the superior level of excellence noted of the traditionally trained maestro.

The way ahead: A model

Given the foregoing characterisation of professionalism in Ghana today, the professional musician of the future will obviously be better off if he prepares to meet new challenges, expectations and situations of tomorrow. For example, if current debate within the music teaching profession in Ghana is anything to go by, current leaders of thought in music education are advocating what they called the Comprehensive Musicianship Approach. This approach stresses learning by 'doing' rather than 'knowing' per se, and the use of a wide variety of musical types of both Western and African composers from traditional oral, popular, and Western Art music sources, thereby implying that the professional musician faces the challenge of ensuring that he/she is himself/herself thoroughly at home in the three broad types; that each of the three sources are integrated in his/her own training; that the twin areas of creativity and performance are emphasised; and that of the three systems of music training, the Western-derived system is the most promising for future developments in Ghana.

Deriving from similar considerations, other expectations have to do with (1) the production of highly skilled players and suitable Ghanaian works to feed the National Symphony Orchestra based in Accra; (2) the promotion of locally composed and performed music in the written tradition for the film, television, the National Theatre, and the classroom; (3) the gradual conversion of festival and popular music groups through informal music education programmes, from oral to written traditions of music making; and, (4) the wide dissemination through music publishing and recording industry promotion of the works and their individual performances produced here in Ghana. In effect one is saying here that the most pressing challenge is the question of the attainment by the formally trained musician of superior levels of expertise in creativity, performance, and 'multi-art versatility' such as has been observed in the traditional maestro; and that to meet the challenge, the formally trained musician has to reach out beyond his counterpart in oral tradition to function, say, as consummate master song-maker-choreographer, dancer-drummer-choreographer, and producer of dance dramas, music dramas, traditional festival or court music; or, alternatively as choral conductor, solo instrumentalist, composer for or player in, the National Symphony Orchestra, and so forth.

If, therefore, the professional musician of the future has to function in this way and more, he must exhibit at best a high level of preparedness in ways that may be formulated in a model. For this purpose may I propose that if the formally trained is a popular musician or a teacher of music, as some of our graduates are,
then he/she is by virtue of his/her qualification as a bandsman or teacher a professional because he/she earns a living by making or teaching music. Furthermore, he/she is also as highly competent and artistically exquisite as the maestro in oral tradition, then he/she may lay further claim to musicianly professionalism. Above all, if in addition to being a very, very fine musician he/she has also cultivated himself/herself as a cultured musician in the traditional sense, then he/she qualifies by definition as a professional musician par excellence.

Within this framework then, the Ghanaian professional musician of the first two decades of the twenty-first century and beyond should answer to the following qualifications and expectations, in order to justify and protect his/her standing and functioning as a professional:

1. literate in music – that is, be able to read, write and transcribe music in the written and oral traditions;
2. able to combine superior creative and/or performing abilities in more than one art form, preferrably in music, dance/choreography, drama/theatre or even fine art;
3. well-informed, cultured and thoroughly articulate about his/her art and productions; and
4. skilled and knowledgeable in promoting his/her professional interests through the corridors of hi-tech management in music recording, publishing and marketing business.

As proposed, the model has certain implications for the training of the professional musician of the future. A few questions come readily to mind. For example, how feasible is it for curriculum designers or the student to design such plans for achieving the same level of excellence in more than one art form within the formal Western derived system? What modifications are going to be necessary for this purpose? Is collaborative effort from several specialists in the pertinent art forms not an equally or even better alternative for producing the same result noted in oral tradition? The questions have to do with the choice between extreme compartmentalisation of the arts in the Western educational system and their integration for training purposes now being recommended for the professional musician of the future. Fortunately, the choice need not be a difficuilt one; for, already, some experimentation has begun in the School of Performing Arts, University of Ghana, comprising Departments and Sections of Music, Dance and Theatre Arts, where some amount of integration has been built into the professional and academic programmes, which affords students in the various units some exposure to the three disciplines. For our purposes, however, this integration needs to be carried further.

The question of musical literacy and of being well-informed, cultured and
articulate has to do also with the need for the professional musician of the Third World not only to communicate his/her art successfully, but to promote its understanding technically and artistically on professional and discursive platforms, in a world that is used to this mode of discourse. Hitherto the professional musician in the traditional, oral and popular music worlds has often been dismissed as being unable to verbalise much about his/her art, propound theories or make detailed analyses about it. To obviate this unfortunate image, the professional musician owes it to himself/herself to deal consciously with this challenge to his/her professional and intellectual ability. The more the professional can speak intelligently and coherently about his/her art, as well as demonstrate his/her superior standing in creativity and performance in the senses already described, the better equipped he/she will be for playing the roles that may come along. For the Third World musician, it is going to become increasingly important to be able to carry further what the World Music Expo (WOMEX) and the Teaching World Music (TWM) programme in Berlin and northern Europe has begun for the Western world amongst Third World musicians. For example, he/she must, through broad-based training programmes, educate himself/herself thoroughly about all that modern high technology could offer for promoting his/her art, so as to place himself/herself in the position to benefit from them, do business with the electronic media, music recording houses, arts administrators etc., on terms that are fair to either side; and as far as possible, influence, through dialogue, policies that may affect the profession generally. In my view, the professional musician of the future can hardly do without this extra skill and knowledge in promoting his professional interest through the corridors of management in music recording, publishing and general dissemination business.

Finally, it can hardly be denied that for the professional musician of the future to ensure a viable standing internationally, his/her best bet is to explore the rich musical heritage in oral tradition and elsewhere with which to create new productions. As Bebey puts it, “the attitude adopted by the African composer should be that of a man who is perfectly familiar with his own culture and composes works that take account of realities of his particular environment even if other points of view and hints of the outside world may further enrich the images conceived in his own world.”

Clearly, it should be to the advantage of the professional musician of the future, in addition to acquiring the qualifications and abilities already pointed out, to adopt such postures as will enable creativity, taste and organised effort to blossom in the direction of cultural diversity. With the permission of this assembly, I would heartily recommend to the ISME Commission to pursue this notion vigorously.
Notes

1. Master drummers of this calibre quite often combine the ability to compose new drum pieces and choreograph dances to go with them. Master song-makers (henowo) also often combine choreography with their song making.

2. See (i) *Copyright Society of Ghana Regulations, 1992* and (ii) the *Copyright Law 1985* all published by the Ghana Publishing Corporation (Printing Division), Assembly Press, Accra, Ghana.


4. This orchestra is modelled on Western lines. It was formed about 30 years ago for the purpose of performing Western orchestral works and those composed by Ghanaians.

Response
by
Soon-Chung Suh

Thank you Mr. Fiagbedzi. This is the very first opportunity for me to have some information about musical situations in Ghana, and I am glad to learn about it through your presentation in this Seminar.

Music in Ghana, the field of traditional music in particular, interests me very much, so allow me for a minute to juxtapose Ghanaian and Korean traditional music masters. The traditional master musicians in Ghana are not only supposed to have an incomparably high level of creative and versatile performing expertise, but are also expected to be artistically, socially, and morally acceptable, although they do not have any formal training. Korean traditional music masters were from very poor and lower class people who were neither able nor allowed to have any form of formal education. The way our old music masters acquire their art is identical with the traditional system of Ghana which you explained in the first page of your paper. However, they are the ones who contributed to keeping our traditional music alive all through the colonial rule. Because Ghana and Korea both have colonial pasts in our national history, I guess the situation may have been the same in Ghana, in that your traditional music masters are responsible for preserving their own musical heritage during the foreign occupation.

With our economic growth in the 1970’s, the Korean government began to make strong efforts to promote and disseminate our traditional music in and out of the country. Today, every college of music in Korea has a traditional music department, and there are several specialized high schools in which the younger people can have extensive training in Korean traditional music. And nowadays, our old masters who possess genuine artistry of Korean traditional arts are honored and given the titles of Human Treasury by the government and, in turn, are obligated to train their successors.

Creativity and versatility are the most important factors not only to the traditional music masters of Ghana, but to the professional musicians of the future as well, who must have the extra skill and knowledge to promote their professional interest through corridors of various musical mediums. It is nice to know that current music educators in Ghana are advocating music learning by “doing” rather than “knowing” purposes, and that some experimentation has already begun in the University of Ghana’s School of Performing Arts.
Although there are many other things I would like to know about music in Ghana, I will conclude my comments with two questions:

1. Is there any system, standard or group of people who evaluate a traditional musician as a Master?

2. Are there any special elements in Ghanaian traditional music which are distinctly different from characteristics of African music in general?

**Discussion**

In the brief discussion which followed, Fiagbedzi expanded a bit more on the notion of “traditional” music in Ghana, stating that traditional music is oral and imitative, and as such, improvisational skills are paramount. He also commented on terms that define musicians in his country, noting that the term “professional” implies a musician who has acquired a high degree of excellence, rather than one who receives some sort of payment for musical services. He also noted that traditional musicians are the custodians of heritage, and that since drumming is “text-bound,” musicians must be “moral” and observe proper criteria.
THE MUSICIAN´S ROLE. NEW CHALLENGES.
NEW TRENDS IN THE EDUCATION OF PROFESSIONAL MUSICIANS USING HIGH TECHNOLOGY INSTRUMENTS

Suguru Agata

Foreword

Musical instruments could be said to be the product of the most advanced technology available at the time they were created. For example, if we look back on the age of the handicrafts, we see that the biwa, a plucked instrument in Japan, came to perfection in the form of the Heike biwa of the Kamakura Period (1192-1333). The biwa instruments found in the Shosoin storehouse are valuable examples of craftsmanship that exhibits the most advanced technology of their time. In the West, the piano truly came into its own with the development of metal processing techniques during the Industrial Revolution. The piano then had an immense influence not only on piano music but on subsequent music education as a general field.

Needless to mention, the most advanced technology of our times is in the field of electronics. The correspondent musical instruments in this case are the electronic instruments of which the electronic organ is at the pinnacle. There is also the group of electronic equipment of which the computer itself is representative. These electronic instrument and equipment have an extremely close relationship with the development of music education.

At our symposium last year in Tokyo, Dr. Robert J. Werner spoke about the development of national music education standards in the United States. As part of his topic he also spoke about a concept in music education called comprehensive musicianship, as well as the important role played by technology. Precisely from the standpoint of comprehensive musicianship, the electronic organ, with its many musical elements and suitability to live performances, has great significance in terms of future music education.

I would like to introduce the following topics while considering the possibilities of the electronic organ in terms of future music education, particularly in terms of the contribution electronic organ can make to comprehensive musicianship. The topics will include: the latest versions of the electronic organ and music for the instrument, professional music education using the features of the
electronic organ, and the possibility of an electronic organ course for music education in the higher grades in Asia.

1. Latest versions of the electronic organ and music for the instrument

The latest versions of the electronic organ

A visit to music colleges and conservatories in the West shows that many of them are equipped with synthesizer laboratories with courses for that instrument. There are almost no such laboratories for the electronic organ. The reason is that the electronic organ developed as an instrument for popular music and hobby musicians in the home. In the 1960’s with the realization of the Moog synthesizer, the electronic organ had already developed an image of an instrument that had little connection with classical music or music education.

However, thanks to rapid developments in electronics technology, the latest versions of the electronic organ, equipped with microcomputers, have been transformed into instruments that are totally different from old-style electronic organs. The functions of more recent electronic organs are vastly superior to those on former instruments. This has brought about an incomparable improvement in terms of possible tone colors and effects. It is also possible to achieve substantial changes in tone color and volume by changing the strength and speed of the touch. John Adams, a representative modern American composer, uses the electronic organ as a central instrument in the orchestra for his first opera *Nixon in China*. In writing about his opera, he refers to the electronic organ as the "Electone HX-1 Polyphonic Synthesizer." That means, Adams considers the *Electone HX-1* to be an instrument that removes the borderline that existed between the standard electronic organ and the synthesizer. And he mentioned that the reason he used the electronic organ in his opera is because he considers it to be ideally suited to live performances.

In writing the ballet score *Taketori Monogatari* (The Bamboo Cutter’s Tale), Akira Miyoshi, the former dean of Toho Gakuen University and a representative Japanese composer, added a piano and percussion (2 performers) to an electronic organ similar to that used by Adams. Miyoshi said one of the reasons he used an electronic organ in his composition was because he was fascinated by the sounds it could produce which were different from those in a standard orchestra.

As the above shows, we can say that the latest versions of the electronic organ have transcended the original boundaries of the instrument and advanced to the level of a synthesizer, which can even compete with an orchestra in terms of live performance.

What is electronic organ music?

The first version of the electronic organ was created in 1929 by Laurens
Hammond and first went on sale in 1935 as the Hammond organ. Music for the electronic organ was originally limited to popular music, jazz or background music. Representative performers were Ethel Smith and Jimmy Smith. Thus, the electronic organ had little connection with classical music and music education in its beginning stages. Nevertheless, with greater technological advances, the original borders of the electronic organ were eliminated. Music for the instrument moved away from sole emphasis on popular music to a more comprehensive genre that also included classical music.

Electronic organ music in the field of classical music can be divided into three different genres.

- **Works written for the electronic organ.** In order for an instrument to gain recognition in the world of music, there must be works written for that instrument which comprise the identity of that instrument. For example the *Ondes Martenot*, an instrument invented by Maurice Martenot in 1922, was employed in Olivier Messiaen’s *Turangalila Symphonie*, Arthur Honneger’s oratorio *Jeanne d’Arc au bucher*, and Andre Jolivet’s *Concerto*, thus gaining an indisputable position in music history.

  In Japan today, several composers of international ranking have written works for the electronic organ. They include Toshi Ichiyanagi, Yoriaki Matsudaira, Tokuhide Niimi, Akira Nishimura, Isao Matsushita as well as the university professors Teruyuki Noda, Shuko Mizuno and Kiyotomi Yoshizaki. Compositions have now begun appear that are group works. For example, the group of composers around Toshiya Sukegawa has been holding a concert of works composed for electronic organ every year since 1990.

  The fact is that contemporary composers, although they are late in doing so, are now composing works for the electronic organ. Here are some recent examples of such works.

  **Solo:** Peter Hoch (Germany) *Zeitraum*
  **Ensemble:** John Adams (U.S.A.) *Nixon in China* (opera)
  **Concerto:** Lex van Delden (Holland) *E.Org. Concerto Op. 100*
  **Accompaniment:** Akira Miyoshi (Japan), Works for Chorus *Torse II*

- **Arrangements of works originally written for acoustic instruments.** Among the works in the piano repertoire, many are arrangements of works that were originally written for other instruments such as the violin or orchestra. The same holds true for the violin and other instruments. The electronic organ is no exception in this respect. Moreover, those arrangements for electronic organ have become more important as electronic organ versions than is the case for other
instruments. There are two reasons for this. One reason, of course, is that the history of the electronic organ is shorter than that of the acoustic instruments so that not many original works exist. As a result, there is more dependence on arrangements.

An even more important reason is that the electronic organ is an instrument with an unimaginably wide pallet of functions compared to other instruments. In other words, it is an instrument with many musical elements that can compete in variety with an orchestra. With this many possibilities for musical development, the electronic organ could be considered to be very suited to musical arrangements.

The following are examples of works for piano or orchestra where the electronic organ version has been taken in the fields of solo, ensemble, concerto and accompaniment.

Solo:  
J.S. Bach: *Invention* (from piano to electronic organ orchestra)  
M. Ravel: *Alborada del gracioso* (from orchestra to electronic organ)

Ensemble:  
G. Donizetti: *Ballet pieces* (from piano to electronic organ)  
I. Stravinsky: *Le Sacre du Printemps* (from orchestra to electronic organ)

Concerto:  
R. Schumann: *Piano concerto in a minor* (from orchestra to electronic organ)  
T. Ichiyanagi: *The Origin* (Koto concerto from chamber orchestra to electronic organ)

Accompaniment:  
G. Puccini: *Suor Angelica* (opera from orchestra to electronic organ)  
F. Poulenc: *La Voix Humaine* (opera from piano version to electronic organ)

An important point here is that these works are generally heard in concerts with acoustic instruments. As will be mentioned later, there is a relationship of mutual coexistence between the electronic organ and acoustic instruments. From the standpoint of music education as well, there is a need to study the electronic organ from the same broad perspective as acoustic instruments.

- **Use of works written for pipe organ.** Because the electronic organ is a new instrument that was developed in modern times, it is only natural that the repertoire of pieces written expressly for the instrument consists solely of modern
works. Nevertheless, it would be unwise in the study of music to limit pedagogical materials and repertoire strictly to modern works. It is important to explore a wide repertoire ranging from the Baroque to the modern period.

Most piano educators today agree that the works of J.S. Bach are required repertoire for the study of the piano. Nevertheless, Bach did not write his works for the piano; he wrote them for the cembalo, a forerunner of the piano. Following the same logic, we can readily conclude that using works originally written for the pipe organ in studying with the electronic organ is a very natural outcome. O. Messiaen’s work *L’Ascension*, although originally written for the pipe organ, also exists in an orchestral version due to its rich tone colors and dynamism. In contrast to this, the electronic organ has many tone colors not found on a pipe organ along with the possibility of freely adjusting nuances of attack and loudness, thus opening up a whole new world of possibilities and freedom not available to the pipe organ.

2. Professional music education using the features of the electronic organ

I would now like to consider electronic organ music (which has the same musical content and performance form as music for acoustic instruments) and implications for its use in music education, from the standpoint of pedagogic materials, sound and study methods.

**Score reading and orchestration for electronic organ**

The section above about arrangements shows us that musical arrangements or versions for electronic organ have played a major role because of the history and character of that instrument. These arrangements make up a large part of its repertoire. Nevertheless, in a concert setting, you often cannot find electronic organ scores of the pieces to be performed. Often it is not possible in terms of time or finances to create arrangements. Furthermore, very few electronic organ arrangements have appeared in comparison with the large number of works for voices or instruments.

Because this situation exists, at actual concerts there is score reading for electronic organ, in which the performer plays directly from the orchestra score, and orchestration for electronic organ, in which the performer adds tone colors, sustained tones and other effects while reading from a piano score. The examples listed above are pieces that were performed employing such methods.

Score reading performance methods with electronic organ require a form of reduction in which the various musical elements spread over the orchestral score are put in order and reconstructed. Likewise, when carrying out a process of orchestrating a piano score on the electronic organ, it is a matter paraphrasing by adding the new musical elements of tone colors and sustained tones to the single
tone color and attenuating sound of the piano. In other words, both of these could be called creative activities in terms of music education since they involve taking the elements from orchestra and piano scores to create something new.

Score-reading and orchestration in this manner could be termed an orchestral simulation experience using the electronic organ. As described later on in this section, this simulation experience is relatively easy to realize. Using the electronic organ, it is possible to study those musical elements which proved difficult to study in music education with acoustic instruments. These study methods also make it possible to view music (including all the orchestral instruments) in a cross-sectional manner, thus realizing a more creative and more comprehensive study of the subject.

**Sounds created in the new forms of performance**

When it comes to the performance forms of the musical pieces introduced thus far, there are two groups. The first group is a performance form in which ensembles are composed of one or more electronic organs. The sound in this case is a pure electronic sound in which all the sounds come from speakers. The second group is a performance form in which ensembles are composed of one or several electronic organs together with acoustic instruments. Here we have a mixture of the electronic sound of the electronic organ coming from speakers and the different sounds produced directly by the acoustic instruments. In such a case there is a further division, in which acoustic sound is either added to or blended with the electronic sound.

The first case involves an ensemble in which the piano or percussion instrument sounds are added to the electronic organ. The idea here is to achieve a musical harmonization of the independent tones of the different instruments. The latter involves an ensemble in which the wind instruments and string instruments are played together with electronic organ. In this latter case, the goal is not a middle sound produced by a blending of the electronic sounds and acoustic sounds. It is a “fusion” sound which comes close in quality to acoustic instruments.

For example, several years ago, when the North German Symphony Orchestra located in Hamburg was visiting Japan, two of the orchestra’s violinists visited my office. I showed them a video of 3 musicians with electronic organs, 5 with string instruments and 1 with the timpani playing the Organ Concerto by F. Poulenc. At that moment one of them asked, “Why does it sound as if 10 violinists were playing although only the player of the first violin is playing?” He had been totally unaware of the fusion sound which was created by adding the live violin sound to the string sound of the electronic organ. Because of this, he was as surprised as if he had seen some kind of magic.

A similar situation occurred in the 1990 Italian-Japanese Music and Culture
Exchange Program: “Rainbow of Sound Festival in Osaka.” An important cast of performers from the Verdi Conservatory in Italy staged Puccini’s *Suor Angelica*. The performers formed an ensemble that included three electronic organ performers, nine string performers and two percussion performers for a fusion sound. Mr. M. Abbado, the director of the Verdi Conservatory, had the following comments: “As the ensemble was in the orchestra pit and I could not see it from my seat, I was able to listen to the music without any preconceived feeling. And I felt that the instruments blended well with the singing, and that the total effect in terms of stage and lighting was not in the least strange. With sound like this, even Italian opera fans would probably be convinced.”

If we compare positional relationship of the fusion sound discussed in these questions and impressions to the orchestra and piano in terms of painting genres, we could probably say something like the following:

<table>
<thead>
<tr>
<th>Music</th>
<th>Picture</th>
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<tbody>
<tr>
<td>Orchestra sound (multiple tone colors,</td>
<td>Oil painting (polychrome)</td>
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<tr>
<td>attenuated sound – sustained sound)</td>
<td></td>
</tr>
<tr>
<td>Sound of fusion ensemble (multiple tone</td>
<td>Watercolor (polychrome)</td>
</tr>
<tr>
<td>colors, attenuated sound – sustained sound)</td>
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</tr>
<tr>
<td>Piano sound: single tone color</td>
<td>Drawing (monochrome)</td>
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Looking at things in this way, we could say that the fusion sound, corresponding to the watercolor among the different pictures, signifies the birth of a totally new watercolor genre that did not exist in music up to now. In the case of pictures, we know from our experience in primary school that, even when it is difficult in terms of technique and finances to paint an oil painting, it is still possible paint a watercolor. We are not limited just to pencil drawings. Another important matter here is that such watercolors or drawings are not simply substitutes for oil paintings. They have their own independent existence as an artistic genre. If we make the same analogy regarding music, we think it is becoming widely spread, and consider the fusion sound corresponding to the watercolor of the musical world to be simply a substitute or a genre in its own right.

On February 4, 1993 there was a concert at the Vienna Conservatory which focused mainly on the electronic organ, featuring original pieces for electronic organ, electronic organ ensembles, voice works with electronic organ accompaniment, etc. Upon hearing the performances, Karl Richter, the vice-dean of the conservatory, expressed his great interest: “In addition, of course, to such
performance genres as student performances of concertos, opera and ballet, there are simulation-type performances of new orchestral works and conducting courses which usually have to be left up to the piano. It would be possible to use such performance forms in all fields in the music conservatory. If the city budget would allow it, I would even like to install 20 electronic organs." This shows how, in specialized music education, the fusion sound can be applied in a variety of classes and is not necessarily limited to performance.

Pianists experience the electronic organ: Bi-keyboard

In November 1993 there was a piano recital by the world-famous pianist Friedrich Gulda at Tokyo’s Orchard Hall. Upon entering the hall, the audience was surprised to see a Clavinova next to the piano on the stage. The audience was even more surprised by the organ-like sound produced during Gulda’s performance of the Well-Tempered Clavier. The recital received considerable coverage in the press, which hailed it as a new discovery of Bach’s music and the electronic instrument. At a concert of the Electronic Musical Instruments Education Society in Japan held in 1991, Professor Richard Grayson of Occidental College in Los Angeles, a master of improvisation, first improvised on the piano and then gave a splendid performance on the Electone HX-1 to the delight and enthusiasm of his audience. We could cite several other similar examples.

Generally speaking, people with experience playing the piano consider playing the electronic organ to be more difficult than studying a string instrument or wind instrument. However, if we minimize use of pedals and registration changes (both of which are new to people who have played the piano), and concentrate on works written for the piano, these people can learn the electronic organ in a very short time and reach quite a high level of proficiency. An important point in introducing the instrument is to make optimum use of the keyboard technique which piano players already possess, and to transfer pieces that pianists already well know to the organ.

In former times, pianists in the classic genre or piano teachers at music conservatories did not perform on the electronic organ. Nowadays in Japan, however, you come across pianists who can also perform professionally on the electronic organ. Such people could be called “bilingual” in terms of their musicianship. We have coined the word “bi-keyboard.”

An illustration of the introductions of the “bi-keyboard” concept in music education institutions can be found in an electronic organ seminar that was held in Vietnam in 1995. The Doi-Moi governmental policies begun in 1986 in order for Vietnam to open its doors economically have had an effect on culture in general. There have also been rapid changes in music and music education. One development is the establishment of electronic organ courses at the music conservatories in Hanoi and Ho Chi Minh City. The teachers are piano majors
who graduated from the conservatory in Hanoi or Ho Chi Minh City. The following are characteristics of the seminars offered.

1) Name of Seminar: Special Seminar to Train Electronic Organ Teachers.

2) Period of seminar and location:
   - May 18-22: Ho Chi Minh City
   - June 14-18: Ho Chi Minh City
   - July 28-August 2: Tokyo
   - September 23-27: Ho Chi Minh City

3) Candidates: Four graduates of the piano division (three of whom had no experience on the electronic organ).

4) Teachers: Two Japanese piano teachers from Kunitachi College of Music, along with professors of conducting, violin and singing from Ho Chi Minh Conservatory.

5) Important points regarding the seminar:
   - Generally speaking, there is no use of the pedal keyboard during the initial period, as keyboard pedalling is difficult for pianists.
   - Registration changes (difficult for pianists) are kept to a minimum.
   - The teaching materials are selected from repertoire that is already well known and used often at the conservatory.
   - The players perform by reading orchestra and piano scores.
   - The performances consist mainly of electronic organ duets and solos.

6) Program of The Final Concert (Ho Chi Minh Conservatory, September 27):
   - J.S. Bach: *Invention* (solo)
   - Italian Song: *Caro mio ben, Largo* (accompaniment of solo)
   - *Intermezzo* from *Cavarelia Rusticana* by P. Mascani (ensemble)
   - *Carnival of the Animals*, Saint-Saens (ensemble)
   - *Piano Concerto K. 488*, W.A. Mozart (ensemble)
   - *Violin Concerto*, F. Mendelssohn (ensemble)

Chief professors in the piano department at both conservatories became in charge of the electronic organ. A pilot class with the above-mentioned four teachers and ten students was started in January 1996. The accompaniment of the piano concerto which was assigned as the graduate examination for the piano division at the end of the academic year was the responsibility of the students taking this pilot class.
A look at bi-keyboard activities in Japan shows that concert activities by so-called “bi-keyboard” teachers are starting up at Tokyo College of Music, vocal division, with preferences of *Cosi fan tutte* in October 1994, and *Hansel and Gretel* in October 1995. At a master class at the same college’s piano division in January 1996, there were performances of W.A. Mozart’s Piano Concertos No. 21 and No. 23.

### 3. An electronic organ major in advanced music education in Asia

The above was a brief introduction to electronic organ music. Let us look now at how institutes for advanced music education in Japan and throughout Asia have established electronic organ music as a special major in their institutions.

In Japan, the number of electronic organ majors at institutes for advanced music education has been increasing steadily. The following table illustrates enrollment growth at three educational levels since 1986.

<table>
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Other examples of how programs are expanding are the following:

1. At institutions of advanced music education, a total of close to 2,000 students are now registered as electronic organ students.

2. At institutions of advanced music education, an average a 3.1 institutions a year are newly establishing an electronic organ major. The total now is more than 20% of music colleges and high schools and 65% of junior colleges.

3. Many of the top prize winners in Electone competitions are taken up by electronic organ majors or graduate students. Graduates are also active as electronic organ performers.

4. At junior colleges, one of the objectives of establishing electronic organ classes was to recruit students. More recently, the four-year colleges and universities have been concentrating on the possibilities of the electronic organ and are establishing classes. High schools are also expressing considerable interest.

5. Some institutions of higher learning are introducing new ideas such as bi-
keyboard or fusion sound. This has lent new impetus, not only to the electronic organ division but to acoustic music as well.

Opportunities for students to study the electronic organ are growing throughout Asia as well. The following is an example of how the electronic organ is being introduced in the advanced music education in Japan and other Asian countries.

<table>
<thead>
<tr>
<th>As of fiscal 1995</th>
<th>Additional Remarks</th>
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</thead>
<tbody>
<tr>
<td>Japan</td>
<td>As above</td>
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<tr>
<td>Korea</td>
<td>After opera perfor-</td>
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<tr>
<td>P. R. of China</td>
<td>Tianjin and Shenyang Conservatory</td>
</tr>
<tr>
<td>Taiwan</td>
<td>Tainan Junior College</td>
</tr>
<tr>
<td>Vietnam</td>
<td>Pilot courses started in the spring of 1996 at conservatories at Hanoi and Ho Chi Minh Conservatory. Other music colleges are also showing interest in starting classes in electronic organ.</td>
</tr>
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</table>

It was in the last several years that a broader recognition of the usefulness of the electronic organ in education has begun to spread in Asia. Here are some of the examples:

1. Courses in the electronic organ have been newly established at junior colleges in Japan. In contrast, the most prestigious institutions in a country are expressing interest in the instrument (Beijing Central Music Conservatory in China, Taiwan
Teachers College in Taiwan, Hanoi and Ho Chi Minh Conservatory in Vietnam).

2. In China, it is difficult to obtain pianos, because there has been a greater spread in portable keyboards since the country opened itself more economically. Along with the spread of computer science, there has also been increased interest in the electronic organ, since people here foresee the future possibilities in both cases.

3. In South Korea, the interest in the electronic organ is greater among opera groups than institutions of higher learning. However, with the success of opera performances, some educational institutions are also starting to express interest.

4. In Taiwan, Tainan Junior College has had an electronic organ division for the last 10 years. In the past several years there have been many activities centering around this instrument. There are now plans to start an Electronic Musical Instruments Education Society of Taiwan in the near future.

**Summary**

This paper has concentrated on the electronic organ which is considered ideally suited among electronic musical instruments for live performances. Hi-tech musical instruments and other equipments embrace a wide range all the way from electronic pianos to synthesizers and computers. Each of these has its own possibilities. At present, according to the situation in each country there is reform at all universities in order to adapt themselves to changes that the next century will bring. The future will require more international and interdisciplinary study of electronic instruments and equipment. In closing, I would like to reiterate the major points of this paper by mentioning a number of situations in which the electronic organ is being employed successfully.

1. **Reduction and paraphrase for electronic organ**

   Score-reading and orchestration performance methods include two aspects: (a) analyzing and organizing the musical elements; and (b) adding new musical elements. These activities are in themselves creative and a form of music education. They are also directly connected to education of professional musicians. At the same time, this demonstrates that all musical compositions, whether for orchestra or for piano or other solo instruments, can become new repertory in electronic organ versions.

   For example, in November 1994, at the Musical Rainbow Festival sponsored by the Como Opera Theater in Italy, there was a performance consisting of ballet works from the operas of G. Donizetti. Because it was not possible even for people in Italy to obtain the scores, a CD was used as a reference in performing the piano
score as an orchestration for two electronic organs. Similarly, in December 1995, the Tokyo Chamber Opera Theatre used an ensemble including electronic organs to perform *Rappresentazione di Anima, e di Corpo* by Emilio de‘Cavalieri at St. Mary’s Cathedral in Tokyo. This composition was first performed in 1600. It is known as the oldest opera or oldest oratorio in Western musical history. In reviving and performing such a work, there are performances with ancient instruments or performance with modern instruments. This time modern instruments were used, and the electronic organ played an important part in the whole.

2. **Fusion sound**

A performance form in which several or more acoustic instruments perform with electronic instruments is known as a fusion sound. In other words, it has been possible to produce an orchestral sound in a small space. This has made it possible to stage operas in small halls where there is no orchestra pit or to perform concertos where it would not be possible with a standard orchestra. For example, in June 1995, the Tokyo Chamber Opera Theatre performed Yasushi Akutagawa’s opera *Orpheus of Hiroshima* with two electronic organs (Electone ELX-1) and a percussionist. Hiroshi Wakasugi, a representative Japanese conductor who is mainly active in Europe, conducted the piece to great acclaim. Such performances were almost non-existent when this organization began ten years ago. Nowadays, however, there are as many as 250 such concerts a year.

3. **Bi-Keyboard**

The example of Vietnam cited above shows how pianists can also play the electronic organ as bi-keyboard specialists. The bi-keyboard approach also makes possible study that was not possible in standard piano lessons, for example, score-reading and orchestration. It also proves to be a boon to piano study itself. This is similar to the bilingual experience in language study. That is, study of the electronic organ makes it possible for the piano student to study music more comprehensively.

**Final Thoughts**

The history of the electronic organ began about 60 years ago with the invention of the Hammond organ. However, the matters described above happened in the past ten years or so since the founding of the Electronic Musical Instruments Education Society in Japan. We can say that use of the electronic organ is still in its beginning stages.

There are still many problems to solve concerning electronic organ music. These include the following: the creation of master courses for obtaining teaching credentials at music universities; recognition at universities with a long tradition; the creation of new jobs using the electronic organ; social coexistence of fusion.
sound and orchestra; and the possibilities of introducing electronic organ educa-
tion in the earlier grades. It is to be hoped that this paper will contribute in some
small way to a more comprehensive approach to thinking on musicianship within
the field of music education. The author would be happy to hear the opinions of
readers.
Response
by
Giacomo M. Oliva

Thank you for your presentation. I appreciate your use of the video tape, as it enhanced, significantly, my understudying of the issues you addressed in your written paper. It also helped to reinforce the need for our continuing attention to ways in which technology can be employed to the benefit of music teaching and learning. Along these lines, for example, perhaps we need to give more careful consideration to the Electronic Organ, or for that matter, any number of the electronic keyboards in use today, as instruments that should be studied seriously in the performance curriculum as solo instruments, in various small or large ensemble settings with acoustic instruments, and as an instruments for accompaniment. Similarly, use of the electronic keyboards can open up a number of interesting possibilities relative to facilitating more creative ways in which to realize orchestral score reductions.

It is unfortunate that we will not have the time this afternoon for an extended discussion of your presentation, but before concluding, I would like to offer several questions for consideration which we can all discuss on a more informal basis later on this evening, or sometime before the end of our Seminar on Saturday.

1) I am interested in learning more about the curriculum for the 2000 students who are now registered as electronic organ students. For example:

- What comprises the broad course of study?
- What specific repertoire do the students study?
- Is there a particular emphasis in one or more of the curriculum areas you mention in your paper?

2) Would you say more about the Electronic Musical Instruments Society and the role the organization plays in the education process?

3) Are there any formal courses which focus on the preparation of teachers to use electronic organ medium, and if so, would you describe them?
4) What are the attitudes among musicians and teachers regarding the performance of traditional Western Art music on the electronic organ? Do conflicting attitudes exist, and if so, would you offer your perspective on the situation for our discussion?

(Note: Mr. Agata responded to Mr. Oliva’s questions by reviewing and explaining further excerpts from his video tape. A formal discussion did not take place)
SESSION IVa
Sharing Educational Approaches
“Think globally, act locally.” This poignant phrase has been used by members of the environmental movement in recent years to stress the importance of individual action at the grassroots level. Technological advances have changed the world from a society of villages and towns into a global society where similarities are becoming more pronounced than differences. For this reason, environmentalists have felt the need to remind us that it is the individual taking small, local steps who can have the greatest impact on the general welfare of the planet.

For centuries, mankind existed in small communities, isolated from all but the nearest settlements or encampments. One’s primary interaction was with one’s family and friends. Travel was slow and difficult, and many people remained near their place of birth for their entire lives. It was a time of belonging to a place and to its people. If you had a talent or a skill, it benefited those with whom you lived and worked.

Opportunities for sharing ideas with others outside of the immediate community were extremely limited. As a result, it took years for innovations to take root and gain acceptance. In stark contrast, at this point late in the 20th Century, communication is instantaneous and constant.

For the art of music, the shift from local music-making to the international concert circuit has been equally dramatic. The 19th Century gave rise to the concept of the virtuoso solo artist as world figure. As monarchies declined and democracies took hold, new concert halls were built so that music could be enjoyed by larger and more diverse audiences. New orchestras began to appear, and composers expanded the instrumentation in order to reflect the epic nature of romanticism.

As modes of transportation improved, concert artists attained more and more exposure through touring. The advent of radio, television and the recording industry added to an artist’s career and standing. Casals, Horowitz, Heifetz, Toscanini, Rachmaninoff, Rubenstein and many others became great personalities with household names. They were models for young, aspiring artists. Having
a successful career meant being in demand throughout the world. To this day, the situation continues.

For the overwhelming majority of today’s young people, the jet-set world of the most successful performers is totally unattainable. Still, countless conservatories and schools of music continue to produce individuals who have little or no preparation for the realistic application of their talents to meaningful and useful lives in music. Each teacher dreams of polishing the next Perlman. In fact, most parents are convinced that they have given life to an Alicia de Larrocha, a Leonard Bernstein or a Pinchas Zukerman. At the root of these fantasies is society’s constant emphasis on being the best—on being the most acclaimed. It is the star who is valued the most.

Failing to meet these expectations can and usually does force artists to lead lives feeling that they have “settled” for less than had been promised or deserved. The further they are away from their dreams, the greater their bitterness and disappointment. Wondering what could have been becomes a lifelong dilemma.

Some would argue that it is this hopelessness which will provide the context for the next great artists to be formed and identified. There are others who believe that such talents, because of their unique and priceless qualities, will surface as acts of nature.

Those who are born with the mystical abilities of a Riccardo Muti or an Alfred Brendel likely will develop into renowned artists. They will be admired, and they will be recognized, but in many ways, they will have relatively little impact on the development of musical culture. This is primarily due to the fact that they are functioning at a level which is far removed from the daily lives of the masses. Ironically, it appears that attaining worldwide success as a concert performer removes many artists from all but the most rarefied air.

With all of this as a backdrop, it is necessary for those involved with the education of professional musicians to consider what role they can play in reframing the situation. Certainly, society at large seems unwilling to abandon its obsession with stars and champions. Positive change will have to come through individual efforts to make incremental changes. One aspect of this involves attaching value to the role of the town musician.

For centuries, it was the town musician who shaped the educational and performance activities of a town or village. The resident artist taught lessons, conducted choirs, organized bands, played for weddings and funerals, composed music and met the musical needs of daily life. Multiple skills were required in order to be successful. As active members of the community, town musicians knew their performing forces well, including their strengths and weaknesses. Improving the quality of the music-making meant actually teaching the individual music-makers.
Those earlier times did not allow for many outside influences. People had a constant diet of premieres, and unlike modern times, they were not trying to make the music sound like the professional, polished performances one hears on today’s compact discs. Each musical experience was fresh.

Like the baker, blacksmith or butcher, the musician had his craft. He also had an integral role in society. In spite of relative isolation, he aided in the historical development of culture quite unaware of his significance.

Today we have professionalized music to such an extent that interaction with non-professional musicians is usually reserved for those who teach in primary and secondary schools. College professors tend to look down their noses at pre-college education and educators. Their world is the world of the ”serious“ artist.

It is the ever-increasing separation of the professional artist from the beginner or amateur that has contributed to the decline of interest in concert or ”serious“ music in many parts of the world. Many of the roles which had been willingly assumed by town musicians are now reluctantly accepted for the sole purpose of making money. Musicians are conditioned to think that such positions can provide income while they look for something better and more suitable for their talents.

Simply encouraging young musicians will not resolve these critical issues. The world is now a diverse and complicated place. The emphasis on multi-culturalism has had a great impact on life in many of the most developed nations. The movement for equality, recognition and representation has directly influenced the arts. And yet, most serious music education centers produce Western-oriented classical artists who strive to re-create art of centuries past. Many artists have lost contact with the world in which they exist.

The institutions of the future which care about their students, the profession and society at large will provide special training to prepare students for the new environment. Values will need to be examined, and the meaning of a successful life in the arts will have to change. A return to a network of town musicians is needed to re-establish music’s fundamental underpinnings.

Deciding to establish a town musician network could be accomplished formally or informally. While a formal framework might be linked to some level of government, the current tendency for less governmental spending makes a formal public plan less desirable. Private funding would need to be obtained. This would be a particularly suitable solution for small communities which are dominated by a single industry or corporation.

Ultimately, the informal approach might be best because the interests and abilities of the town musicians could be utilized properly. Income from various sources (churches, schools, lessons, performances, etc.) would be combined to create a reasonable salary. The greatest rewards may come from a life that is personally fulfilling and beneficial to society.
The young artists who would willingly agree to serve as town musicians will need special training. As musicians, they will need wide-ranging skills, including a broad knowledge of singing and instrumental music, developmental repertoire and suitable ensemble literature. Pedagogical skills will also be a must, for rather than leaving the teaching process to chance, they will need hands-on experience with students of varying levels and ages. These are skills which are often slighted in the formal education of performing musicians.

The town musicians of the future must have entrepreneurial tendencies with a basic understanding of accounting, taxation, fundraising, grant writing, planning, marketing and politics. Without this knowledge, they will have enormous difficulties navigating a world so focused on commercial enterprise and law.

An awareness of issues related to psychology, ethics, religion and sociology also will be crucial, for the town musician will be constantly involved with human relationships and the ways in which various segments of society interact or fail to interact. In all likelihood, this positive or negative interaction will not take place in a formal concert hall. Rather, the town musician will be expected to work with people in unusual settings which may or may not have been constructed with the arts in mind. Malls, prisons, street corners, airports, train stations and office buildings are examples of emerging, non-traditional venues for artistic expression.

Classes or workshops which promote the artist as communicator will be central to the future. Unlike the racially homogenous audiences and communities of the past, future societies will continue to become much more diverse. The most successful communities will recognize this and celebrate both their similarities and their differences. The town musician will have to remain sensitive to whatever dynamics might exist.

Preparation for this new environment will require institutions to mount entirely new programs of study and mentored residencies or apprenticeships in much the same way public school student teaching is accomplished in the United States. Master town musicians will need to guide, train and observe younger artists who seek to live and work within a community. Because of existing attitudes, many of today’s highly regarded pedagogues in the world will be unsuitable for educating this new breed of artists. The people who continue to encourage thousands of performers to pursue unrealistic dreams are not the type of forward-thinking visionaries needed to prepare this new type of musician.

As the make-up of each community changes, the definition of a community will also change. Not long ago, living in an isolated community meant being miles from another town. Today, it could mean living in an urban neighborhood adjacent to dozens of other urban neighborhoods. While today’s setting may look different, the sense of community can be the same.
If the artist of the future can find his or her fulfillment at the grassroots level, our musical culture might once again begin to renew itself. While the “most successful” performers will continue to lead internationally heralded careers for the elite in metropolitan areas, it will be the town musicians who will have the greatest and most long-lasting influence on the largest number of people.

If those involved with educating young musicians can provide practical skills and instill the proper humanistic values, a new generation of deeply satisfied artisans will take shape. Here’s to a 21st Century Renaissance based in the daily lives of the majority of the world’s inhabitants. In order to achieve this, we will have to “think globally and act locally.”
Response  
by  
Arthur Tollefson

I enthusiastically salute Dr. Smith’s call for the revival of the “town musician” – a person who, although often exhibiting “world-class” artistry, has chosen to practice within, and for the benefit of, a local or regional environment. Much of Dr. Smith’s paper recalls our Commission’s reaction to the “star syndrome” mentality during our 1990 Vienna Seminar as well as the regrettable “no fallback position” widely preferred in the 1970’s movie, *The Competition*. Far more realistic and productive social scenarios may be viewed in the recent films *Mr. Holland’s Opus* and, albeit with a medical theme, *Doc Hollywood*.

Dr. Smith accurately describes the “integral role” that the “town musician” once played in society – a role that, in its day, was accepted and, I believe, understood by all. In modern society, however, I fear that, while the “integral role” of the “town musician” may be accepted on faith, it may not be as clearly understood as in times past.

My specific comments and questions for Dr. Smith are as follows:

1) I disagree with Dr. Smith’s blanket assertion that “college professors tend to look down their noses at pre-college education and educators.” Although some do, an increasing number, particularly in the United States, look to primary and secondary music education as the “grassroots salvation” of our discipline.

2) I believe that Dr. Smith overstates his point in saying that “many of the roles which had been willingly assumed by town musicians are now reluctantly accepted for the sole purpose of making money.” Such a statement minimizes the countless services given gratis by students, teachers, and other professional musicians in increasingly diverse venues around the world.

3) Although I agree with Dr. Smith that pedagogical skills “are often slighted in the formal education of performing musicians,” organizations such as the National Association of Schools of Music in the United States now require a pedagogical component in accredited performance curricula.
4) I would appreciate it if Dr. Smith could elaborate upon the intriguing concepts of a “network of town musicians” and “mentored residencies or apprenticeships.”

5) Is the current tendency for less governmental spending for the arts unilateral worldwide?

6) I believe that college/university promotion and tenure systems must reevaluate criteria which demand “national and/or international reputations” for faculty retention and/or advancement.

Discussion

The discussion which followed this presentation was rather extended, and focused on the need to better prepare our student musicians to embrace the concept of the “town musician,” and on certain attitudes which are perceived as impediments to promoting this concept.

Einar Solbu noted that as long as colleges would have one organizational structure or “pyramid” for developing and implementing new curricular concepts and approaches, options for new ideas will be few and progress will be slow. He sees our main obligation as being one which seeks to break down the singular pyramid. It is true that we need goals and formal structures to guide us, but in his view, colleges and conservatories need many pyramids, many yardsticks by which people are judged.

Paul Lehman responded that we already have multiple pyramids to some extent, citing, as an example, the multiple programs that currently exist in comprehensive universities in the United States. What we need to do is to inspire our students to achieve their best within whatever career they have chosen.

Dumisani Maraire noted that in his country, the concept of town musician is one who takes music to the people, and that often we find this activity among street musicians, or as he described them, the beggars. He followed with the question as to how this understanding of the town musician related to the one Larry Allen Smith has described in his presentation. Larry responded by saying that what is needed is a variety of “interaction locations” in order to develop a better connection with the people.

Clive Pascoe noted that recent research that attempted to identify career options for musicians in rural and regional sections of Australia concluded that it takes fifteen to twenty thousand people to support one musician. Several, multi-skilled musicians, working together, can do a variety of things for the community. Many options are possible, but these musicians must have very
effective communication skills.

Malcolm Singer added that Guildhall’s philosophy is very similar to what Larry has proposed. Mr. Singer thinks that the mentality/attitude towards the importance of the musician being able to relate to the larger community is changing in many conservatories. The real problem exists in the attitudes of the larger musical world regarding the issue of quality. We need to be about the task of convincing people that partnerships are essential, as the expectations of young students relative to their prospective careers will be influenced strongly by the society around them.

Jan Ole Traasdahl stated that in the United States, enrollment in music in higher education is based on how many students want to study. Students are driven by their dreams and aspirations. In Denmark, on the other hand, enrollment in music in higher education is based on an evaluation of the needs of society, noting that the system will only produce what is seen as necessary. With many musicians involved in music, there is an assumption that many others know about music as well. What is necessary in Denmark is to educate the community as much as possible.

Regarding the matter of tenure and promotion raised earlier by Arthur Tollefson, Paul Lehman stated that the tenure system as it exists in the United States is not a constructive system, making it increasingly more difficult for administrators. Giacomo Oliva agreed, noting that one of the most effective ways in which to deal with this problem is for music administrators to take advantage of every opportunity to provide the leadership necessary to change this “culture” in our institutions, by supporting those faculty who seek to move in some of the new directions we have been discussing during this seminar. In the current environment, this will involve a considerable amount of extra effort and risk on the part of all concerned.
DEAR FRIENDS!
LET US START OVER

Ki-Beom Jang

If you know yourself and the enemy, you will always win every battle.
(from Sonjah’s Military Strategies)

An art is up to something. Art cannot just be; it always does –
and what it does is hostile to stability.
(Ethan Mordden)

I. Background Cases

Case...

In the Republic of Korea, there are 152 nationally accredited universities. About 90 of them have either a college of music or music department. Throughout the country, each year, about 4000 B.A. degrees in music are produced. Almost 95% of the graduates have majored in music performance in voice, piano, violin, cello, or traditional musical instruments. Finding employment as performers for those graduates, however, has been a serious problem, with the job situation becoming worse. This is due to the main performance organizations, such as the Seoul Philharmonic Orchestra, National Traditional Music Orchestra, National Choir having no new positions. On the other hand, many jobs related to music, such as music management, commercial music writer, etc., are available in the same country. Since the present college music programs are not geared to meet the job market’s requirements, however, most recipients of the B.A. in music are not even qualified to apply for the jobs that are available.

Case...

There are twelve symphony orchestras, including four major orchestras in the Republic of Korea. Approximately one third of the orchestra members have studied music in foreign countries such as the United States, Germany, and elsewhere in Europe. Although the performance quality of these orchestras is
quite good, the subscription concerts are never sold out. As a result, the annual
deficit of a major orchestra in Seoul, for example, is more than $1,300,000 in U.S.
dollars.

Case...
There is a very interesting music concert, called Open Concert, in which many
types of music, including pop, Western classical, Korean traditional music, jazz,
and others are presented. These concerts are always attended by audiences
numbering in the thousands, and including various generations. The Open
Concert is broadcast via television throughout the nation. Although the concert
is very popular with the public, many music college faculty members complain
about its musical quality.

Case...
Despite these situations, institutes of higher education in music have not
initiated any major reform movements in their preparation programs. Worse yet,
many faculty members in the colleges of music believe and insist that “the
university is not a vocational training school, but only a place to promote an
academic refinement.”

Case...
Last summer, I was in the United States. Luckily, I had a chance to listen to one
of the major orchestras in the country. The orchestra’s musical quality was
superb. The program was very stimulating and the soloist was one of the most
fascinating musicians I have ever heard. The size of the audience was a lot smaller
than I expected, and it was a concert programmed for the older generation. I
asked my friend, a well-known trumpet player and an educator, why the
audience was so elderly. His answer was simple: “The younger generation does
not like Classical music; thus audiences are always like that. Orchestras in this
country have no hope.”

He added, “You know what really strikes me is the fact that, according to
statistics, very talented young musicians should take more than 50 auditions to
get a chance to audition for this level of orchestra.” At that point I realized that it
is not simply a matter of the quality of music, nor the quality of a professional
musician. The problems of the music field go beyond what I had thought.

Case...
Curriculum development is an ongoing activity. We have heard and read this
statement several times. We all know and understand what it means. Many
thoughtful scholars in music mention that today’s professional musicians are
facing situations which differ from those of the past decades. It seems very clear
to me that today’s preparation programs are not meeting the needs of the students or those of society. Since we are trying to build a preparation program simply based on past experience, the developed program is always lagging behind reality.

The previously stated cases imply many things to us. Some of these cases are typical to my country; however, some are common to every country. Though there is no “panacea” for all the cases, at least two things should be done in order to improve or reform these situations. One is to modify the music curriculum, and the other is to change our basic attitude toward the education and concept of the professional musician.

In the next section of my paper, an outline of a curriculum for professional musicians that has been proposed for a college of music in Korea for 1997 will be introduced. In the third section, thoughts on the professional musicians and their training will be discussed.

II. An Example Outline of Stratified College of Music Curriculum

Curriculum development is a process which needs to draw upon the analysis of society and culture, studies of the learner and the learning process, and the analysis of the nature of a major field (music). Refining curriculum involves a large array of sequences, such as assessment, writing, implementation, experimentation, evaluation, and prediction. These should always be available as a means of updating professional musician training programs.

A college of music is not a general educational institution, but a specialized educational institution nurturing professional musicians. The main task of a higher educational institution is two-fold: pursuing academic excellence and pragmatic development. Thus, the future college of music should function as an academic leader and a supplier for its society’s musical demands. From this point of view, current curricula, especially in Korean universities, have many weaknesses. The following suggestions are made to improve some of the weaknesses stated in the above cases. One might say that some of the suggestions are idealistic but not realistic. Many of the proposed thoughts are those we have recognized but, for whatever reasons, have not practiced in Korea. The word “stratified” has been used as a means of improving the weaknesses. A stratified college of music curriculum\(^1\) for Korean universities may have the following characteristics:

A. Basic Concept: The curriculum should be based on:
1) the needs of the students
2) the needs of its society and musical culture, and
3) the needs of academic scholarship
B. Principles of operating the curriculum:
The stratified curriculum should operate with the following principles:

1) **Individualization.**
Since individual interest and ability are not the same, the music college curriculum must be individualized as much as possible. The program must be individualized so that each student can choose and pursue those educational experiences he/she needs to become a professional musician. By using highly developed technology, such as computers and multimedia, we can individualize our curriculum and course work in order to meet the needs of each student. In fact, a number of American institutions of higher education, such as the University of Delaware, the University of Illinois, the University of North Texas, and Stanford University have conducted many studies in the development of large-scale computer-assisted music instruction. As of 1983, the University of Illinois alone has developed over 350 computer lessons designed for music and music related instruction.²

2) **Field and practical experience.**
One way of putting the music program to practical use is to make the program field-based. For example, an orchestral conducting class established in conjunction with a major orchestra in the city where the college is located would permit students to observe rehearsals, or allow for the conductor to come and rehearse with the students. By using a highly developed communication system and technologies, we can arrange teaching content so that the students have practical hands-on experiences, rather than just having to listen to lectures in the classroom.

3) **Major-based.**
Currently employed department-based curriculum units should be diversified so that each student can have a better chance of fulfilling his/her needs. Further, each major should require a minimum course load that each student should take, and must maximize the number of courses for the individual student’s need as much as possible.

4) **Flexibility with respect to the situation of the student and his society.**
The currently employed four-year time limit for the B.A. degree must be flexible. Exceptions for acceleration should be given to qualified students. If a student has already gained the position he/she desires, or has shown competency, then the student should be granted the diploma. Moreover, each student should have the opportunity to transfer or change his/her major field within three years of starting the program. In this case, extra tuition would be charged to the student. Each qualified student would
have opportunities to pursue a double major. In order to make the program more practical, language courses, basic musicianship courses, and skill-based courses could offer the student qualifying tests, exempting the student from taking a particular course.

5) **Competency-based evaluation.**
Initially, each student should take a major-based diagnostic test. According to test results, each student would be guided by the counselor to select the courses needed in order to successfully complete his/her major field. The institution would require a minimum amount of course work. However, the exit requirement is the standard quality of the truly professional musician, not based upon just the minimum requirements. Thus, if any student passes the exit requirements, that student would be certified and regarded as a professional musician, not merely as a college graduate. Completion of course work should ensure that the student possesses enough skills to be a qualified professional musician in that society.

6) **Team-teaching and inter-college cooperation.**
Since the music college alone cannot cover the broad needs of the students, a team-teaching and inter-college cooperation (i.e., the college of engineering for an acoustics course, medical school for a music therapy course, business school for a management course, etc.) should be available. In order to increase the effectiveness of curriculum, team-teaching and joint teaching must be adapted whenever necessary.

C. Various Major fields.
Based on the needs of the students and society, various major fields should be available. Currently, of the following major fields of study, those marked with * do not exist in Korean colleges of music. The provided exemplary major fields are based on the needs of the students and society. For administrative purposes, the proposed major fields are divided into two categories – pure and applied – on the basis of the final goal of the student and program:

Examples of pure music category majors are:
1) Music theory: traditional music theory, western music theory
2) Composition: traditional music, western music
3) Conducting: instrumental, vocal
4) Performance:
   a) Instruments: traditional musical instruments, western musical instruments
   b) Voice: traditional music, western music
5) Musicology*:
6) Opera directing*: traditional, western, creative

Examples of applied music category majors are:
  1) Music education*
  2) Music therapy*
  3) Recording engineering*
  4) Commercial music*
  5) Church music: Organist, choir director, music ministry*
  6) Music management*
  7) Instrument repair and manufacturing*

D. Examples of curriculum component for each major*

Each student’s curriculum could be unique to the needs of the student. The institution would require certain course works as an exit requirement. The basic concept is that based on the exit requirements and each student’s needs, the student should determine and formulate his/her own curriculum. The following are some examples.

Performance major
  1) Basic musicianship component (exit requirement)
  2) Performance skill component (exit requirement)
  3) Major field literature component (exit requirement)
  4) Analysis skill component (exit requirement)
  5) Ensemble skill component (exit requirement)
  6) Stage manner & dynamics component (exit requirement)
  7) Each student’s needs-based selection component (50%)

Theory major
  1) Basic musicianship component (exit requirement)
  2) Language skill component (exit requirement)
  3) Research skill component (exit requirement)
  4) Each student’s needs-based selection component (50%)

Choir conducting major
  1) Basic musicianship component (exit requirement)
  2) Conducting skill component (exit requirement)
  3) Choir music literature component (exit requirement)
  4) Rehearsal technique component (exit requirement)
  5) Each student’s needs-based selection component (50%)
Education major
1) Basic musicianship component (exit requirement)
2) Teaching skill component (exit requirement)
3) Musical skill component (exit requirement)
4) Technology skill component (exit requirement)
5) Each student’s needs-based selection component (50%)

Music Management major
1) Business management skill component (exit requirement)
2) Language skill component (exit requirement)
3) Computer and communication skill component (exit requirement)
4) Sister arts practice component (exit requirement)
5) Each student’s needs-based selection component (50%)

Record Engineering major
1) Acoustic skill component (exit requirement)
2) Recording skill component (exit requirement)
3) Score reading skill component (exit requirement)
4) Computer technology skill component (exit requirement)
5) The student’s needs-based selection component (50%)

Instrument Repair and Manufacturing major
1) Acoustic skill component (exit requirement)
2) Instruments manufacturing skill component (exit requirement)
3) Business management skill component (exit requirement)
4) Computer technology skill component (exit requirement)
5) The student’s needs-based selection component (50%)

III. Dear friends, let us start over with the basics

Who is a professional musician? Who determines the quality of a professional musician? What is the purpose of the higher education institution in music? How many of our graduates are becoming professional performers? What are the elements teachers of professional musicians should consider implementing in the process of developing future professional musician curricula? How can we justify what we have done as college music teachers? All these questions are so basic, and we have heard them so many times. In this section, I however, would like to discuss these basic questions once again.

In the 1994 ISME Commission Seminar, Deborah Smith (Bruhn 1994), in her stimulating paper, considered the necessity of redefining the term “professional musician.” I would like to add to what she discussed that if someone, by any
means, inspires someone else musically think about the music, value music, change his/her attitude toward music, sponsor a musical activity, love music, attend music concerts, enjoy music, purchase musical goods, or play musical instruments, then that someone is a real professional musician. In most cases, music college teachers believe the professional musician is only one who is a musically gifted performer. This biased belief creates many problems, such as the narrowness of the major field and a unified music college curriculum, which has no relationship with, nor motivating effect upon those whose main goal is not the performance of music. According to educational reports, only one of one hundred thousand pianists could realize success as a world class pianist. If we just rely on the reported statistics, the current college of music would not have any ground to stand on. Musically gifted performers may also be considered professional musicians; however, they are not the only professional musicians. The professional musician category must be broadened to include not only performers but also music educators, music therapists, recording engineers, opera directors and those who inspire others musically. There are countless cases that through various services these professionals affect the musical life of laymen.

We should admit that professionalism also has limitations, such as genre, geography, preference, musical taste, media, level of audience (relative limitation), and culture. In other words, a professional musician’s quality could be different depending on one’s point of view. For example, if there is no audience to value a professional performer’s musical excellence, the performer is no longer professional, at least, to the audience. The opposite is also true. A mediocre musician may inspire the audience to be absorbed in music and consequently the mediocre musician becomes a real professional to the audience. Thus, the quality of the professional musician could be relative, various, and determined by the needs of the society and its musical culture. We cannot say this is a quality of professional musicians which is common to every musical culture.

A college of music is an institution to educate students to become professional musicians. By broadening the term “professional musician,” colleges of music could consider not only producing performers, but also professionals for work in other music-related fields, such as music management, recording engineering, commercial music writer, popular music and traditional music. These professional categories should be varied and determined on the basis of the needs of the student and the society in which the school exists.

We as music teachers should ask ourselves the following questions: Are we really producing a professional? Is our curriculum really geared to produce professional musicians? Are we really professional enough to produce professionals? Does the course work really contribute to producing professional musicians? Is there an instance in which administrative convenience overpowers the needs of the student? Have we sacrificed the musical needs of the society on the
Students are the core of any school system, and their needs must be fulfilled through the training program in the educational institution. The college of music is no exception to this rule. If the goal of a college of music is to produce professional musicians, then the curriculum must be geared to achieve the stated goal. Although the definition of a professional musician could be varied according to the needs of the students, its society, and musical culture, it must be understood by and common to all of us regardless of nationality and color, that we must produce professionals in the chosen field. Thus, the terminology professional music theorist rather than students who major in the theory, the professional recording engineer rather than the student who majored in recording engineering, must be used for the college graduates. A more important thing, however, is that we must strive to ensure that college graduates will possess strong values and concise philosophy about his/her chosen field.

In many instances, colleges of music pass over the importance of the value in music education. Teaching value or philosophy is not like teaching a basic music skill course. We cannot teach the student values, but the student acquires them from, and through the whole educational environment, which includes the behavior and thoughts of the faculty members. Thus, having a sound philosophy of music and music education is very important for all of us. As faculty members, we should possess a philosophy which is not biased, not ego-centered, and not selfish, but rather student oriented.

Institutions of higher education in music have a responsibility for the musical culture of the society. In many cases, the institution’s music program lags behind the musical development of the society for various reasons, such as budget shortage, shortage of faculty members, or a lack of facilities. These are reasonable causes, however, and we should not take them for granted. By establishing a relationship with local industry, sponsors, and other resources, the school can take a leadership role in cultivating the society’s musical culture. If a school takes a leadership position, the graduates of the school will have better chance to get hired in the society. Although the college of music is not a vocational training school, we must assume the responsibility for the future of our graduates. Remember, if our program can guarantee 100% employment, the program is already successful and seminars like this would not be required. Scholarship and research is important. However, if the results of these endeavors cannot be practiced in reality, the institution and its research is no longer necessary.

Various research for practical use is what is most needed in today’s society, and this situation would not be changed easily. Music is no exception. Higher education in music should experiment with various musical genres to produce innovative new genres. In related arts during the past ten years, various new experimental productions were introduced. Some of them survived and some of
them vanished. As a whole, there is nothing to lose, as a surviving genre provides new artists with a foundation to build on, and laymen with a chance to broaden their aesthetic lives.

On one hand, we have to educate students in traditional idioms; on the other hand, we have to cultivate a new musical genre so that coming generations can do the same. All the great musicians were great innovators of their respective periods. They cultivated and produced something which drew the interests of the public. We need to recall the great musicians’ endeavors. Whenever there is a cut back in the school music programs, we protest by saying “through music we can foster creativity.” Are we creative, however? What have we done mostly, other than performing the great composers’ works of former periods? We should work harder and smarter, like our sister artists. A professional baseball game, according to Korean league report, draws more than one hundred thousand people per game, and a theater drama organization reports that each work draws an average of nearly one million people. Compared to these figures, a philharmonic orchestra’s annual audience total is less than eighty thousand. Does this figure say something to us? It is time to think. It is time to get organized. It is time to develop strategies to survive. It is time to act accordingly.

What types of music would people need in the future? What kind of musical media would people require or prefer? What sort of instructional technology and materials should be employed to attain goals and objectives? What will be the typical social and educational environment in the coming 30 years and beyond? These are some questions that teachers of professional musicians should consider implementing in the process of developing future professional musician curricula. While past experience is an important source for making decisions, it should not be the only factor in deciding future training programs. We have forgotten an important point – we are responsible for educating professionals who will meet the musical needs of people who live in the coming generation. Consequently, there has been a large gap between the reality and execution of the professional musician program. We should consider this disparity and be sensitive to future trends. Further, we must be responsible for preparing adequate solutions for the symptoms of lagging behind the reality.

If we believe that music is for everyone and everyone is musically gifted, then we have to educate students accordingly. If necessary, we need to educate students to go to a factory or a plant in casual attire to perform for blue collar audiences, rather than waiting for the audience to appear in a luxurious concert hall wearing tuxedos. Such a change is a small one, but would result in a great difference in our music field. To catch the fish, we must throw the fishing net where there are many fish. If we do have something valuable to share, we should not wait for the people to come, but should go to where the many people are and let them know that we have something really good to share.
Maintaining a musical responsibility for the society, continuing research for the improvement of students, making honest endeavors to strive for excellence in our chosen music field, renovating college music curriculum based on the needs of the society and the student, producing real professionals, developing a proper value system towards music, and creating new musical genre for the future generations, are all our tasks. We should be able to see the global music education problems. And, though there is no panacea, we must try to find solutions by exchanging ideas and initiating practical international cooperation, such as student exchange programs, faculty exchange programs, mutual accreditation programs, and resource and data exchange programs.

Professional musicians without an audience, professional musicians without a work place, professional musicians without creativity, professional musicians without hope... do we really want to produce such products? If not, what should we do? Let us take off the fancy tuxedo. Let us be honest with reality. Let us try to find the most basic solutions for the fundamental problem we are confronting. Dear friends! Let us start from here.

Notes

1 The following curriculum outline is one proposed for Ewha Woman’s University College of Music for 1997. As indicated previously, Korean colleges of music are confronted with many challenges, such as unemployment, lack of various major fields in music, musical identity, etc.


3 The term “pure” is here used in the following sense: if someone pursues only performance as his/her lifelong goal then he/she is a pure performance major.

4 The term “applied” is here used to represent a wider use of music than pure performance.

5 The basic differences between the suggested and current curriculum are that the suggested curriculum
   1) has a large portion (50%) of his/her own selection component
   2) has removed rudimental liberal arts components which are mandatory to all college students
   3) has minimized requirements and maximized selection components
   4) has exit requirements
   5) has flexibility according to the situations of the student
Literature


Response
by
Soon-Chung Suh

Thank you, Ki-Beom, for your useful presentation. Most of all, I would like to say that, being a Korean myself, I can understand and agree with your views and suggestions about musical situations in Korea, and I am glad to have had an opportunity to share and discuss our merits and problems with our colleagues in this room from various parts of the world.

Before I make any comments, I want to clarify one point from your paper. You mentioned, on page one, that there are twelve orchestras in Korea. I assume that what you meant by twelve orchestras are city or municipal-based orchestras, as there are many other privately funded orchestras besides those twelve in many cities throughout Korea.

In the very beginning of your presentation, you paraphrased from Sonjah’s Military Strategies as follows: “If you know yourself and the enemy, you will always win every battle.” Although I have no intention to think of our audiences or laymen as our enemies, it is true that we need to have adaptable, but very confident strategies, planned in advance, to establish ourselves as good musicians, to find a job, to teach our students, etc. The job situation for musicians today is getting worse, and more competitive as you stated in your paper. Consequently, our music schools not only have to improve their curriculums, but they also have to build new programs and practical relationships with various available sponsors who can help to train our future musicians.

I fully agree with your idea of the stratified curriculum for music colleges, and hope that this situation can be improved to a satisfying condition in the near future. So please do not include me among those college music faculty members who you say are stubborn and who refuse to change or reform their college curricula. I can assure you that I am stubborn only for good and wise intentions.

Envious of the English and American music school programs while I listened to the presentations by Malcolm Singer and Larry Alan Smith in the earlier session, you made the point very clear that each college of music in Korea should develop some new programs and be given individuality and freedom. However, this would require a vast amount of financial support, especially when it comes to use of technology. Since I realize so well how difficult it is to get sufficient funds from the government or from industries in Korea, especially in the field of music education, I am concerned about the kinds of solutions we could expect or think
about to solve the financial problems. Maybe it is more important to persuade or indoctrinate our university administrators first. My first question, therefore, is: Do you have any vision or could you suggest any practical answer for this matter?

Another concern which I want to share with you and everybody in this room is that interest in and stimulation for Western art music is becoming more and more diminished among the general public, especially among young people. As you mentioned regarding an instance you have experienced in the United States, we usually find less and less audiences at Classical music concerts these days. On the other hand, some concerts, like the open concerts in Korea and Luciano Pavarotti’s recitals, drew huge audiences. We know that there is no concert hall big enough hold Pavarotti’s audiences. So he always gives his concerts in a large park or in a stadium. It is true that the size of an audience does not necessarily mean good quality of music. However, this phenomenon tells us that we must comprehend and restore our audience’s stimulation for the Classical music, as well as publicize ourselves and search for the market, etc. But, the problem is that there are so many concerts every evening everywhere these days. To train and produce better equipped musicians is one thing, but we have to find ways in which to reach our audiences. I would like to hear of your opinion on this matter.

Discussion

Jan Ole Traasdahl began the discussion by saying that he objected to the statement in Ki-Beom’s paper (page 58) that the quality of the music performed in the Open Concerts was inferior. Ki Beom clarified his statement by saying that he was referring to the quality of the amplification of the sound in this type of setting, and was not assigning any value judgments on the styles of music performed. Soon Chung Suh added that the Open Concerts are sponsored by the Korean Broadcasting system, in an attempt to educate the culture in a broad sense. There are many open concerts each year and the number is increasing. Such concerts have also been given in Vienna and in Los Angeles.

Dumisani then asked whether the performers in the open concerts were the top national musicians or the amateurs. Ki-Beom responded that thus far the performers have been the best musicians, noting, also, that because the events are sponsored by the Korean Broadcasting System, there are also political perspectives that are considered in organizing the program.

Referring more specifically to curriculum matters, Paul Lehman noted that curriculum revision is one of the primary issues binding the conference participants together. We need to be as aggressive as possible in describing the curriculum we need, and more assertive with respect to advocacy. This is a very difficult challenge, in that changing a curriculum is somewhat like moving a cemetery. As a follow-up to this comment, Malcolm Singer noted that there are a lot of Korean
music students in England, and he asked if these students made any attempt to influence curriculum change when they returned to Korea. Ki-Beom responded by saying that the Korean students want to study Western music, and therefore go out to countries where they can do so. Soon-Chung Suh added that the concept of music and of the “preferred musician” in Korea was behind that of other parts of the world. Larry Allen Smith continued by saying that in the early 1900s, Americans felt it was extremely important to build American orchestras on the European model, and many went abroad to study and to gain the necessary experiences to do so. In this regard, there are exciting possibilities for those Koreans who are doing this now.
THE MUSICIAN’S ROLE. NEW CHALLENGES.
Creating education programs for rock and pop musicians – a "culture shock" for education and for the commercial music industry

For some, it may be surprising to learn that music education in Australia has followed the general European trend emphasising "classical" music. For others, it may be puzzling that a country so far removed from daily contact with the cultural pulses and social structures of Europe, should have sought not only to emulate its traditional music values, but also actively to strive to preserve and enhance them. At least part of the reason lies in the fact that in the early stages of white settlement of Australia, a powerful nostalgia underscored cultural choices and activities: all that was "good" was imported from "home."

With the passage of time, Australia has become increasingly distinctive in its ethnic mix, and more aware of the cultural richness of the music of indigenous Australians. It is now in the exciting evolutionary process of establishing a uniquely Australian cultural framework, and part of that process involves examining the cultural value systems which subsidise "art" music, and those which drive commercial "pop" music.

In this general context, it is predictable that old attitudes will be tenacious: within the formal education systems many music educators and administrators have been reluctant to admit any deviation from the "established" European methods, repertoire lists, and performance media. This reluctance has effectively alienated an enormous pool of talented young Australians from any on-going involvement in music education, and has resulted in creating a large chasm between music educators and the commercial music industry – attempts to bridge that chasm cause "culture shocks" for all concerned.

To understand important elements of the chasm, it is necessary to delineate the two areas of music-making in Australia. In the eyes of the educational "establishment," the acceptable area is the "subsidised" one – symphony orchestras, opera companies, chamber ensembles, and the like, all preserving Western "art" music. Make no mistake, this area has been vitally important in the cultural growth of
Australia, and few would want to see any reduction of the support for it or of the activities in it. That said, estimates of the percentage of population actively interested in this area (based on concert attendance, sales of recordings, and radio/tv audience numbers) range from three to eleven. However, to achieve this level of support, virtually the entire music education system has concentrated on it. This amounts to a huge “subsidy,” and represents a powerful cultural bias.

The other area is the commercial world of music making—including rock, pop, country, and related styles and forms. This area receives little subsidy from governments, and until the mid 1980’s was virtually ignored by the education systems. Creative young musicians wanting to express themselves through these styles had to teach themselves, or make difficult “cross-overs” from the traditional systems. Also, the cut and thrust of the commercial world was a far cry from the well ordered, regulated and secure employment settings of government subsidised orchestras and opera companies. Although there are many great success stories in the history of commercial music in Australia, it is a sad indictment of the education system that so many very creative young musicians have become casualties along the way because they lacked the knowledge and skills necessary to adapt and survive in a rapidly changing musical world.

In 1984, I was appointed Dean of the Faculty of Arts at what is now the Southern Cross University, situated some 800 kilometres north of Sydney, in one of Australia’s most fertile sub-tropical coastal regions. With my background as a “classical” musician, linked with my concern about the educational needs of young musicians wishing to participate in the commercial music industry, and with the “power” of the office of Dean, I was ideally positioned to effect major changes in the music curriculum—the “culture shock” was about to begin!

At the time, the Music Department was a conservative, “classical” music school with interests in teacher education and composition. In terms of instructional attitudes and methods, curriculum content, performance lists, and examination formats, it was little different from what one would expect to find, for example, at the Paris Conservatoire or the Juilliard School. However, the quality of the product, and the relevance it held for the changing cultural profile of Australia, was quite another matter. As far as my agenda was concerned, a brief review of staff soon revealed that few had achieved any recognition in the world of classical “art” music, and none had any first-hand experience with commercial music. So, my first task was to sell them on the idea of adapting the system to accommodate the talents and interests of young rock and pop musicians. Also, given the financial predicament of the faculty, the proposed adaptation was a matter of survival.

Realising that neither I nor anyone else on the faculty knew what the new curriculum content and structures should be like, I decided to go directly to the
music industry leaders for their guidance and support. I explained our situation and assured them of our genuine commitment to revolutionise music education in accordance with their needs. This came as quite a “culture shock,” and they were rather sceptical because they viewed music education as totally out of touch, and thus largely irrelevant to their world. The cynics in the industry were concerned that by “institutionalising” rock and pop we were separating it from its life blood – the street culture – and thus were running the risk of damaging its unique qualities. The cynics in the university sector, on the other hand, were concerned that the introduction of rock and pop into their institution would lower the whole tone of the place, bring about poor academic standards, and damage its reputation by association with “unsuitable” forms and styles of expression.

I argued that one’s right to education should be based on the recognition of talent rather than on presumptions of taste; that a better educated “workforce” in the industry would benefit everyone; and that creativity, regardless of genre or style, deserved to be rewarded by being given the right environment in which to grow. Further, from a sociological point of view, I highlighted the reality that commercial “pop” music was a strong thread weaving through Australia’s cultural fabric, forming a common bond for young people, regardless of ethnic background – and acceptable to many elders of indigenous communities. Even though there were misgivings about some issues, it was agreed that the problems had to be addressed professionally, and thus it was decided to establish the Australian Contemporary Music Institute (ACMI) as an interface between the industry and education.

The twenty-five Board members of ACMI were the leaders of the music industry at the time, and covered all aspects of the industry – record companies, publishing companies, song-writers, performers, producers, the unions, equipment manufacturers, lawyers, radio television and film, and venues. The Board of ACMI provided invaluable information about the precise needs and requirements of the industry, and developed a clear strategy for meeting short-term and long-term goals. As the curriculum was being crafted, and grafted onto the existing one, they reviewed the processes and the materials; as new equipment and specialised staff members became necessary, they helped with the selection and often gave financial support; as recruitment of students expanded, they used the whole industry network to spread the word.

The Bachelor of Arts (Contemporary Music) program that grew from this process had four areas of study: performance, composition (song-writing/arranging), technology, and business. Initially, due to limited resources, students could major in performance or composition, and gain some experience in technology and business as minor areas. However, with the expansion of the program through strong enrolments and industry support, all four areas became available as major
studies, and it is now quite common for talented students to undertake double or triple majors. Over the first three years of the program the applicant pool grew from thirty per year to over six hundred, and has continued to grow each year. Recognising the potential, the University and government approved the construction of a four-million dollar, purpose-designed building, providing the program with the best facilities in the country – this at a time when traditional music programs were being curtailed due to falling demand and employment opportunities.

The ACMI placed increasing importance on the development of business/ commercial skills as essential components in the training of all musicians. To meet this emphasis, and to compensate for the relative isolation of the University from the hubs of music industry activity, I initiated the Music Industry Project (MIP). The purpose of the MIP was to create on campus a business that would produce and market student product, and provide the business and technology students with a real commercial environment in which to practice their skills. Another "culture shock" was emerging!

Extensive discussions were held with the music industry because, for the first time, they were being faced with a government funded organisation (a university) operating in the commercial arena. For the University, the idea of a commercial enterprise within its walls was disconcerting, to say the least, made worse by the fact that the area was as risky and unpredictable as the music industry! By continually emphasising the "training" nature of the activity, by undertaking to ensure that all legal matters would be handled properly, and by projecting that over a five-year period it could be self-supporting, I was able to persuade the parties to support the project. As the "success story" began to accumulate, the "culture shock-waves" began to dissipate.

All student involvement in the project was related to the curriculum, and their activities monitored for credit in the degree program. In the event, a Record label was formalised, as were Artist Agency and Management functions. This meant that students in the performance and song-writing areas had access to a well-structured business organisation designed to assist with the promotion of their pieces. Strong links were established with local and regional radio and television stations, supported by live performance tours, and these soon extended to Australia-wide networks.

The results are that many students have graduated with several CD albums to their credit, and with growing reputations in the larger urban markets of Australia. Some also have video clips which they have created and produced as an integral part of their course work. The continuous involvement of the music industry throughout the process has created a sense of ownership, and has ensured strong support for the graduates in the workplace.

The ACMI Board recognised early the need to extend the access to specialised
courses beyond the region of the Southern Cross University. As a step towards this goal, I opened discussions with the New South Wales (NSW) Technical and Further Education (TAFE) system. TAFE is, in effect, a vocationally oriented community-college network throughout urban and regional NSW. The "culture shock" in this instance was not so much on aesthetic grounds as on the establishment of explicit "competencies" for the music industry. TAFE was heavily committed to the concept of competence-based training, and initially had difficulties accepting that some aspects of music education cannot be effectively forced into those terms. Agreement was reached eventually, and it was decided to initiate a joint curriculum project which would deliver a continuous sequence of "modules" of study covering Certificate, Advanced Certificate, Diploma, and Degree. A feature of these awards was full articulation and some "overlap" that would encourage musicians to continue with their studies from one level to the next. This project is nearing completion, and the courses are currently being trialed.

At about the time that the ACMI was set up, the federal government of Australia funded (in 1986) the establishment of the Australian Contemporary Music Development Company Ltd. – AUSMUSIC. This organisation had a very wide brief for supporting the contemporary music industry through political lobbying and community-wide advocacy. Part of its brief was to encourage effective music education and training across Australia. With ACMI working at the university and community college levels, AUSMUSIC decided to concentrate on the introductory, "basic" levels which could be available to high school students and to those who, for whatever reason, had left school early to get into the music industry. The Basic Music Industry Skills (BMIS) program was devised to meet this need. Initially, interest was focused on business and management skills, extending into music technology, song-writing, and performance skills to meet demand.

At this stage, the BMIS program has well over one hundred modules of study planned and in preparation. Of those, some thirty are currently available as complete training kits – fully resourced with student workbooks, teaching manuals, and audio/video tapes where appropriate. Areas of study include: introduction to the music industry, occupational health and safety, marketing, industrial relations, music business/management, developing the ear, rock performing techniques, song writing, live sound, studio recording, lighting, and radio. AUSMUSIC is actively marketing these kits to schools, colleges, and other community organisations with an interest in youth development, and is negotiating major deals for exporting the modules into Asia. In association with the Business Faculty of Monash University, AUSMUSIC is also currently piloting a Diploma in Music Business Studies available through distance education.
In 1995, ACMI merged with AUSMUSIC in order to strengthen the work of both organisations. As a result, the Australian Music Education Council (AMEC) was formed. It is a unique body whose members are drawn from a wide range of interests and specialisations in the music industry. Most have a background in music and music education, and a few are representatives of organisations that have special expertise or interests to enhance the work of the Council. The role of AMEC is to develop strategies, policies, and programs which will maximise the healthy growth of contemporary music education in Australia. The council provides a forum for well-informed and on-going review of contemporary music courses across Australia and overseas, and ensures clear and reliable advice to governments.

The federal government’s push for expansion of Australia’s multimedia interests is reflected in AMEC’s decision to support the development of a “flagship” music and multimedia institute in Sydney. The merging of music with visual imaging and other liberating elements of communications technologies is seen by many as inevitable and desirable. In that context, the new institute will provide the appropriate environment in which creative content can be devised and produced. As a major research centre for music and multimedia, it is anticipated that the institute will form an important location in a world-wide network. In proposal, the establishment and operation of the institute will be a joint venture between AUSMUSIC, the Southern Cross University, and the School of Audio Engineering (SAE) – a private education provider in audio and multimedia technologies with extensive colleges in Europe, Asia, and Australia. The idea of a joint venture between government funded and privately funded organisations is creating yet another “culture shock.”

Although the “culture shock-waves” caused by accommodating the educational needs of contemporary commercial musicians within the established educational systems are far from settled, major steps have been taken in Australia to achieve a more equitable distribution of resources, and many organisations are beginning to notice the benefits. These steps, taken over the past ten years or so, have created new attitude-pathways for others to walk on: the music industry now acknowledges and supports the value of a better educated workforce, and recognises that creative young multi-skilled musicians actually generate wealth by building new career opportunities (in contrast to the former attitude of simply “looking for a gig”); the formal education systems, on the other hand, now see the vitalising effects, and the high demand levels, of opening their doors to creative commercial musicians who are determined to push the frontiers of aesthetic communications through multimedia and associated developments.

In short, the prospects for enriching the musical life of Australia into the 21st Century seem bright and full of promise. It is up to music educators to meet the challenge!
Many out-of-session conversations this week have indicated that a number of people at this seminar have a special interest in your paper. However, before the group takes over the discussion, I would like to make just a few observations, raise a couple of issues, and ask you to expand a little on some of the points you make in your paper.

The first thing I feel I must say is that I admire your honesty in acknowledging that your course was born as a matter of survival. I think that at this stage I should also point out that the situation you describe in Australian schools was certainly true about fifteen years ago. Things have changed dramatically, at least in the state of New South Wales, and this you have acknowledged this morning. I would say that change was also a matter of survival and was supported by the obligation schools have had to implement mandatory policies, such as those relating to multi-culturalism.

Survival notwithstanding, selling the idea of adapting the system to accommodate the talents and interests of the rock and pop musicians to your staff could not have been easy. Many, if not most of us at this seminar have been involved in implementing change, sometimes having to “drag” it off along with us. Not many of us have been able to select our staff as Jan Ole and Malcolm have. Would you care to tell us more about your dealings with presumably tenured staff?

Your twenty-five-member board must surely be unusual for a university course. I am interested to note that the musicians’ union is represented on that board. How did you deal with the union, given that you could have been perceived as “muscling in” on the territory of its members?

In your paper you make reference to the cultural richness of indigenous Australians. Given this group’s particular multi-cultural beat, perhaps you would like to comment further on this.

My final comments concern the “institutionalizing” of rock and pop music. I can imagine the cynicism of the academics to your course, a cynicism which we all know is unjustified and unfounded. However, isn’t the cynicism of the industry understandable? And doesn’t this remain an issue? Paul Lehman noted in his paper (page 23) that “...authentic popular music is in danger of being marginalized....”. Might not the academic world be added to Paul’s list? As I
understand it, the industry keeps exploring the “garage band” scene, trying to find something original, something different. I feel that this is an issue this group might well wish to discuss.

Discussion

The discussion following this presentation was a lengthy one, and began with Clive Pascoe’s response to Barbara Macrea questions. In dealing with skeptical staff members, Pascoe said heresorted to several strategies, among them providing some faculty with time off and financial support to retrain and refresh themselves, and encouraging the early retirement of others. He noted that one particular staff member was recalcitrant at first, but turned around after some time.

Clive then explained that the twenty-five-member advisory board was strategically staffed with people from the music industry. It was free-standing, that is, not attached to university, and although it had no real budgetary control, it had tremendous power and influence. He added that his success in working with the union was due primarily to his argument that a better educated work force is good for Unions, as well as for everyone else.

In response to Barbara’s interest in the cultural richness of indigenous Australians, Clive noted that tribal elders allow and encourage youngsters to be involved in Rock and Pop music, but discourage involvement in anything Western European, which sends a clear message back to the Australian Government.

Finally, with respect to Barbara’s concern regarding the institutionalization of Pop and Rock music, Clive noted that it was not so much a matter of whether or not to teach Rock and Pop music specifically, but more so one of providing resources and support for people who have talent and interests in those areas.

The discussion continued with a question from Larry Allen Smith regarding internships for students in the program. Clive noted that internships are required for students who are interested in the business track. These can be undertaken on campus with a special project, or off somewhere else.

Dumisani noted that the aboriginal student in Africa is already committed to the integration of tribal music with the Pop music world, with little if any effort to conserve/preserve traditions. The texts of the songs reflect more indigenous cultural issues, such as lamentation or anger, and this is starting to sell.

Nissio commented that there is a definite uniqueness to the program Mr. Pascoe has described. It is definitely something individual and distinct. He noted that in Ghana, there is a move being made to get Pop music into a program which already includes Western Art music, and asked if Clive had any advice as to “the new” fitting in with what is already in place. There is a fear that somehow the Western tradition will suffer. Clive responded by saying that none of what he had done would have been possible without the music industry being “on board”
with the idea from the beginning. His best advice would be to assemble those who represent the real repository of knowledge and information about the “game and how it is played.” Our job is finding ways in which to translate to others what the experts say is important. John Drummond added that there will always be areas of stress within the curriculum. The problem is not with the students, but with us. Clive agreed, emphasizing the vicious cycle of rejection that students with talents and interests in Pop music have had to experience right from the start. The crossover should be a natural process for the successful students.
THE MUSICIAN´S ROLE. NEW CHALLENGES.
SESSION IVb
Sharing Educational Approaches (continued)
I greet you from South Africa, the country of the “Rainbow People.” In its new dispensation it is no more than two years old. My university carries the name of the country itself – ”The University of South Africa” or, in its abbreviated form, Unisa, and is situated in Pretoria in the Province of Gauteng, which means “Place of Gold.”

Education, a priority for any country, is not always accessible to everyone. Reasons are many – politics, language, culture, distance from learning centres, finances, shortage of qualified teachers, lack of facilities for study of a chosen direction, and occupational obligations, to name but a few. South Africa has all these difficulties, and there is a very real need for education to go to the people rather than for people to go to education, a case of if Mohammed cannot go to the mountain, the mountain must go to Mohammed.

This paper comments on the specific type of teaching offered by Unisa – distance education – and explains its implementation in the field of music education. Unisa is the first tertiary body in the world to offer university education through distance teaching.

Distance education and Unisa

What is meant by distance education? It is education offered to students who are physically at a distance from the university buildings, and who therefore receive their study material and all support services for their education through media other than in a lecture-room situation, i.e. through the spoken word. The prime teaching method is through the printed word, but other ways are also harnessed, for example cassettes (both sound and video), the conference telephone, the private telephone, slides, TV and radio programmes, etc. Naturally, the University encourages, where possible, direct contact with the student, for example students, visiting their lecturers at Unisa, arranging “discussion” classes, and tutoring students in their areas where this can be arranged; but these are additional services and ancillary to the basic teaching method. Unisa has offices
and lecture-room facilities in Pretoria, Pietersburg, Durban and Cape Town. Lecturers are also free to arrange visits to other towns and areas where the number of students resident there warrant it. The bottom line of University policy, however, is that a person registering for studies must be able to work for their qualifications and have every chance of success, irrespective of where he/she may reside in the world.

Unisa obviously exists primarily to serve students in South Africa. It has done this conscientiously over the years and at present has 41% of all the South African university students registered for degree study. The remaining 59% is shared amongst the residential universities – 18 in all. The University also services the neighbouring countries of Lesotho, Swaziland, Botswana, Namibia and Zimbabwe – all countries in which English is a lingua franca. More recently, students are also being drawn from Zambia, Tanzania, Kenya and the island of Mauritius. Indeed, the University is playing an increasingly significant role in the education of the peoples of Africa, people who because of their distance from educational centres in their own countries, and because of financial constraints cannot receive much sought after education. Students from many other parts of the world register with Unisa too! In this instance, they must motivate strongly as to why they see it wise to register with Unisa and not with a university in their own country. Acceptance of such an application is left to the discretion of individual departments.

Teaching and educational material

In most of the subjects taught, the central point of reference is the “prescribed book(s),” a commercial publication. Every student is expected to purchase the prescribed book(s). Further reference material is identified as Recommended books and Additional reading. “Recommended” books are intended to supplement the prescribed book and help broaden the student’s knowledge and perspective. They are available from the Unisa library in multicopies. “Additional” reading is suggested for the dedicated student to consult in order to gain in-depth insight into specific topics. There is only a single copy on the Library shelf. The Unisa library has an extensive audiovisual section which at present has 24 000 records, 10 000 cassettes and 8 000 CD’s in its holdings, apart from videos, reference books, books and scores, and subscriptions to 28 music journals, making it one of the finest research music libraries in the world. All material is available to students on request.

These books – prescribed, recommended and additional – are supplemented by the “study guides” written by staff members, who comment on the text of the prescribed book, expand on various aspects, and give other viewpoints.
study guides are published by the University, and form part of the "study package," as do selected recordings covering the music subjects taught. If a lecturer changes a prescribed book, the study guide will be changed. The study guides in any event are revised and updated every three years.

In addition to the Study Guides are the "tutorial letters" sent out regularly throughout the year which provide ongoing comment on the course. They deal particularly with aspects students may find difficult. The first tutorial letter of the year, received on registering, also sets out the work assignments to be tackled by students which must be sent in by specific dates for marking and comment by the lecturing staff. As a result there is continual interaction between students and staff, with guidance being given individually to each student. It is through these assignments that entry to the examinations is effected.

The student’s "package" consists, therefore, of prescribed books purchased, study guides (and recordings), tutorial letters, and the assignments the students generate throughout the year. (The additional services mentioned before are also available, and do help.) Success of this system is dependant on the conscientious and disciplined hard work of the student and the efficiency and dedication of the lecturers in providing proper feedback to the student on work done. The four "Ss" must apply:

- **Structure:** of the degree, in which the courses together form a unit and build towards the final year of in-depth study;

- **Study Package:** of well written, comprehensive study guides and tutorial letters, plus recorded cassettes;

- **Service:** by the lecturers to the students, where every effort is made to return assignments promptly and to personalize the teaching, despite distance. (Discussion classes which are optional, are held twice a year in Pretoria, Durban and Cape Town.)

- **Standards:** where second-rate work is not tolerated, and the best from every student is encouraged and insisted upon.

I stress that it is the tutorial letters, sent regularly throughout the year of study, which help the lecturer keep in touch with the student. Through the written word, ideas, concepts, and comments are communicated. Clarity is of utmost importance; language must be easily understood, and the student must know what the message of the letter is and where it can be found. The letters guide the students' thoughts, give instruction, and provide encouragement to persevere and attain full potential.
In Musicology, a further means of contact and communication is through the department’s quality annual journal *Ars Nova*. It was first launched in 1969 and presents articles on relevant teaching topics, research papers, book reviews, departmental news, etc.

The following is a pictorial summary of what has just been explained.

**Diagram 1: The Learning Milieu**
The department is well aware that it is the student who is at the focal point of every endeavour in the teaching process. If I may borrow from a current TV commercial:

"Whoever you are you’re special, there’s no one quite like you." The continuation of the jingle is equally significant for the student: "Your destiny is in your hands, the path is yours to choose. Make the most of life."

**Unisa: Its origins, and music departments in particular**
The University of South Africa, which today is made up of six Faculties in which 130,000 students are registered, was established (by Act 16 of 1873) as the University of the Cape of Good Hope for the purpose of examining and awarding degrees. The Amendment Act of 1896 empowered the University to confer "Degrees in music," but these were not instituted at that time. The University of the Cape of Good Hope became the University of South Africa by an Act of Parliament in 1918. It should be understood that at this time the University was purely an examining body, not a teaching institution. The various teaching Colleges in the country were monitored by the University, and the University’s
examinations were written by the students of the Colleges to obtain a degree. The University also allowed candidates outside these Colleges to write the examinations for degrees.

In time the Colleges each acquired University status and their independence, and by 1946 the original function of the University of South Africa had been fulfilled. A crucial decision had to be taken – to dissolve the University or to give it a new purpose and goal. The latter prevailed and South Africa launched the very first “distance teaching” institution in the world the same year. It is presently celebrating its 50th anniversary in this capacity, having grown from simple beginnings to a most sophisticated and highly efficient institution whose degrees are recognised worldwide.

Music examinations

In 1892 the University commissioned the physician and composer J. H. Meiring Beck, a member of the University’s governing body, to approach the recently established Associated Board of the Royal Schools of Music in London “in order to see whether it would extend its examining facilities to the colony.” The request was favourably considered and the first examiner to visit the Cape was Franklin Taylor, in 1894.

The association between the Associated Board and Unisa, never an easy one, remained until 1945. From this time onwards, Unisa has offered its own “Grade” and Licentiate examinations. The Department of Music, as it is now called, is not, however, a teaching department.

Music teaching at Unisa – the department of musicology

The early years of Unisa – at least from the 1930s – also saw it administering academic examinations for the Bachelor of Music for both internal (College) and external (Independent) students.

In 1952 a “Committee of Studies in Music” was constituted under the chairmanship of Professor P. R. Kirby of the University of the Witwatersrand. It eventually brought about the establishment of a teaching Department of Music within the division of the Unisa Faculty of Arts in 1958. Its first professor was D. J. Roode who held the post until 1966. The Department offered a BMus degree, and Masters and Doctorate programmes.

Bernard van der Linde was appointed professor and head in succession to Roode in 1966. Under him the curricula was reorganised, new syllabi adopted, and the department’s designation changed from Music to Musicology. An Honours degree was introduced in 1973. By 1978, students in the Department numbered 200, and in 1980 there were fifteen full-time members of staff.

At that time, as today, the BMus degree was compacted into a tightly knit
A twelve-course curriculum, i.e. History of Music I-IV, Harmony and Counterpoint I-IV, Music Form I and II, Music Bibliography and Introduction to Musicology. The last has now been replaced by Music I.

Practical music is not ignored, but it does not form part of the tuition offered by the Department. Every student must qualify with a Licentiate diploma in any recognised instrument or singing before the degree is conferred. The Licentiate can be awarded from either Unisa’s Department of Music, the Associated Board of the Royal Schools of Music, Trinity College of Music, or any other recognised institution approved by the Senate. The responsibility for practical competence rests, therefore, on the student obtaining tuition through the Private sector, i.e. the private music teacher.

This is still the situation for BMus study through Unisa today. The BMus involves an historical/analytical/practical approach to Western music in which music is performed, listened to, analysed and placed in historical context. The four-year BMus degree can be summarised as follows:

- This is a professional music qualification which is recognised by the education departments for salary purposes.
- It consists of a theoretical (musicological) as well as a practical component (a Licentiate of Unisa’s Music Department or equivalent diploma).
- Two major subjects, namely History of Music and Harmony and Counterpoint, are studied for four years (eight courses in all).
- The remaining four courses consist of two in Music Form, one in Music Bibliography and another in Music.
- Tuition is provided for the theoretical component only.
- A student must approach a private music teacher for the practical component, the Licentiate. This diploma must be submitted before the degree is awarded.

Charles B. Fowler, in his article Academic Excellence in Teaching the Arts refers to three abilities which must be “learning outcomes” from studying the arts.¹ These outcomes are: 1) knowledge of how to produce and perform; 2) knowledge of how to analyse, interpret, and evaluate; and 3) knowledge of art works of other periods and cultures. These “outcomes” are inherent in the study programme of Unisa’s BMus curriculum.

A problem and solution

All was not well, however, “in the State of Denmark!” The Musicology Department was conscious of the fact that because of the very stringent entry requirements and the immediate demands made on students registering for the BMus degree study, it precluded a great number of musically talented South
Africans, particularly from amongst the Black population. A study undertaken in 1986 by Prof D. G. Geldenhuys of the department into music education amongst South African black communities revealed that:

a) there were serious basic shortcomings in school music instruction;
b) the tonic solfa system was used, not staff notation;
c) little opportunity for instrumental music tuition in the Classical tradition existed; and
d) access to an harmonic teaching instrument such as the piano generally did not exist.

The situation received attention when D. J. Reid was appointed head of the department in 1991.

The first steps to remedying what is by nature an elitist study, was the launch of a new music major subject for the BA degree, Music I-III. It is a study of World Musics and involves a listening/comparative/analytical approach which develops listening and descriptive skills. An idiographic method based on case studies seeks to identify similarities and contrasts in various types of world music, rather than to understand each type of music exclusively in terms of its own cultural context. With this new subject – into which is incorporated many of the basic concepts of music theory – and the existing History of Music I-III courses, students can register, without restrictive entry requirements, for a BA degree in which six of the ten required courses are music. 1993 saw 225 students registered for Music I and 1995 produced the first Music III graduates.

Summarised, this three-year BA degree consists of:

- Two three-year majors, either or both of which may be in music. These options are History of Music and Music, each consisting of three courses, making possible a total of up to six music courses out of the ten required for the BA degree.
- Four (or more) courses to be chosen freely from the list of subjects offered by the Faculty of Arts.
- History of Music deals with Western music only and covers the period from the Middle Ages to the twentieth century.
- Music introduces students to the phenomenon of music as a manifestation of human creativity in all its cultural variety. It is a study of world music, and embraces Western, African, Indian, South American and Far Eastern music, as well as pop music and jazz.

With the introduction of this BA, we had, however, not yet fully solved the problem. So, in 1995, a three-year BA with specialization in music was offered.
This course of study, with entrance requirements and a practical music component, has a specific structure and is intended primarily as a teaching qualification. It also equips a student for employment outside of a teaching career, e.g. radio programmer, music administrator, etc. The program consists of two three-year major subjects, one of which is History of Music. The other major subject is a non-music subject offered by the Faculty of Arts. The remaining four courses are all in music: Harmony and Counterpoint I-II, Music Form I, and either Music Bibliography or Music I.

A situation has now been reached where no student need be refused admission to the study of music through Unisa, and the only limiting factor is the initiative of the student. Diagram 2 sets out the possibilities open to students.

**Diagram 2: Qualifications**

1. BMus/ BMus Hons/ MMus/ DMus/ HED (PG) (Higher Education Diploma, Post graduate)
2. BA (Mus)/ BA Hons/ MA/ DLitt et Phil
3. BA

Accepting that all courses offered are the same, no matter in which degree they appear, a willing student with no musical background may initially study for the "straight" BA with two music majors and, while studying, gain the practical standards needed for acceptance into "BA with music specialization" – which includes the theoretical courses of Harmony and Counterpoint and Music Form. If, while proceeding in this BA (Mus), a more advanced practical level is reached, indicative that a Licentiate may one day be attained, then transfer to BMus study is open to that student. Credit for courses passed is always given, no matter which degree is being pursued. All degrees lead to further study, to Honours, Masters and Doctorate programmes or a postgraduate education diploma. Diagram 3 presents the three options offered by the Department of Musicology.
Diagram 3 : Study possibilities

<table>
<thead>
<tr>
<th>Duration of Study:</th>
<th>BA</th>
<th>BA (MUS)</th>
<th>BMUS</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 years</td>
<td>3 years</td>
<td>4 years</td>
<td></td>
</tr>
</tbody>
</table>

**Courses:**
- One or Two Music Majors
  * (Music and/or History of Music)*
- [10 courses — 6 can be music]
  - One Music Major  
  * (History of Music)*
  - One Non-Music Major
  - Harmony and Counterpoint I-II
  - Music Form I
  - Music I or Music Bibliography
  - [10 courses — 7 are music]
- Two Music Majors (History of Music I-IV, Harmony and Counterpoint I-IV)
- Music Form I-II
- Music I
- Music Bibliography
- [12 music courses — no non-music courses]

**Entry Requirements:**
- School Matriculation only
- Matriculation and
  - i) Theory Gd 3
  - ii) Practical Keyboard Gd 3
- Matriculation and
  - i) Theory Gd 3
  - ii) Practical Keyboard Gd 5

**Graduation:**
- Academic courses only
- Academic courses + Grade 6 practical
- Academic courses + Licentiate

**Coda**

Unisa has gone, in part at least, some way towards redressing the plea of Professor Khabi Mngoma for greater balance in music education in South Africa:

The trend of Music Education in South African institutions has been to follow the esoteric and elitist line of emphasizing Classical Western Music, to the exclusion of other styles found in South Africa... Indeed Western Musical culture is enduringly powerful – backed by a highly developed technology and economics. It does not, however, meet nor serve, nor satisfy the cultural needs and criteria of an African student. It tends to inhibit his musical expression, growth and experience of music as it obtains (sic) in his society and eventually eliminate him.
from that society. We are now in a phase of testing this new structure and its potential. Time will provide the answers. The important tenet to keep in mind is that expressed by Professor J. P. Potgieter: "Indeed, it is vision we seem to need more than anything else in our time." Flexibility is a keyword, and new ideas must be welcomed. At least Unisa can reach out to South Africa, to Africa beyond its borders, and to the world, with quality music study that is accessible to all.

In 1995 the Musicology Department published its "Mission Statement":

The Department of Musicology in the University of South Africa stands for excellence and integrity of teaching and research throughout the various fields of musicology, and for the stimulation of critical scholarship within the broader field of the humanities.

To this end the Department will strive not only for excellence and integrity within each area of study (that is within each course), but also for a balanced, integrated and systematic approach among the various courses. Our aim is to prepare students in the best possible way to face the needs and challenges of the musical profession in the twenty-first century, both nationally and internationally.

The Department has the twin tasks of promoting musicology – which is in effect a provider of tools for the understanding and intelligent performance of music – as a crucial and integral aspect of musical education at every level, and of ensuring that the musical profession and society at large recognizes this to be so.

It is to this vision, and its concomitant high standards, that Unisa’s musicology lecturers have dedicated themselves.

Notes


Response
by
Barbara MacRae

Learning as I do from a country in which there are many communities isolated from traditional learning centers, i.e., the cities and large towns, I have a particular interest in the subject of your paper, and I congratulate you on the 50th anniversary of your distance teaching institution.

We talk about “distance education.” However, a recent Australian report found that 50% of distance education students at university level actually reside in cities but prefer to study off campus. Many of these students are older women who have missed educational opportunities and professionals who are seeking to upgrade their qualifications. Perhaps that is why we have had a name change from “distance education” to “open training and education.” So, before turning the discussion over to our seminar participants, I will comment on and ask you some questions from my reading of your paper which will come very much from an Australian perspective.

1. Australia also is interested in providing for students from other countries. However, I sometimes wonder if we are focusing on this purely as a marketing, money-making exercise. I therefore ask you a very practical question. How do students from neighboring countries and other parts of the world finance their distance education studies through UNISA (The University of South Africa)?

2. Teaching music through distance education obviously has some special challenges. I am interested in how you deal with practical music. Your approach must keep private music teachers very happy to be employed teaching your students. And, as those teachers belong to communities, I imagine that those communities are very much “on side.” I am certainly aware of at least one recent Australian distance education project in which the lack of community ownership, caused because responsibilities were not clear, was a major problem.

3. I am also interested in your own first steps as head of department. You refer, in your paper (page 96) to a case-study approach which “…seeks to identify similarities and contrasts in various types of world music, rather than to understand each type of music exclusively…” Would you care to comment further on why you teach this approach?
4. Finally, would you comment on what is possibly an area of obsession for me? You analyzed a situation and made major changes. You evaluated those changes and as a result made more changes. I would be interested to know how your staff managed those changes. But first let me refer us back to John Drummond’s paper, in which he writes that in a world of many cultures, our task of music education is immeasurably more complicated because of the existence of “...a range of popular music genres...whose music is not based on entirely the same musical and moral assumptions and values as Western Art Music.” (page 8). He also states that “...new perspectives and consequent newly-emerging curricula require a different approach on the part of the music teacher.” (page 9)

So may I ask you specifically:

1) Have you found that the study of world music requires different ways of teaching?

2) What was done to discover and accommodate the different learning styles of the new students you were trying to cater to? and

3) Did your staff need and receive any special training?

We have talked a lot about cultural context at this seminar. How people learn is an important aspect of that cultural context, and indeed could be said to be determined by that cultural context.

Discussion

In the brief discussion that followed, Douglas Reid explained a little more about the distance learning initiative, noting that the use of distance education at the University of South Africa (UNISA) enables the institution to take in all qualified applicants, both black and white. Since 1994 large numbers of blacks (c. 1,000,000 per year) will be qualified to enter any of the eighteen universities. To cope, UNISA has been asked to train staff from other universities in modes of distance instruction.

Mr. Reid also explained that it is the policy of the Mandela government that every school (up to standard 7) must have a teacher qualified in any one of the three arts-drama, ballet, or music. Unfortunately, however, there is a great shortage of teachers. UNISA offers three degrees containing music, namely the BA, the BA in Music, and the B Mus., with flexibility that allows students to
transfer from one degree to another. The curriculum includes one course which contains “World Music” as a topic. All students seeking the B Mus. degree must complete a *Licentiate Performers’ Diploma* or its equivalent.
THE MUSICIAN´S ROLE. NEW CHALLENGES.
It is said that, apart from that, Gambia is a paradise on the west coast of Africa, poor and so on, and it has no university. And that there is no such thing as a music teacher. And that there is no institute for music teaching. Well, that’s true, if you look for a building called “the university.” But it is an illusion.

Jali Alagi Mbye represents the kind of immaterial university that exists to a very high degree. It’s an oral university. We will try to go into this oral university and compare it to our university. So now you are in the Mbye compound in Serrekunda. Serrekunda is the biggest town in Gambia; not the capital, but the biggest town.

Jali Alagi Mbye is, as usual, playing his kora. The women are cooking over there. The maid is washing over there. And Alagi’s ten students are around. I can see three sleeping in the shadow. The neighbour is sick, so the big marabout from Senegal is there to try to find out which evil spirits caused the disease.

[Alagi plays the kora, Eva puts on an African cap and turns into the little boy sent by his family to study kora with the great master.]


– Salamalekum. Kori tanante.

– Tanante. Are you Alagi Mbye?

– Yes, of course.
– I´m Bubacar. I come from Sofanyama. My father, Bamba Koyateh, and my
grandfather Alagi Koyateh, they are great kora players. They want me to carry on
the tradition. That’s why they told me one week ago that I should go to
Serrekunda and look for you. I’m happy to meet you.

– How is Bamba Koyateh?

– Oh, he is fine. A little sick, but no problem.

– I’m happy to hear that. I know Bamba from before. We usually met and we
travelled to a lot of ceremonies. I can remember in a very big ceremony we were
sleeping in the same house. I know him long ago. He is a great master.

– Mm. You know, my father and my grandfather like the kora, and... I like it too.
I would like to learn how to play it. Do you think that you can teach me how to
play it?

– Because this instrument is traditional, both me and you we are equal on this
instrument. It’s my duty to take every student that comes from a traditional
family to me. To teach them and give them all my knowledge of this instrument.

– It’s your duty?

– It’s my duty!

– How lucky I am. But I have one small problem. I don’t have much money in my
pocket.

– Are you talking about money?

– Yes, of course. If you give me something, I have to give you something.

– The system doesn’t work like that. The only thing that you have to give to us is
to be part of us; and to be a serious student on what you are going to do; and to
be able to follow the traditional rules of this instrument.

– Is that all?

– That’s all. And you will be eating with us, freely, and you will sleep with us freely,
and I have to pay for you. The first step we take I have to buy a kola nut and tell
the elders about you and where you come from. And they do the prayers for you
for good luck before I put your hands on this instrument.
– So you pay for me?

– Yes, I pay everything for you. But you have to work together with us for our living.

– Then I´m very happy to be your student. Eh, can I have my instrument now?

– No, that´s too early.

– Too early? What do you mean? I want to play the kora.

– The first step to show you on this kora – it´s a big instrument. [Alagi takes Bubacar´s hands and gives them a silent prayer.] Show me your right hand!

– Can I play now?

– Come this way. Which hand is your right hand? Do you eat with that hand? This one is your left hand. Now, this is the way to hold the kora. This is the starting of the kora, the way to hold the instrument. [Puts the kora in Bubacar´s hands.] Relax your hands and I will begin to show you the first song of the kora. But your main instrument right now is this. [Takes out a metal stick, the loyo.]

– What is this? This is just a stick! I want to play the kora.

– This is not just a stick! This is called loyo. Loyo is keeping the rhythms of the kora. I will show you. And then, the first song I will play is Kelefaba.

– Is this lesson number one?

– This is lesson number one.

– Is this the most easy tune?

– This is the most difficult tune on the kora!

– Why do I have to start with that?

– The difficult one to start with, Kelefaba, is where you train to move your fingers on the strings, because you only play with two fingers on each side of the kora. And it has many strings; there are twenty-one.
– Show me!

– The rhythm of Kelefaba goes like this: [Claps the rhythm.] Do you hear it? Very good! And now, here is how it goes with the kora. [Starts playing Kelefaba. The student hits the rhythm on the kora with the loyo.] This is how it goes. Then you know by your ears and by watching and by listening to your master, then you will know where the singing starts.

– But I want to play the kora. When will I have my instrument?

– You want to play the kora. I will show you how to start with the kora also. As I told you before with your hands on the kora, these are the five strings that are very important on the kora. In most of the songs these are used. All the strings on the kora have their own name. This is the timbong which is a very important one. This is bakumba and this is timboningkara. Then you start with this, [plays a simple kumbengo, ostinato, with these strings] because the timbong is keeping the basic rhythm of the kora, the basic pattern of the kora. The solo you will know later if you just work.

[The student turns to the audience:]

This lesson number one; if I’m very clever it takes me one year. And after that year, I will have learned the relationship between the ostinato figure here and the solo and the text. I will know all the history about the old Mali empire; I will know the story about the warrior Kelefaba and some other warriors too. I will know the importance of being loyal to one’s people and I will know the danger of being too close to women or listen to a woman’s advice. That is lesson number one.

[”A good lesson”, somebody in the audience says.]

– Then, fifteen years later (we are moving into the future now), fifteen years have gone by, and I’m tired of this now, because I can play this Kelefaba in the old version and in the new version, I can play Kairaba; I can play Tutujara; I can sing a praise song so they will cry. They will empty their pockets for me. Isn’t it time now? I want my kora, please!

– Thank you very much for asking me having your kora.

– Yes, it’s time now.
– I want to tell you something. I’m not still at the age of giving somebody a kora. Me, your master. There are certain procedures we have to go through for you to
be able to get your degree from the kora and get your own kora. The first step we are going to take now, we are going to the big compound to meet the elders. There will be a lot of elders gathering and there will be a sumun (evening visit). Then the first instrument I give, this will be mine today, and you will play in front of the elders. There are the masters who I have learned from. They have to decide. The decision is not only by your playing. They decide if you are capable enough to keep the role of a jali in the society, and if you are capable enough on your own behaviours to meet people. They have to decide that. After their decision, you will be sent away with the kora; not your kora, but my kora.

– But when?

– You will be sent away with the kora for one month, to travel on your own. When you come back you must explain the difficulties you had and what kind of people you met. And how many goats they killed for you, and how much food you ate. If you come home, you have to bring a goat, a calebass and a stick. This is the time we are going to build a kora for you. This building of the kora will be the last thing for you here. You are going to watch, so that if you break your kora, then you will be able to fix your kora yourself.

– Hm, that’s good. So, can I have the kora now?

– We have to go the the sumun to the elders to decide.

[The student turns to the audience again:]

Now I walk out into the world, a test, for one month. And after one month, I come back. I have my goat here.

– I made it!

– Aha, that’s a big goat!

– Can I have my kora now?

– In a little while. We have to inform the elders again, because we must not go ahead of them in anything. Me and you have to be behind. I´m a kind of mediator between you the student and the elders, who will decide for you to get your degree. And now I know you are very good in playing, very talented, and your memory is very good. Now I know you can travel by yourself, hence you went and you managed to come back with a goat. And now I think we can build your
kora. This is the time you will get your kora, but on your ceremony day!

– The ceremony day? What kind of ceremony? I´ve been through enough of ceremonies now, haven’t I?

– This is to marry you with the kora. You are a young student, you have no wife now. This is your wife!

– So this is my wife?

– Yes, you have to take care of that instrument and give all your respect to that instrument, as you do to your wife.

– But I can have a wife too?

– Afterwords you can have a wife, and then this will be your son or your daughter. Ok, now we are going to build your kora, but on the ceremony day this will be the day when you will be dressed in a very traditional way as your grandfather, in front of the elders, where you are not going to play. But other musicians will. It depends on what kind of musicians you want to invite, which jali you invite. Whether you want the balafon players or the kora players to play for your ceremony. This is a happy day. And it is the happiest day in my life as a master, seeing a student going away from me with all this bag full of degrees, going away from me.

[The student turns to the audience:]

– We will make the marriage and then I can go out into the world as Bubacar Koyateh, the great jali.

* * *

[Eva] With this introduction, we wanted to show some important aspects of jaliya, the oral university in Gambia. This was the entrance test and the exam. And there are some things happening in between that are also very important, interesting and inspiring. That’s why we (Malmö Academy of Music) send our students to Gambia, because there is a special methodology of teaching in this university. I’m now back in my normal role. I’m Eva, the teacher, and I’m going to put some questions to Alagi. You are free to jump in, because this is an open question time. But I would like to start to ask Alagi to describe a jali.
Thank you. First of all I would like to say thank you to everybody, to ISME for giving me the possibility to attend a conference for the first time in my life. I’m now here speaking in the name of all the jalis. I’m speaking in the tongue of my grandfather, directly to people who I have never met before. I thank you all who have been speaking and I’ve been able to catch up a little of all what you have been saying. I would like to apologize also for the English I am speaking. It’s very bad; the British left us with very bad English. I hope you degree holders and heads of departments of music institutes and elders (because I think I’m the youngest of all), who have been working with conservatories for years, will be able to understand what I’m trying to say with my English.

A jali in Gambia or in West Africa, if you want to go back to the roots of jaliya, you must go to Manding, which is known as Mali now. The role of a jali? If I give myself a name I cannot call myself exactly a musician. The role of a jali in the African society is not only playing music for the people. The role of the jali is collective memory of the society. The role of the jali is peace maker. The role of the jali is “the glue” for the people. The role of the jali is the message carrier from people to people.

It was quite amusing. The other night when I was thinking of how to make this presentation, I thought maybe I should make one overhead, at least. I wanted to point out exactly what Alagi told us now. What is a jali, or what was a jali, because this is the historic role of a jali. I started and I’ll tell you what happened. This is what you just said. The jali is this. And down on the list here comes the entertainment and what we would call a musician. And this is what the jali institution creates. They create jalis. And I thought yes, I work at Malmö Academy of Music, where we educate musicians and music teachers. And then I was going to put down a list like this, and I couldn’t do it. And I thought, well, of course I can’t. That’s why we are here, why we are having this conference; that’s the topic “What is a musician or a music teacher?” I couldn’t fill in the list. Maybe we could have that as a common task at the end of this conference?

Next question to Alagi goes back to Johannes’ presentation of Malmö Academy of Music, and the world outside and all the inputs and outputs; the focus he put on the borderlines; where can we meet; what can we exchange and what cannot or should not be changed. The same of course goes for jaliya. Jaliya is all the ”doing” that goes with the jali, which is to be compared to an institute of music.

Alagi, what is the connection between jaliya and Malmö Academy of Music? You have been a guest student in our institute and you have seen how we teach
music, and I would like you to talk a little about your reactions on how we teach music, and what you have taken with you back home and what you have chosen not to take back home.

[Alagi] Thank you very much. I would like to thank again the Malmö Academy of Music for giving me the possibility for the first time to go to school to study music. The first time I met a Swedish teacher with the guitar I was confused. Very confused. The way he is teaching me and talking about notes like b, g, a, I was totally confused. What is he talking about? Unfortunately, the highest education in the Gambia is the college. In that college there was only one man, who I found out just two years ago and who some of the teachers in Malmö met in Gambia last year. This man was the only one in that college fighting for culture in the Gambian schools. It’s the alkalo of Nema Kunku. For that matter I’ve never been to a school like that, and I was given the possibilities to go for studies in Malmö. I experienced a lot, and there is very big difference of the way they teach their students and the African way of teaching the students. I have experienced a lot on both sides. The little experience I got from the Malmö Academy, the first was how concentrated these students are. Before I came here there was a group of students down in Gambia who I was teaching, so I knew some of the names. But the morning I came to school, I say “hej” and they run. I get confused. How can they [I?...not clear here] say “hej” and run? Why don’t they stop to shake hands? They where running for their lessons. This we don’t have at all. The whole place was busy and I only see some of them at coffee time. That was the first experience that gave me as an African teacher the inspiration to be a concentrated musician or student.

The second confusion was with the guitar. But after using a bit of the African way of teaching with this teaching, I in the end learned something on the guitar that I now use in the Gambia. When I say the African method, I mean my ear. I was listening to him very much. I was listening and watching my teacher; this is the way we do. And as close to the students as possible. Because my students are not afraid to come and knock my door in the middle of the night to come and teach them the kora. And it’s my duty to wake up.

At the Academy I have seen that. I’m right now having twelve students from different parts of Africa given to me by their parents. They are living with me now. This experience I get from Malmö Academy to cope with all this was: I first thought that these teachers all teach the same thing. But then I went downstairs and I saw other groups of people. Some were playing drumsets, some where playing flute, some keyboards. I had the impression that this is possible in Africa also...to be able to mix a group of jalis to be able to work with different music. Now
I have a group of five professional African musicians teaching. A drummer is there, a balafon player and me I´m trying on the kicks drum also as a multicultural thing, also singers and dancers in the same group. Instead of the students learning kora only from me, now we have different teachers who are giving lessons on different instruments. That was another experience from having the possibility to being a part of a multicultural society.

You asked what should not be changed. There are some things which will never be changed. And elders will not allow us even to change that. That is the traditional way of teaching. This kora, the tuning of the kora (we call it Sillaba) it´s not very far from the piano tuning [he demonstrates]. It´a a traditional tuning from Gambia, but the older tuning of the kora tunes the kora into Hardino. This is another tuning. And then there is another one called Tomora. These are the three main tunings on the kora; we are not going to change that or the behaviour of a jali. And the teaching of the young students to be able to maintain not all of them but the important roles of a jali in the society.

[Q] Do the jalis in Gambia have any role in the schools?

[Alagi] In the school system the jalis have no role. The national troup selected for Gambia, because in the old days the jali has a strong role, we don´t care if you are a king. We have to speak directly to everybody and we have to take everything to be able to make peace. But in modern times, jalis are used for gathering the people. In a way, this national troup we had has been politically selected for thirty years. Because the people in Africa (as my brother said) “If they eat, they sing. They work, they sing.” Anything they do, they do it with music. There are songs that you know exactly if you hear them from far away. These are working songs. There must be a group of people working there. Or there must be a party there You know this through the music, without seeing the performance. The people need their own music. When the politicians come with the traditional musician, everybody comes out to listen to what they want to say. Then the jali may become part of the national troup. When old government was overthrown two years ago, the military invited all the jalis to a square called McCarthy Square. They were criticized for following the previous corrupt leaders. My stepfather was crying. The national troup collapsed. There is no national troup again. There is one just rapidly selected, sent to the olympic games in Atlanta. Just rapidly. This is the situation we are in. But we are trying by all means to keep, not to change, some of the traditions. There is a popular drum called djembe; it´a now all over the world. It´s just twenty-five years old in Gambia. But it´s thousands of Gambians using the djembe, and some of those people know nothing about that drum. We have in Gambia more than five different tribes. I´m from Mandinka; they have
their own drums and dances. Fula, Djola, Serahuli, Manjako, all have their drums; but these drums are not known anymore.

[Eva] I want to invite you to ask questions, but before that I would like to add some information. Alagi is now building a school. It will be the first school in Gambia built on traditional methods for Gambian children.

[Alagi] Thank you for mentioning the school. I’d like to say a little bit on that also. I would like to thank the Norwegian and the Swedish people who put me to a lot of work with them where I get a salary, which I don´t even think of, because my tradition doesn´t say I have to play and they have to pay. I play for the people and they are happy with me and give me what they can; this is how it works. The little I earn from that, I see people who have higher education than me who are working in banks to take care of the financial sitution to be able to build a house. Now this house – and this is the problem that takes young people away from their own music – because they think a person who plays the kora, a degree holder playing a kora, they think you are stupid. So this is what is putting a big problem on the young ones. I decided to form a little band among the students themselves, and we are now playing electric guitar with the kora. This has been a problem for me for three years, because if I come there with loudspeakers and amplifiers, I use all my money for the house and the speakers. They have no knowledge of this, turn it very loud, crash the speakers. Anytime I come here I have to buy new speakers. Whith this modern band we do wedding ceremonies and naming ceremonies, and the people of our country are getting interested in that one. So this is the problem I want to face, to try to build this place so that the students can be there working in a group, and we can do whatever we like to have a house where we can teach the tradition. And this modern music will also be there encouraging them to stay. I have three different koras now. I was working my head off to try to add some extra strings to the kora. It has twenty-one strings, but I´m playing twenty-four now, on my back like Jimi Hendrix. These are the methods I am using to put a little society together where we can develop something that I think is important. In Banjul I and this lady [points at Eva] visited this national group in their rehearsals, which were in a very echoing room. One drum is enough for that room. If you want to play four drums in that room nobody is going to listen. It´s going to break the ears. So these are the problems we face. This is a little about the school I´m having.

[Q] You told us about the jalis’ roles in tradition and in modern times. Are conditions similar for other traditional musicians as well?

[Alagi] Yes of course, because first of all there are many traditional musicians in
Gambia also from different countries who are in Gambia. Especially the national ballet of Gambia—most of the ballet the people are from Guinea. These musicians also are traditional musicians from different families in Guinea. Because of the tourism most of them are now playing in hotels where they are playing for audiences who are not even listening to them. Because the people are there for holidays, they want the sun, not any noise. And the manager of the hotel is in charge and controlling the musicians on stage—don’t do this, don’t do that. That was the first thing I saw. There are no laws or rules that give musicians the right to be treated well and be respected as traditional musicians.

[Q] This is a question of taboos. Taboos are often mixed with spirituality. That’s when they start making rules and regulations. First question: Are there women jalis in Mandinka. Second question: Will you be teaching women in your school?

[Alagi] That’s a very important question. The first one you ask about rules and regulations on the instruments about women. You said most of this is affecting women. This is true. But women have a very big role to play in the African music society. The first drum in Africa was made by women. That is the water drum. They fill a big container with water, put a calebass over it and play. But I have been making a research on this by meeting with others, because my research is not with papers. I met the elders and asked them about different traditions. But what they told me was that it is not forbidden for a woman to play any of these instruments. It’s just a practical thing that has started before. But women have their own instruments also that men are not playing. But I’m seeing now as a modern society or a multicultural society. Just recently at Falun in the festival, there was a band from Mali, called Habib Koite. Habib was there and there was a balafon player playing the women’s instrument called the ne. The ne is the first instrument for women. And in my school, as we know that this is just a practical thing that started before, now we are putting little girls on the kora, balafon and drums. My wife is a singer. I have been in Sweden with her and we have been doing a lot of performances. She is a great singer and her mother is a singer. Her grandmother is a singer. She was also working with the old national troupe as a dancer before.

[Q] Alagi, you obviously have a very big repertoire on your instrument. What possibilities are there for you to build up an archive? Is this being recorded?

[Alagi] No, there is not much recorded. Some kora masters have made some recordings. My master Jali Nyama Suso made a recording in Sweden, here. But there is nothing recorded for the people to listen to, like histories. Now they are using the local radio to invite traditional historians to do a program called “oral history,” together with either balafon or the kora. Those people are making some
kind of recordings out of that. But music is kept together with the history; there is always a secret in any jali family which will not be given to anybody except the one next to you. For example, the elder son to the father—all will be given to him and he will keep it for the one next to him. There is always this secret in any of the jali or music families. This is also the way they teach us, by remembering a lot. We have a big recorder in our heads.

There is a tragicomic little tale to that. There is a museum in Banjul, there is an archive, there are tapes, but certainly the people can’t listen to them. Because nobody can listen to them as they don’t have the tape-recorders needed for the size of the tapes.

[Q] I wanted to ask a question about the tunes you play. Most of them have been given to you by masters. But do you yourself as a jali make new tunes that you will give to your students?

[Alagi] Yes, of course.

[Q] Are there tunes that belong to other families that you will not be allowed to play?

[Alagi] To the first question—I have three different koras. One is the traditional kora. And I have one kora that I compose modern songs for the band on. It has a special tuning and my grandfather gave it a name, fenna, which means lie; it’s a lie. It was a big fight, but anyway, in the end he said, well, it’s close to tomora, but not exactly. This is not true. On that tuning I’m using the twenty-four strings. I am composing, but it’s dangerous too. A friend of mine, Jan Sverre Knudsen from Norway, made a video with me in Gambia where I was playing my composition. The whole compound left the place going in to the house and my wife was crying because it’s dangerous if the military can get you. So I changed the role of the jali a little. I’m looking in the future and meeting people from different cultures, and I’m seeing things that are possible for me to try. And I don’t want to put myself in any trouble any place in the world. But I’m using the role of the jali now by collecting papers from offices where they talk about aids. I read the papers and make a song about aids and sing it to the people. And about education I make little songs for the children to be happy for going to school.

[Q] May I ask you, Alagi—I know that you are very strict about your tradition, but you are also very modern. You make music together with rock musicians, Scandinavian folk musicians. How does this function with you? Are you losing your tradition or can you keep them apart? And when you teach children, will
you try to teach them the way you are related to tradition or will you include modern things and how can you do that?

[Alagi] To the first question—most of the musicians I’m playing with are also traditional musicians. I first came to Norway in 1989 when a kora-player who was playing with a group called Sabba suddenly died in Norway and they contacted Jali Nyama Suso in Banjul to give them somebody to replace this kora-player. At that time I was staying with Jali Nyama because he was handicapped; there I got the contact to go to Norway. But the first musicians I met in Norway were the traditional fiddlers from Sogno Fjordane in the west of Norway, with the hardingfelas. I was fresh from Africa, and I was very quiet. I thought everything I did, I did it wrong. When I was to go, my brothers and sister were very happy for me, because it’s a dream of many young people in Africa. And they think the only way to do this is to pick up a drum, go to the beach, meet some tourists, and then you go. In a way tourism is also affecting the music. Some of these tourists, what they see, they think all African music is like that, and then they don’t give a damn. But my grandfather, when I was leaving, he came to me with a stick and said: “Where are you going? And who are you going to play for? And are they going to listen to you? Do they know what you say?” These were interesting questions to me, but I did not have the chance to talk with him because the rest of the people said: “Oh, but he is old now.” I went and these questions were in my head. And I met these fiddlers from the west of Norway. They were playing very strict and very good. And I was also playing very strict. The first week we met it was a problem for us to push the music together. Then we were talking about music and tradition. There must be something in the different traditions that will look alike or similar. These are the things we take out from both traditiones to be able to put something together. It was a very successful program, and then we travelled with the fiddlers to Gambia. That was the first time we saw fiddles in Gambia. And we played concerts in Bakau and we travelled the countryside. When I’m travelling I’m always with the traditional kora, to be able to say something on the kora. But with the twenty-four-string kora, my grandfather, until he died, he did not agree with it. He said we have to find a name for it. The traditional kora has twenty-one strings; this one has twenty-four. We have to find a name for that.

Also with the children, we have very special programs for the children. Teaching children I think is a little bit different from teaching adults. The method I’m using, I don’t think you have to be very strict and serious when you want to teach children something. The first thing we try to teach them is how they make their own instruments, taking a fruit from a baobab tree, putting it in water to make glue out of it, covering an empty cup with paper and sticking this baobab glue
over it, and drying it in the sun, and making drums. This is what they start with. But when they come to a stage where they look into the modern world, the modern music will be there. But then they know a little bit about their tradition. We don’t have many Western instruments in Gambia, but the ones we have we can try and use them the African way. The guitar I bought in Sweden is always tuned in the kora line.
SESSION V
Through the Looking Glass
FEET ON THE GROUND – HEAD IN THE CLOUDS

Graham Bartle

The why, who, where, what and how of training the professional musician – A report on some findings in preparing the 1996 edition of the International Directory of Music and Music Education Institutions

This report covers the curriculum areas, the specialisations and unique features of 3,188 higher music education institutions in 146 countries. As such it deals not only with the matter of the Commission on the Education of the Professional Musician, but has implications for ISME in general, and touches on the areas covered by other commissions, in particular:

- Music in Schools and Teacher Training
- Early Childhood Music Education
- Music in Special Education
- Community Music Activity, and
- The World Music Project,
and to a lesser extent on the commissions for
- Research
- Music in Cultural, Educational and Mass Media Policies

Firstly, consider briefly the following points:

1. Why are we training professional musicians?
   Because they are there to be trained. We train them because we were trained by those who came before us, and we expect that the students that we train will carry on the training of those to come. Music is a self-perpetuating profession, but if this is the only reason for training musicians, it is a very elitist view.

2. Who should train the professional musician?
   To give future professional musicians the best chance to develop their full potential they need to be taught by the best teachers using the best methods. No longer is it sufficient to say that the best performers, composers, musicol-
ogists and theorists are necessarily the best teachers. While this may be the case, it leaves much to chance, with the obvious danger of becoming caught up in the “teaching as we were taught” cycle. The best teachers need some acquaintance with current teaching principles and methodology – how people learn, the stages in learning experience, how to motivate, and the like.

3. Where do professional musicians come from?
In all countries the young child begins to learn music as a result of an agreement between the parent and the teacher (private, or at the music school). In some cases the child simply falls into a music class at the primary school. This first acquaintance with music needs to be a positive experience, so the training of the teacher is of prime importance. How is the private teacher trained? How is the primary school teacher trained in music? What sort of training has the music school (or junior conservatory) teacher undertaken? From the ranks of those receiving such initial training do the future professional musicians come.

4. After training, what do professional musicians do?
Most will be working to expose the public to music:

- **Performers** They perform to the general public.

- **Composers** They compose for the performers to perform to the general public.

- **Research** (Musicologists). They wish to spread the latest in music scholarship to other professional musicians, and via them to the public.

- **Music therapists** They work through music with handicapped members of the general public.

- **Music administrators, managers and business consultants**
  They organise and assist both professional and amateur musicians to present music to the public.

- **Teachers:**
  - The private teacher (or the music school teacher) gives lessons to both children and adults from the general public (The grass roots of music training).
- The primary school teacher should give every child the chance to experience music (The grass roots of music training).
- The teacher of the advanced student (private or at a tertiary level music school). (The self-perpetuating track of music training).

In summary, most professional musicians will work within the local community, or with other professional or amateur musicians within the local community. What training do they have for bringing the general public face to face with music?

5. **How do tertiary music institutions train the professional musician?**

a. **Core music subjects.** Most of the teaching institutions, whether they purport to train performers, composers, musicologists, theorists, church musicians, music therapists, teachers, music administrators or teachers, offer training in individual performance, ensemble, aural training, music history and literature, basic harmony and counterpoint, arrangement and orchestration and the like – the bread and butter of the musicians’ trade – as well as allowing students to concentrate on a specialisation.

b. **Teaching music in schools.** Just under half (46%) of the 3,188 institutions offer programs of training for teaching music in one or more of kindergartens, elementary schools and secondary schools, or offer opportunities for students to articulate into teacher training programs to obtain certification. Some countries have a very high percentage of their music institutions offering school teacher training courses – USA, 59%, Germany, 61%, Japan, 76%, to name but those with large numbers of institutions. From 146 countries, 26 of the 70 countries with at least four music institutions have school music teacher training in over 50% of their institutions.

c. **Pedagogy of teaching the instrument.** As a stated curriculum item this is offered in 46 of the 146 countries. The following table sets out the number and percentage of music institutions within each of the 46 countries offering training in the teaching of the instrument:
<table>
<thead>
<tr>
<th>Country</th>
<th>Number of institutions</th>
<th>Number and % of those offering pedagogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>37</td>
<td>1 (2.7%)</td>
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<tr>
<td>Australia</td>
<td>74</td>
<td>19 (28%)</td>
</tr>
<tr>
<td>Austria</td>
<td>21</td>
<td>6 (28.6%)</td>
</tr>
<tr>
<td>Belgium</td>
<td>15</td>
<td>6 (40%)</td>
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<tr>
<td>Brazil</td>
<td>47</td>
<td>2 (4.3%)</td>
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<tr>
<td>Canada</td>
<td>56</td>
<td>19 (33%)</td>
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<tr>
<td>Chile</td>
<td>13</td>
<td>1 (7.7%)</td>
</tr>
<tr>
<td>Colombia</td>
<td>18</td>
<td>1 (5.6%)</td>
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<tr>
<td>Costa Rica</td>
<td>4</td>
<td>1 (25%)</td>
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<td>Cuba</td>
<td>5</td>
<td>1 (20%)</td>
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<tr>
<td>Denmark</td>
<td>31</td>
<td>6 (19.4%)</td>
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<tr>
<td>Dominican Republic</td>
<td>1</td>
<td>1 (100%)</td>
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<tr>
<td>Fiji</td>
<td>1</td>
<td>1 (100%)</td>
</tr>
<tr>
<td>Finland</td>
<td>26</td>
<td>9 (34.6%)</td>
</tr>
<tr>
<td>France</td>
<td>173</td>
<td>2 (1.2%)</td>
</tr>
<tr>
<td>Germany</td>
<td>137</td>
<td>10 (7.3%)</td>
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<tr>
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<tr>
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<td>1 (100%)</td>
</tr>
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</tr>
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<td>10</td>
<td>1 (10%)</td>
</tr>
<tr>
<td>Portugal</td>
<td>21</td>
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</tr>
<tr>
<td>Puerto Rico</td>
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<td>1 (25%)</td>
</tr>
<tr>
<td>Russia</td>
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<td>1 (9.1%)</td>
</tr>
<tr>
<td>Singapore</td>
<td>5</td>
<td>2 (40%)</td>
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<tr>
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<td>32</td>
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<td>Sweden</td>
<td>15</td>
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<td>Switzerland</td>
<td>36</td>
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</tr>
<tr>
<td>Taiwan</td>
<td>15</td>
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<td>1 (100%)</td>
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<td>Tunisia</td>
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<td>United Kingdom</td>
<td>181</td>
<td>21 (11.6%)</td>
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<tr>
<td>United States of America</td>
<td>1,227</td>
<td>258 (21%)</td>
</tr>
<tr>
<td>Uruguay</td>
<td>7</td>
<td>2 (28.6%)</td>
</tr>
<tr>
<td>Zaire</td>
<td>1</td>
<td>1 (100%)</td>
</tr>
</tbody>
</table>
d. Training to work in community music. This is a relatively new area of the curriculum. Many music schools have programs of outreach into the local community – Saturday schools, junior music schools, music tuition for interested adults, organisation of local choirs and orchestras, and the like, but these are most often run by the experienced staff members of the music institution, or are taken by specially-employed musicians. The specific training of students to work in community music-making is still rarely itemised as a curriculum feature. A few interesting examples of innovatory programs in this area are:

- Malawi, Zomba: musical-dramatic presentations relating to the AIDS problem, presented outdoors in towns and villages throughout the country.

- Niger, Niamey: young unemployed people are invited to the music school, given a test of musical aptitude, and offered free instrumental lessons; when sufficient skill is gained they form small ensembles, and the music school assists in finding opportunities for professional engagements.

- United Kingdom: a two-year part-time program for those wishing to run workshops, take group tuition or community-based music making.

- United States of America, New York: A community service program provides opportunities for students to perform in schools, hospitals, senior citizens’ centres and the like.

e. Field work as part of the curriculum. A growing number of institutions require students to undertake field work as a credit-bearing part of the program, particularly in the areas of church music, ethnomusicology and sound recording. In performance, some field-work training is offered in a few institutions. Some examples:

- United Kingdom, London, Guildhall School: An assistant conductor’s scheme between the School and the Bournemouth Symphony Orchestra; opportunities for selected string players to play in the London Symphony Orchestra and for wind players to sit in on rehearsals alongside members of that orchestra.

- United Kingdom, Glasgow, Royal Scottish Academy of Music and Drama: An orchestral apprenticeship scheme in partnership with the Royal Scottish National Orchestra.

- Netherlands, Groningen, Conservatorium Groningen: Co-operation with the Noord Nederlands Orkest and the Johan Willem Frisokapel, with students undergoing traineeships in these orchestras.
USA, Towson, Maryland, Goucher College: All students are required to take internships. Performance internships may be taken as accompanists for singers and instrumentalists (under faculty supervision); composers may take apprenticeships in music recording; music history majors may take the internship in a music library; arts administration internships may be taken with such organisations as the Baltimore Symphony Orchestra, the Baltimore Choral Arts Society, or at the New York Carnegie Hall or Lincoln Centre.

USA, Winston-Salem, North Carolina, Salem College: All Bachelor of Music students are required to complete an internship which may include such activities as organising and preparing a performance tour, engagement as a church organist, an accompanying apprenticeship with a professional singer, or an apprenticeship with a regional opera company.

USA, Philadelphia, Pennsylvania, Drexel University: In the five-year Bachelor of Science in Music program students alternate six-month periods in school with business administration or in the science/technician engineering program.

Australia, Sydney, Sydney Conservatorium of Music: Students in the Graduate Diploma in Music have the opportunity to observe rehearsals and performances of the Australian Opera and may be engaged for work with extra choruses.

Training in a branch of non-Western classical music. Compared with the 1992 edition of the Directory (68 countries teaching non-Western music), the 1996 edition has 84 countries, with a total of 418 institutions. Many of these are teaching the history, style and performance of the traditional and folk music of their own country, as well as offering courses in the Western European style. The following table gives some examples of the frequency of stated non-Western music courses in a number of countries (not including those stating simply that they offered performance on traditional instruments):
<table>
<thead>
<tr>
<th>Country</th>
<th>Count in Total Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albania</td>
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</tr>
<tr>
<td>China*</td>
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<tr>
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<td>India</td>
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<td>Indonesia</td>
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<td>Ireland</td>
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<td>Lebanon</td>
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<td>Lithuania</td>
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<td>Netherlands</td>
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<td>Philippines</td>
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<tr>
<td>Puerto Rico</td>
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<td>Sierra Leone</td>
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<tr>
<td>Singapore</td>
<td>3 in a total of 5</td>
</tr>
<tr>
<td>Slovakia</td>
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<td>Uganda</td>
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<td>147 in a total of 1,227</td>
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</tr>
<tr>
<td>Zimbabwe</td>
<td>1 in a total of 3</td>
</tr>
</tbody>
</table>

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* The Chinese Conservatory in Beijing. At other conservatories Chinese *instruments* may be studied though the rest of the course program is Western-oriented.
Training in music business, arts administration. This is an area of growing popularity within programs oriented to music. A number of business-oriented institutions have also devised courses catering specifically to the training of persons for the music industry. These have been included in the Directory only if their courses contain specific music components. Programs of this nature have been identified in 17 countries, mostly European or English-speaking: Australia, Canada, France, Germany, Guyana, Hong Kong, Hungary, Ireland, Malaysia, Namibia, Netherlands, New Zealand, Norway, Switzerland, Taiwan, United Kingdom and the USA.

Training of sound recording engineers. These have been included only if there is a significant music component in the training program. A total of 13 countries (all having so-called “advanced” technological expertise) have such courses. The number of identified programs is bracketed: Australia (14), Canada (6), France (3), Germany (4), Japan (2), Netherlands (1), New Zealand (2), Poland (1), South Africa (1), Sweden (1), Switzerland (1), United Kingdom (35), and the USA (63). Some examples of course programs:

- United Kingdom, Guildford, University of Surrey: Bachelor of Music Honours in Music and Sound Recording (Tonmeister). Four years. Studies in keyboard skills, aural training, acoustics, electro-acoustics, harmony, music history, instrumentation, mathematics, analogue electronics, signals and systems, recording techniques, and microprocessor applications. Industrial placement is required.

- Japan, Fukuoka City, Kyushu Institute of Design: Bachelor of Arts and Technology. Four years. Studies in performance (one year piano, one year other instrument, one year ensemble), music history, theory, physiology of hearing, audiology, psychology of hearing, audio communication, sound analysis and synthesis, acoustic devices and instruments, electro-acoustic communication, digital signal processing, room acoustics, acoustical design, recording techniques, environmental noise and noise control. A Master of Arts and Technology is also available.

- United States of America, Baltimore, Maryland, Johns Hopkins University, Peabody Conservatory of Music: Bachelor of Music in Recording Arts and Sciences. A five-year double major. Studies in performance (or composition), ensemble, literature and pedagogy of the instrument, music history, conducting, orchestration, theoretical studies, ear training, keyboard skills, recording techniques, recording systems design, electronics, electrical engineering subjects, copyrights and contracts. In year 5 an internship with local radio, television and recording companies is required.
i. Training of jazz musicians. Programs in 37 countries, with a total of 448 institutions. Most offer programs as an alternative to classical studies, though there is a significant number that concentrate solely on contemporary popular styles. Many also combine jazz studies with study of basic recording and studio techniques.

j. Training of music therapists. This occurs in the following countries. Institution numbers are bracketed: Argentina (1), Australia (4), Brazil (1), Canada (3), France (6), Germany (5), Hungary (2), Israel (1), Japan (2), Kenya (1), Malawi (1), Netherlands (1), Norway (1), Poland (1), Taiwan (1), United Kingdom (13), USA (81), and Uruguay (1).

k. Training of musicians to work in churches and religious contexts. Most training occurs in preparing students to work in Christian churches – Catholic, Protestant and Orthodox – though there are a few special programs catering for the preparation of cantors for the Jewish faith. Not surprisingly, most programs take place in European, Latin American and English-speaking countries. The number of institutions is bracketed: Argentina (1), Australia (3), Austria (9), Belgium (1), Canada (17), Denmark (5), Finland (5), France (2), Germany (35), Greece (3), Hungary (1), Ireland (1), Italy (2), Mexico (2), Netherlands (8), New Zealand (1), Norway (6), Paraguay (1), Portugal (1), South Africa (1), Sweden (3), Switzerland (9), United Kingdom (12), USA (243). Those in other areas (mostly from east and south-east Asia) include Ethiopia (1), Hong Kong (1), Japan (3), Lebanon (1), Philippines (1), Singapore (1), South Korea (18), and Taiwan (1).

l. Women in music. A tiny emerging optional area of study in just four English-speaking countries: Australia (2), Canada (2), United Kingdom (3), and the USA (19).

m. Training in composition for film and television. Again the province of the so-called “advanced” technological nations. The figures only record institutions which specifically refer to this area of composition. Others may include such requirements within the general composition program without specific mention. The distribution is as follows: Australia (5), Canada (2), France (1), Germany (1), Hong Kong (1), Japan (1), Netherlands (1), New Zealand (1), United Kingdom (7), and the USA (17). The following is an example of a graduate-level program:

Australia, Sydney, Australian Institute of Music (in conjunction with Griffith University): Graduate Diploma in Film and Television Music. Two-years, part-time. Studies in music analysis, songwriting/composing,
scoring and arranging, audio technology, editing, MIDI/sequencing, the business of film and television, and the film industry.

n. **Training for the opera or music theatre stage, opera production, or work as repetiteur.** 40 countries, with 298 institutions claiming to provide practical training in some aspect of opera or music theatre, mostly as singers, but with a few places also giving training in production techniques, stage management or training as repetiteur. For singers, most programs require training in languages (Germany, Italian, French, occasionally Spanish, Russian) and in stage movement and gesture. Some include dance, fencing, make-up, costuming, and lighting. Undergraduate programs also include general music training (theory, aural training, music history). Many courses have an upper age limit for entry. The greatest concentration is in European countries, as follows: Austria (7), Belgium (1), Bulgaria (1), Czech Republic (9), Denmark (3), Finland (1), France (1), Germany (7), Hungary (1), Ireland (1), Italy (1), Luxembourg (1), Netherlands (4), Norway (1), Poland (4), Slovakia (2), Sweden (2), Switzerland (5), United Kingdom (11). English-speaking countries with programs: Australia (6), Canada (9), South Africa (2), and the USA (166). Countries with one training course: Argentina, Bolivia, Brazil, Colombia, Georgia, Hong Kong, Israel, Mexico, Philippines, Ukraine, Uzbekistan, Venezuela, Zaire. Taiwan and Turkey each have two programs, Russia has four. Japan has a surprising 11.

o. **Specialisation in early music performance (medieval, renaissance).** 137 institutions in 23 countries, again, mostly European and English-speaking: Australia (4), Austria (1), Belgium (2), Brazil (1), Canada (8), Costa Rica (1), Denmark (5), France (9), Germany (23), Hungary (1), Ireland (1), Israel (1), Italy (2), Japan (4), Luxembourg (1), Netherlands (6), Norway (1), Poland (2), Spain (1), Switzerland (4), United Kingdom (9), USA (49), and the Uruguay (1).

p. **Training in music librarianship.** This is mostly undertaken at library training institutions, though there are a few music establishments that offer initial programs: Australia (1), France (10), and the USA (8).

q. **Alexander technique.** Offered in music programs in eight countries. The most concentrated network is in United Kingdom, with 14 centres, many of them involved with training teachers of the Alexander technique. There are 9 institutions in the USA, and one program where the technique is mentioned in each of Australia, Canada, France, Germany, Hong Kong, Japan, Netherlands and Switzerland.
r. *Movement to music, eurhythmics, and Dalcroze eurhythmics.* This covers a wide range of activities, generally as an adjunct to teacher training courses, but sometimes available to general music students. The Dalcroze system in its pure form is only available in a few places; most courses offer adaptations of the system or a free approach to movement. 86 institutions in 19 countries with the greatest concentrations in Germany (31), USA (15), Switzerland (11) and Australia (8).

s. *Kodály method.* While many incorporate some knowledge and methodology of the approach into teacher training programs it is not always specifically mentioned in promotional and handbook material. Hence there are relatively few institutions naming this as a curriculum component - only 74 institutions in 14 countries. The USA has the most institutions (32), followed by Hungary (14), Australia (9), Canada (5), UK (3), Colombia and Finland (2 each), and one for each of Argentina, Chile, Guyana, Israel, Jordan, Switzerland and Taiwan.

t. *Orff Schulwerk.* As with Kodály, many use adaptations of the method within teacher training programs but do not specifically mention the name. 70 institutions in 17 countries: USA (34), Australia (9), Germany (7), Canada (4), Colombia, United Kingdom and Uruguay (2 each), and one in each of Argentina, Austria, Chile, Finland, Guyana, Israel, Japan, Jordan, Switzerland and Taiwan.

u. *Suzuki approach.* This approach was mentioned in the entries for only six countries – either as it was being used in the teaching (rare, since all Directory entries are of tertiary institutions), or of teaching student teachers to use it. Australia (1), Canada (3), Chile (1), Guyana (1), United Kingdom (1), and the USA (30) - for a total of 37 institutions.

v. *Accordion.* Where may one go to learn the accordion at a tertiary institution? There are a number of countries: Armenia, Austria, Azerbaijan, Bashkir, Belorussia, Bolivia, Canada, China, Colombia, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Honduras, Israel, Kazakhstan, Mexico, Moldova, Netherlands, Poland, Russia, Sudan, Switzerland, Ukraine, the USA (yes!), and Uzbekistan.
w. **Quiz:** Where can one learn the following instruments at tertiary level?

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Instrument</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>bandoneón</td>
<td>zither</td>
<td>viola caipira</td>
</tr>
<tr>
<td>la ‚ud</td>
<td>washint</td>
<td>ondes martenot</td>
</tr>
<tr>
<td>mouth organ</td>
<td>pipa</td>
<td>yangqin</td>
</tr>
<tr>
<td>sheng</td>
<td>bayan</td>
<td>veena</td>
</tr>
<tr>
<td>jawzah</td>
<td>nay</td>
<td>banduria</td>
</tr>
<tr>
<td>cuatro</td>
<td>esraj</td>
<td>mandolin</td>
</tr>
<tr>
<td>vihuela</td>
<td>bagpipes</td>
<td>fiddle</td>
</tr>
<tr>
<td>vibraharp</td>
<td>angklung</td>
<td>sarod</td>
</tr>
</tbody>
</table>
Introduction

What is music? Now and then most of us have asked ourselves this question. I don’t claim to have any satisfactory answer, but presently I will give the fundamental features of a slightly differing way of looking at the phenomenon we call “music.” I think that this approach will also give perspectives on the musician’s rôle, its contents and possible limits, and by doing so also touch on the focus of this conference, that is, the challenges that will confront this rôle in the future. Maybe, this approach as such is a challenge. I don’t know, but challenges are to be accepted.

Music as “performed structure”

Very often answers to the opening question try to identify the essence of music by specifying which sounds belong to music as such and those that do not. Such answers reflect a common idea that music is “sounding structure” or “structured sound.” (And of course it is, but I don’t think that this is the main point.) Every attempt to make such delimitations sooner or later proves to be in vain. For instance, in the last century formerly quite unacceptable sound categories and methods of sound structuring were brought to the palette of Western Art Music. Many of them are still accepted only by a minority, but an anthropological comparison makes it evident that these innovations, which have excited controversy in the western culture, are seldom unique, but belong to categories of sound that have or have had equivalents in other cultures.

To specify so-called “musical universals” turns out to be unsuccessful in a similar way. All efforts of that kind that I have seen up to the present, have been ethnocentric. Music does not have to be built from defined and limited tonal and metrical systems. Similarly music does not have to be composed elements that are repetitious, even if the major part of man’s music is constructed of such elements. So, all limiting definitions seem at the end to be unproductive. Maybe, the
broadest, most secure and by most people acceptable definition is: “music is humanly organised sound.” It still goes into the concept of music as “structured sound.”

**The performer**

In this context the musician is the one who performs that structured sound. He/she is construed as a link in a communication chain. This chain is often described in a linear model, that is inspired by a model from early information theory. It often looks something like this:

![Diagram of the communication chain](image)

This model is regularly used to illustrate the possibility of distortion that the musical message (that is the idea and the intentions of the composer) can undergo. The performer, who is the intermediary link between notation and sounding structure, is identified and included as a risk factor for distortion in the chain from composer to listener.

I do not intend to evolve this further, but I believe that this model has many deficiencies. Most of them are due to the fact that it is very ethnically specific. It runs only in a culture or subculture where the following conditions are fulfilled: the music is put in writing, the composer is separated from the performer, the intention of the composer and the musical work are ascribed a high value, the receiver is a non-actively participating listener, and the music is almost exclusively regarded as being auditive. (We know that many cultures do not draw any clear boundaries between what we call “music” and what we call “dance.”) All this makes it evident that the linear model is valid mostly in the modern Western Art Music world and in its derivatives. This culture is nowadays spread from the urban European areas out over a great deal of humanity.

The Western way of thinking about music and its value system seems to be more significant to more people than the music itself. Take for instance the concert form. This existence mode and way of presenting music has, it is true, old historical roots, but it was developed to its modern form during eighteenth century Europe, as a part of the strivings of the revolutionary middle class towards a bourgeois mass culture. The concert as existence mode and presentation has, however, through European colonisation and the cultural imperialism which followed, become the standard of musical activity in most countries. It is in this
context that we shall see the strong emphasis on the concept of "performance." This concept is accompanied by a number of other concepts, for instance "accuracy," "ability," "training," "interpretation," "specialist," "non-specialist," etc. All these concepts are well worth discussion, but I have to leave them for the moment. Instead, I will, as mentioned, introduce a somewhat different way of looking at the matter.

**Music as behaviour**

First some introductory remarks about the nature of culture and some important properties of musical activity.

As we know, cultures are different. Furthermore, all cultures are more or less heterogenous and they are in continuous change. The variation seems infinite and the changes will never stop. But at the same time I imagine that at the bottom of every cultural pattern and culturally specific behaviour, there is a universal element, analogous to the biological concepts "genotype" and "fenotype," (the former is "the genetic constitution, the hereditary potential of an organism," the latter "the properties of an organism, that are produced by the interaction of the genotype and the environment"). I suppose that we have to assume an "anthropical level" and an "ethnical level" in every human behaviour and every cultural pattern. The anthropical element is always dressed in an ethnical costume.

What is then the anthropical element in music? I do not think that we should look for it in the shape of structural universals. Instead, we have to direct our attention towards the musical act, look upon it as code behaviour, and let the analysis start from that point. Even then it is very difficult to distinguish the anthropical element. As our thinking in itself is ethnical, we have great difficulties to find concepts for the underlying level.

However, the musical code behaviour has some important characters, that are conclusive for the following discussion and maybe anthropical. One is its transitive character.

That musical code behaviour is transitive means, that a) it is mutual, which means that it only makes sense when there is a human being (or sometimes a closely related animal) in both ends of the flow, b) the code on the basic level transmits only itself, its own intrinsic value, and that this is enough, and c) there is a response mechanism.

When a transitive code is in operation, a mutual activity, a two-way behaviour “wave” arises: a smile produces a smile, a laughter produces a laughter, speech produces conversation (not only for arguing), an aggressive touch produces a fight, music and dance produce music and dance, etc. I have chosen the term "transitive" in order to distinguish this character from the communicative. Communication, as I see it, does not transmit itself, but something else, a content.
Another important quality of the musical behaviour is its reciprocal character. It has a double nature. Besides being transitive (that it stretches out, arises response and shapes a bridge between individuals), it also has an effect inwards in the sender: when the behaviour, under certain circumstances, is released, the sender experiences delight, pleasure and relief. Music shares this reciprocal character with a great number of other elementary codes, such as bodily contact, facial and bodily attitudes, crying and laughter.

**An anthropical music model**

In order to construct a model of music as transitive behaviour, I start with a symbol for the reciprocal element, a double arrow:

![Diagram](image)

An individual \(A\) enters into musical activity. As it is transitive behaviour, there is at least one more individual involved \(B\). The incitament for the activity is fundamentally a genetically conditioned necessity, that is trigged off, for instance, by the need for social and ritual structuring, emotional relief, or some other need of an individual or a group. Every specification is, however, ethnical.

The behavioural information is directed inwards and outwards simultaneously. In the one direction it works in the consciousness of the actor \(A\) and produces aesthetic pleasure and satisfaction. This pleasure and satisfaction is the subjective motive and goal of the behaviour – but not its functional goal. In the other direction the act results in a sounding structure (the "code activity").

![Diagram](image)
Other codes (such as visual, transmitted body movements, "dance") are also working. These codes, and the sounding manifestation now in the air, produce pleasure even in the mind of B, and a need for response is awakened in him (if it is not already there). This is conditioned by an attracting force, a disposition for response in the musical behavioural complex.

There are scientific observations of brain-wave resonances in rhythmical human behaviour, but we do not have to rely on that kind of scientific argument to be convinced that music has an attractive force and that we have a tendency to resonate. Our own experience, every observation of children's reactions to music, an overwhelming amount of ethnological facts, and the very occurrence of music with more than one participant (as the Western polyphonic music or African traditional drum and percussion ensembles) all speak convincingly for the existence of a resonance mechanism.

As this model describes a possibly universal state of things, there is no social value difference, no difference of musical valuation or musical ability, no rôles established (active–passive, musician–listener, etc.), and no taboos prevailing. All such things belong to the ethnical level. So, B is stimulated to musical activity and may express himself unrestrained. This gives him, too, a reward of aesthetic pleasure. The interplay of both activities that cooperates, reinforces and complements each other, increases the informations flow and the pleasure in both individuals.

If the situation is expanded and comprises additional individuals, I imagine that the pleasure producing flows are reinforced, as long as the increasing complexity does not disrupt the interplay. When the transitive activity is once established, it is nonessential which of the actors started or "seduced" the other. Both activities are fundamentally equal.

This model and this behaviour has to be considered between two fields of

Fig. 4
inevitable prerequisites and conditions. The one is its source – the phylogenetic background to the complex of capacities and necessity, that is comprised in our genotype, including the disposition for the transitive music behaviour. The other is the ever-present ethnical conditions. As I said, the anthropical element can only exist in an ethnical dress, i.e. the complex of already existing codes, values, technology, history, etc., that forms every real and tangible musical situation.

Some comments

I have pointed out that the anthropical level is not connected to any particular culture type, for instance a primordial or simple culture. However, I can not deny that the comparative simplicity of the model in a way corresponds with a hypothetical elementary culture form. Necessarily, I have to found my discussion in a culture, where no specific social restraints exist, no writing (musical notation) is used, and no technology for sound and videorecording can bring about a time-delay or spatial disintegration of the situation. However, I am convinced that no matter what the degree of modification on the ethnical level, the basic anthropical pattern is not changed. It is present at the bottom of every musical situation, even in what we call “performance,” and also when people make music by themselves, in solitude.

We know that people in all cultures devote themselves to musical activities even in solitude, with no companion and no listener. Even in this situation the transitive can be in operation, in an interplay between the acting self and an imagined cooperator. The theory of “symbolic interaction,” that originates from the thoughts of Georg Herbert Mead (American philosopher, 1863–1931) about “the social self,” gives us some concepts that can help us to deal with the transitive aspect even of sole musical activity. The basis of that theory says that human beings construct the way they look at the world and react to it, their notions and acting modes in an interplay with other human beings. Then, even abstract and reflective thinking is a kind of interpersonal activity.

Our thoughts work with notions and symbols that arose in earlier interpersonal activities (for instance language), and the act of thinking is interpreted as if man within himself creates in interaction between an “I,” that is an active, spontaneous and impulsive aspect, and a ”me,” that is a set of internalized social determinations and conditions (such as values). “Me” can be seen as a generalized picture of ”the Other.” In thinking and reflexion, these two rôles act on what Mead calls ”an internal forum.” One can simply look at it as a discussion between two actors. ”I” speaks, puts forwards proposals and hypotheses, and these are evaluated, approved or rejected by ”me” in a continuous interaction. In all mental processes that work with symbols, even in expressive behaviour, such as music, the internal actors are in operation. This can give us an acceptable explanation even to musical behaviour without any real partner or reciever.
Non-performance music

The validity of the model is supported by rather elementary facts. In an anthropological perspective, i.e. in consideration of all known cultures, present and earlier, and after adjusting the dominance of Western influence in our days, music as collective activity, not intended to be looked at or listened to from the outside, is the most common form. We also have in our Western culture, where "performance" is considered the central form, a number of musical activities that are not primarily based on the performance mode, such as many kinds of amateur music-making in genres such as choir singing, chamber music, jazz, folk music, etc. These musical activities often are ascribed a lower status than the pure performance activities.

As I mentioned, the increasing emphasis on performance dates its origin from the bourgeois revolution and the change of musical function and form attached to it. The French philosopher and culture critic Roland Barthes has clearly described this in an essay, called "Musica Practica." He says:

There are two musics...: the music one listens to, the music one plays... These two musics are totally different arts, each with its own history, its own sociology, its own aesthetics, its own erotic; ... the music one plays... alone or among friends, with no other audience than its participants... has disappeared; initially the province of the idle (aristocratic) class, it lapsed into an insipid social rite with the coming of the democracy of the bourgeoisie (the piano, the young lady, the drawing room, the nocturne) and then faded out altogether (who plays the piano today?). To find practical music in the West, one has now to look to another public, another repertoire, another instrument (the young generation, vocal music, the guitar). Concurrently, passive, receptive music, sound music, is become the music (that of concert, festival, record, radio).¹

Conclusion

The transitive model emphasizes aspects of the musical behaviour that are surpressed in Western culture in general, and in the art music in particular. In that culture, characterized by labour segregation, social value stratification, writing, and complex technologies, including remote working media, modifications have come into existence that separate the actors of the model from each other. Their rôles have been functionally separated. In the art music, for instance, the one actor has become a composer, an orchestral or chamber musician, a studio musician, an opera-singer, or some other kind of specialist; the other is found in the audience of the concert hall or in the grammophone shop.

In the separated functions the musical behaviour has been modified, trans-
formed and trained. For the one actor it has been heated up to extreme proficiency and expression (there is, however, a big difference in expressive “heat” between, for instance, the solo guitarist in a hard rock band and a tutti violonist in a symphony orchestra). For the other actor, the expressive behaviour is frozen to a significant zero point (to a different degree depending on type of music. There is a considerable disparity between the behaviour of the audience in a rock gala and in a traditional symphony concert). The general feature is that music is regarded as an activity for specialists, that produces a product that is consumed by the remaining nonspecialists.

With the statement, that the anthropical is inevitably and always present in the ethnical pattern, the musical behaviour of our culture, as well as any other ethnical variation, is a modified manifestation of the anthropical model – the actors, the musician as well as the listener – take part in a transitive act. The transitive element cannot be rejected or bleached out, despite our disregard and every effort to deny it.

Notes

Discussion

The discussion following this presentation was brief, and began with Nissio Fiagbedzi stating that music is separate from the effect it has on people. The composer/performer cannot conjecture what, if any, this effect will be, as it will vary from person to person and from place to place. Larry Allen Smith responded by saying that it is feasible to “control” the listener. Reference was made to film and television libraries which contain music for emotional response, the assumption being that the codes imbedded in the music are understood by the listener. Maria del Carmen commented that perhaps such a response is one that is “conditioned,” and not representative of some universal musical understanding.

Einar Solbu asked what implications Gunnar’s model might have for education. Gunnar responded that the performer’s awareness of the model would influence the performance of the music. Audiences could respond as they wished, listening to recordings at home.
PROGRAMME

ISME Commission: Education of the Professional Musician
The musician’s role. New challenges.

SESSION 1: SETTING THE STAGE.
Chair: Maria del Carmen Aguilar.

1. John Drummond (New Zealand):
   What do you mean, Mozart didn’t wear tails?

2. Paul Lehman (USA):
   Bringing stability to the musician’s role.

3. Dumisani Maraire (Zimbabwe):
   The task of preparing future musicians in a once colonised developing country. The case of Zimbabwe, Africa.
   Respondent: Einar Solbu.

Lunch.

SESSION 2. SCANDINAVIAN PERSPECTIVES.
Chair: Soon-Chung Suh.

4. Margaretha Bergkvist-Persson and Johannes Johansson (Sweden):
   New tendencies in conservatories regarding the future of performers.
   Respondent: Arthur Tollefson.

5. Jan Ole Traasdahl (Denmark):
   Rhythmic Music Education.
   Respondent: Giacomo Oliva.

SESSION 3. NEW CONNECTIONS.
Chair: Arthur Tollefson.

6. Malcolm Singer (UK):
   Training professional musicians. A British perspective.
   Respondent: Graham Bartle.
7. Nissio Fiagbedzi (Ghana):
   The professional musician of the future: A projection into 2020 A.D.
   Respondent: Soon-Chung Suh.

8. Suguru Agata (Japan):
   New trends in education of the professional musician using high technology instruments.
   Respondent: Giacomo Oliva.

**SESSION 4A. SHARING EDUCATIONAL APPROACHES.**
Chair: Giacomo Oliva.

9. Larry Alan Smith (USA):
   Training the performing artist: More than music.
   Respondent: Arthur Tollefson.

Break.

10. Ki-Beom Jang (South Korea):
    Dear friends! Let us start over from the ABC.
    Respondent: Soon-Chung Suh.

Break.

11. Clive Pascoe (Australia):
    Creating the Australian Contemporary Music Institute: A culture shock for education and for the commercial music industry.
    Respondent: Barbara Macrae.

Lunch.

**SESSION 4B.**
Chair: Håkan Lundström.

12. Douglas Reid (South Africa):
    Music education throught distance teaching: UNISA as one model.
    Respondent: Barbara Macrae.

    Educating musicians on the cora and singing.
    Interviewer: Eva Saether.

Break.

Musical activities
Friday, July 19.

Session 5. Through the Looking Glass.
Chair: Barbara Macrae.

14. Graham Bartle (Australia):
   Report on the seminar topics in institutions over the world.

Break

15. Gunnar Valkare (Sweden):
   Music – performance or behavior?

Final session.
Chair: Einar Solbu.

Summary and concluding statement.

Lunch
MEMBERS OF THE ISME COMMISSION ON
THE EDUCATION OF THE PROFESSIONAL MUSICIAN

Maria del Carmen Aguilar, Chair (Argentina) 1990-1996
Barbara MaRrae (Australia) 1994-2000
Giacomo M. Oliva (USA) 1994-2000
Einar Solbu (Norway) 1992-1996
Soon-Chung Suh (Korea) 1992-1998
Arthur Tollefson (USA) 1992-1998
Graham Bartle (Australia, Special Advisor to the Commission)
BIOGRAPHIES

Agata, Suguru graduated from Tokyo Liberal Arts College. He has been working with Yamaha and with electronical musical instruments since 1965. Starting out as a teacher at Yamaha Electone Schools in Tokyo he became teacher's supervisor with Yamaha Music Foundation, including those in USA and Germany, and at the Yamaha Music Academy. In his role as secretery general of EMIES (Electronic Musical Instruments Educational Society) in Japan and as its present advisor he has been engaged in promoting the electone to music schools as well as concert and theatre halls in many countries.

Graham Bartle holds degrees in Arts, Music and Education from the University of Melbourne. Early in his career he taught French, English and Music in Victorian high schools (1954-1961), and later served as Head of the Music Department at Secondary Teacher’s College in Melbourne (1962-1965), and Lecturer, Senior Lecturer and eventually Deputy Dean of the Faculty of Music at the University of Melbourne (1966-1993). He has also served as Vice Chair of the Victorian Music Teachers Association, and has held memberships in MENC (USA), the International Kodaly Society, ISME, and many Australian music and music education societies. He is the author of Music in Australian Schools (1963), as well as two editions of the International Director of Music Education Institutions (1992 and 1996). Graham takes great joy in telling us that he is now happily retired.

John Drummond, BA, BMus, PhD, was born in the north of England and gave his first public performance as a soloist in a piano concerto at the age of nine. At school he developed his lifelong interest in opera and Mozart, and at the University of Leeds took a first-class honours degree in music, specialising in composition and musicology. At the University of Birmingham he completed a doctoral dissertation on Nietzsche, Wagner, Schoenberg and Henze, and as a Lecturer there was involved in introducing a special training course in Music, Dance and Drama. He also pursued his practical interest in opera as a repetiteur, conductor and stage director.

In 1976, at the age of 31, John was appointed Blair Professor of Music at the University of Otago in New Zealand/Aotearoa, where he now teaches music history, musicology and composition, directs operas, composes, and undertakes research in Mozart, local music history, and twentieth-century musics. He is President of the New Zealand Society for Music Education, a past Chairman of the ISME Commission on Community Music Activity, and a Board Member of ISME.
John has given many papers at conferences and seminars on future directions in music education. His publication list includes books, articles, conference papers and compositions. He is married to Louise, a piano and pre-school music teacher, and is the father of four musically talented young children.

**Nissio Fiagbedzi** is Senior Lecturer in the Music Department of the School of Performing Arts, University of Ghana, Legon, Accra, Ghana. He holds the PhD in Music from the University of California, Los Angeles (1977) and has had twenty-five years of experience as a university teacher in the Universities in Ghana, Port Harcourt and Nsukka in Nigeria. Since March, 1994, he has been back in Legon where he lectures in the area of African Music study. He has also been acting Head of the Music Department for several years in both Legon and Nsukka.

**Ki-Beom Jang** is a graduate of the Seoul National University College of Music, and also holds the MA in trumpet performance from Eastern Michigan University (USA) and the PhD in Music Education from the University of Michigan (USA). Following two years as a Lieutenant in the Korean Army, Dr. Jang was an instructor at the Keum-Ian Girls Senior High School, a Lecturer at the Seoul National University and Ewha Woman’s University, and Assistant Professor of Music at the Chung Joo University of Teachers. He is currently Assistant Professor of Music at Ewha Women’s University in Seoul, and the Music Director for the Korea Wind Orchestra.

**Johannes Johansson** has studied Philosophy, History of Science and Musicology at the Lund University, as well as organ, conducting and composition at the Malmö Academy of Music. Mainly a composer in the field of chamber music with electroacoustics, Johansson has been a member of FST and ISCM since 1986, and has served as Director of the Performance, Composition and Church Music Department at the Malmö Academy of Music since 1991. He is also founder, director and conductor of the Ensemble Ars Nova, frequently recording contemporary music for the Swedish National Radio. His music has been performed all over the world.

**Paul R. Lehman** is professor of music and Senior Associate Dean of the School of Music of the University of Michigan. He has taught in the public schools of Ohio and at the University of Colorado, the University of Kentucky, and the Eastman School of Music in Rochester, New York. He has also served as music specialist with the United States Department of Education in Washington, D.C.

Mr. Lehman served as president of the Music Educators National Conference (MENC) from 1984 to 1986. He previously served as chair of the Music Education Research Council and the National Commission on Instruction of MENC, and he has been a member of the Editorial Committee and book review editor of the
He chaired the task force that developed the national, voluntary standards for K-12 instruction in music, and since 1992 he has been involved in a wide variety of standards-related publications and activities.

Mr. Lehman served as a Member of the Board of Directors of the International Society for Music Education (ISME) from 1988 to 1992 and he has participated in a wide variety of ISME activities. He is active as a speaker and consultant, and he has addressed music educators in almost every state and in half a dozen other nations. He is the author of more than one hundred articles, chapters, books, and reviews concerned with measurement and evaluation, curriculum, and teacher education.

**Dumisani Maraire** has served as Deputy Director of Government of Culture Ministry of Sport, Recreation and Culture, Lecturer in the Zimbabwe College of Music at the University of Zimbabwe, and Lecturer and Instructor at the University of Washington (USA). He holds the Music Diploma from Kwanongoma College, as well as Masters and Doctoral (PhD) degrees from the University of Washington. His scholarly and creative accomplishments include *Kronos Pieces of Africa* for the Kronos Quartet, two published books, and over a dozen recordings on Marimba and Mbira. He is Chairman of the Zimbabwean Association of Music Education and the Academic Committee of the Zimbabwean College of Music. He is also the liaison person for the Inter network for Traditional Music.

**Alagie Mbye** is a jali, a title that means much more than musician. He is born jali, and like all his forefathers and mothers his task in this world is to be a wandering library, to keep the society together with his songs and stories and of course to entertain. In 1990, when he was about to leave his country, Gambia, for his first journey to Europe, his grandfather tried to stop him, asking who would understand him and whom he would sing for. The grandfather was afraid he would forget the tradition. But jali Alagi Mbye didn´t. Through many successful tours to Scandinavia he has developed into a modern jali, with full respect for his tradition and also the courage to start something new. 1998 he opened Maali´s Music School, the first music school in Gambia built on traditional music and open to all children, not only from the jali-families. Since 1990 he has in different ways been co-operating with the Malmö Academy of Music, both as a teacher and guest student.

**Clive Pascoe** has served as Professor of Music at Southern Cross University (Australia), as well as Director of Education and Training for AUSMUSIC, Director of the Australian Music Education Council, and Director of the Australian Contemporary Music Institute since 1991. Prior to that he held the position of Dean of the Faculty of Arts at Southern Cross University (1984-1991), during which time he founded the first contemporary music degree program. He has also
held a variety of administrative posts since 1974, and has conducted all of the
Australian Symphony Orchestras and major choirs in hundreds of concerts and
radio broadcasts since 1968. He holds the Diploma from the New South Wales
Conservatory of Music, the BM from the University of Durham (England), and
the DME degree from the University of Cincinnati College Conservatory of Music
(USA).

**Douglas J. Reid** is at present Head of the Department of Musicology and Vice
Dean (Cultural Sciences) in the Faculty of Arts at Unisa. He is a graduate of the
Universities of the Witwatersrand, Cape Town and Cambridge, and a Licentiate
of Trinity College, London. In 1985 he was visiting Professor and Fellow at the
University of Edinburgh and guest lecturer at the University of Lancaster.
Professor Reid has held the posts of Director and Associate Professor of the School
of Music, Witwatersrand University, Head of Music of the Cape Town Performing
Arts Board, and Director of the South West Africa Performing Arts Council. He
was chairman of the Musicological Society of Southern Africa for seven years, and
has served as National President of the South African Society of Music Teachers.
Currently he is chairman of the Committee of Heads of University Music
Department. His many music activities include having been Musical Director af
the International Eisteddfod of South Africa, and a member of the examining
panel for the South African Defence Force. Having been associated with various
choirs and orchestras, he is now Musical Director of Unisa’s competition juries,
including those of the SABC Music Prize, the “Concours Panafricain de Musique
et des Arts” and the Unisa Transnet International Music Competitions.

**Eva Saether** teaches “Music and Society” at the Malmö Academy of Music, Lund
university, Sweden. She has been working with the two projects "Higher music
education in a multicultural society" and "World Music School” carried out by the
Malmö Academy. She is also an active musician of Swedish folk music. Since she
first met jali Alagi Mbye in 1990 she has been sharing ideas and knowledge with
him in different projects. Two CDs have been recorded in the Gambia through the
cooparation, and many interviews with great Gambia masters have been made,
to benefit both the development of Maali’s Music School and her own research on
teaching methods in the Mandinka culture. Eva Saether is a Ph. D-student of
Research in Music Education.

**Malcolm Singer** studied composition with Nadia Boulanger and Gyorgy Ligeti,
and currently teaches at the Guildhall School of Music & Drama in London, in
both the Department of Performance and Communication Skills (PCS) and the
Composition Department. He has also taught composition at the Yehudi Men-
uhin school for the past ten years. Mr. Singer is in much demand to lead creative
projects and workshops, his latest being those in Australia, Canada, Spain,
Finland, and numerous locations throughout England. His most recent work for children’s choir, string octet and symphony orchestra was commissioned for Yehudi Menuhin’s 80th birthday concert in the Royal Albert Hall, and he is presently completing a composition for the Sibelius Academy in Helsinki, which combines traditional composition elements and creative activity with music students and school children.

**Larry Allen Smith.** Praised by the New York Times as a “young composer of great gifts,” Larry Alan Smith has developed an international reputation as a composer, performer, educator and administrator. He began his earliest musical training in Ohio, and pursued his studies in France with Nadia Boulanger and at The Juilliard School with Vincent Persichetti. Dr. Smith was appointed to the Faculty of The Juilliard School where he taught from 1980-1986. Previously, he was on the Composition Faculty of the Boston Conservatory.

An award-winning and prolific composer, Larry Alan Smith is represented and published by the Theodore Presser Company. His works are also published by Bourne Music, E.B. Marks, Plymouth Music Company and the American Composers Alliance. In addition to his primary life as a composer, Dr. Smith also maintains an active performing schedule as a conductor and pianist.

In July 1990, he was appointed Dean of The Hartt School at the University of Hartford in West Hartford, Connecticut where he is also Professor of Composition. Dr. Smith previously served as Dean of the School of Music at the North Carolina School of the Arts from 1986 - 1990.

**Jan Ole Traasdahl,** composer, pianist and author, is currently Assistant Professor of Music at the Rhythmic Music Conservatory in Copenhagen. He has performed and recorded with many international jazz soloists, including Thad Jones, Richard Boone and Frank Foster. He has also conducted numerous big bands, and has composed music for big band, choir and theatre. Since 1981 he has been teaching piano, ensemble, theory/composition, ear training and pedagogical studies at conservatories in Aarhus and Copenhagen. From 1995-1996 he served as Project Manager at the International Music Council of the UNESCO Congress and Research Project *Rhythmic Music Education.*

**Gunnar Valkare,** composer, conductor and musicologist, is currently Lecturer of Music and Society at the Royal University College of Music in Stockholm, as well as leader of the Maelar Islands Symphony Orchestra and a member of the Board of Swedish Composers Association. During the 1960s he studied organ, piano and composition at the Royal University College of Music, and traveled to Uganda (1969) and Tanzania (1973) to study traditional music. He has recently completed his PhD in Musicology.