PERSPECTIVES IN MUSIC AND MUSIC EDUCATION NO 3

The ISME Commission for the Education of the Professional Musician, 1998 Seminar in Harare, Zimbabwe

THE MUSICIAN IN NEW AND CHANGING CONTEXTS

Edited by Håkan Lundström

MALMÖ ACADEMY OF MUSIC
Lund University

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Malmö Academy of Music
Box 8203, SE-200 41 Malmö, Sweden
Tel. +46 (0)40-32 54 50
Fax. +46 (0)40-32 54 60

DUMISANI MARAIRE
IN MEMORIAM

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PREFACE

Among the issues that have dominated the most recent biennial seminars of the ISME Commission for the Education of the Professional Musician are those concerning the musicians role in the present-day world both in the local and global perspectives and the implications these have for the education of musicians. This is illustrated by the fact that the preceding seminar held in Malmö, Sweden in 1996 was entitled The *Musicians' Role: New Challenges*. At that time the commision was fortunate to have a significant African input by participants from Ghana, The Gambia and Zimbabwe.

This definitely had an important effect on the discussions and in that sense also in a sense served as a preparation for the 1998 meeting in Harare, Zimbabwe, which was entitled *The Musician in New and Changing Contexts.* It was 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. The present volume contains the papers and presentations that were made during this seminar, and when applicable also responses and summaries of discussions.

The presentations are arranged in two main sections. Part 1 has been called *International presentations.* These are the regular presentations. Part 2 is entitled *Zimbabwean presentations.* It contains shorter presentations by a number of music teachers in Zimbabwe. During the seminar these presentations were given in a half-day session. This input from the representatives of the host country – which were faculty from the Zimbabwe College of Music and members of the Zimbabwe Association of Music Educators from Harare and other parts of the country – was a very important qualitative stimulance to the discussions. So was a spontaneous discussion session on careers with these presenters and music students at Zimbabwe College of Music.

As a result of its work, the Commission agreed upon five broad recommendations, three of which pertain to those who prepare professional musicians, and two of which pertain to a particular role ISME can play in fostering new directions relative to preparing musicians for the future. These five recommendations are the following:

1. that programs that prepare professional musicians embrace curricula and experiences in addition to those stemming from the conservatory training tradition, and specifically curriculum and experiences embodied in indigenous traditions;

2. that programs that prepare professional musicians embrace curricula and experiences which focus on a dynamic interaction between institutions and the communities and societies in which they exist, and which emphasize the importance of the musician as a human being and professional development as a life-long, continuous process;

3. that programs that prepare professional musicians embrace curricula and experiences

which reach beyond societal boundaries, to global interaction and collaboration, relative to music and how it is learned and performed;

4. that ISME give priority to facilitating efforts to identify and secure funding resources, to support organizations and individuals seeking to establish bi-lateral projects aimed at strengthening a broader preparation of professional musicians; and

5. that in light of the strong interest and participation in the commission meeting shown by the Zimbabwe Association of Music Educators and by the faculty and students from the Zimbabwe College of Music, ISME strongly considers including the country of Zimbabwe, and especially these two groups, as it expands its special focus program for interacting and strengthening relationships with countries in Africa.

The 1998 Seminar of the ISME Commission for the Education of the Professional Musician took place at the Zimbabwe College of Music in Harare, Zimbabwe, from Monday, July 13 through Friday, July 17. The meeting was sponsored by the Zimbabwe Association of Music Educators (ZAME) and the Zimbabwe College of Music. Undoubtedly many contributed to the organisation and successful arrangement of the seminar. There are a some people who deserve special gratitude. These are the hosts at the Zimbabwe College of Music Mr. Neil Chapman, Director, and Mr. Chris Timbe, Deputy Director, who made this meeting possible. Then there is Giacomo M. Oliva, University of Florida, whose inspired and effective work his role as Commission Chair made the seminar both qualitative and pleasant.

Of unvaluable importance was the work of Dr. Dumisani Maraire, who along with the Zimbabwe Seminar Organising Committee, was responsible not least for the large Zimbabwean impact to the meeting. This was crucial to the quality of the seminar and certainly also important for so many music teachers and students to be able to participate. It is with deep regret and a sad heart I must inform that Dumisani Maraire is no longer among us. He passed away early in the year 2000. His spirit is clearly present in this book and will undoubtedly continue to live on in the musical life of Zimbabwe.

Håkan Lundström,
Commission Member 1996–2002
Malmö, Sweden
August 12, 2000

Part 1. International presentations

SHAPING INVENTIVE CAREER PATHS FOR 21ST CENTURY MUSICIANS: EMBRACING NEW VALUES AND VISIONS

by *Nancy J. Uscher*

The world that awaits music graduates of the year 2000 and beyond is dramatically different from that of 1972, the year that I graduated from the Eastman School of Music. In order to become vital members of society, today's young professionals will need to acquire a worldliness of perspective that transcends superior proficiency on an instrument or first-rate analytical ability as a theorist. Specialization is, without question, critical. But knowing how to shape a meaningful life in the world of the next millennium will require other areas of competence and sophistication to compliment a narrow window of expertise. Traditional career paths are rapidly changing. The next 20 years will see the creation of occupations based on new technologies and fresh perspectives about integrating the arts with such other disciplines such as law, medicine, anthropology and urban planning. The international educational opportunities for artists have never been greater. There is without question an array of exciting possibilities for young artists and for the people who provide their education.

Facets of the professional lives of three musicians – my own and those of two distinguished American colleagues – will illustrate major points about interdisciplinary music careers that are both community-based and global.

* * *

Values. Extraordinary commitment to an ideal. Struggle. Taking risks. Enjoying and relishing the possibilities of the Wide Open Spaces of life. Social responsibility. Interdisciplinary ways of thinking. These are the descriptive terms that inform – employing diverse approaches – the careers of three individuals discussed in this presentation. The means toward a goal may vary, but in all three cases original ideas have served to redefine music as a driving force with potent social resonance that greatly impacts the human condition.

Steven Feld, recipient of the prestigious MacArthur Award, has merged the worlds of anthropology and music. He is an expert in fascinating aspects of global music. In particular, he studies the music of the Papua New Guinea rainforest. His work addresses the complex connections of rainforest ecology and culture. Tod Machover, formerly Director of Musical Research at Pierre Boulez's IRCAM Institute in Paris (1978–1985), has emerged as a major

composer and educator at the Massachusetts Institute of Technology Media Lab, inventing new ways of incorporating extremely innovative technological tools into the music he writes. He is also co-director of the new "Things That Think" consortium. Driven by the conviction that the arts provide a rich catalyst for social change, I created the Center for the Arts in Society at the University of New Mexico in 1995. This unit is a think tank dealing with arts policy issues and community partnerships. At the same time, I maintain the life of violist and professor of music at the University. Machover, Feld and I all began musical life in our early years as performing musicians. In all three cases, there has been astonishingly rich reward for charting unfamiliar territory and taking some risk. Specific features of our professional journeys can serve to inform a host of distinctive career paths for the future.

* * *

Steve Feld writes: "For me the most important aspect of my entire undergraduate career was studying in an anthropology department where there was a very explicit connection between scholarship and a personal and political commitment to things like community and fighting racism and imperialism... I was exposed to an incredible integration of research and commitment." Recently he elucidated some of his beliefs. When asked how he approaches career issues with students, he pointed out the importance of "not reproducing the idea that music is just an experience in sound. The very way that "musicing" is – everything about it – is a model for social relationships, culture and politics. Music is not just about a body of sound. Students, in the Western art ideology, think of it as physical and asocial, acoustic and individual. I like them to challenge themselves and others to look at things the other way around. In other words, music is actually modelling many aspects of life... for society and social relations." I asked him who his current mentors are and if they change at different stages of life. He answered: "My Ph.D. students are my mentors.... working with them resonates what I know. But they are all different... they don't reproduce what I do."

* * *

Tod Machover writes: "It was actually the first big fight with my parents over what music was and in general I have been kind of obsessed all along with the idea of not only bringing art and technology, but humanism and science and every kind of opposite I could find, together into some kind of synthesis." He explains the genesis of his work with computers: "I started getting interested in computers for music very early on, I found that computers, had the great possibility of adding to the richness and complexity and precision of a musical piece, but the only way they'd really be useful is if you could turn them somehow into real instruments and somehow adapt them to how people who play an instrument behave normally. It turned out that became a major part of my work because that has been very hard to do." The turning of computers into real instruments happened with creation of hyperinstruments, a project that began in 1986. The goal has been to build sophisticated interactive musical instruments.

Some of the hyperinstruments have been designed for such diverse virtuosi as Yo-Yo Ma and Prince. Another direction that hyperinstrument work has taken since 1991 has been towards instruments, tools and environments for non-professional musicians in an attempt to bring creativity and expression to everyday life.

The Brain Opera is the culminating point to date of this path. Each performance of the Brain Opera consists of two parts: an introductory period during which the audience gets to explore, experiment with and play with a variety of Machover's instruments, and a more formal 45-minute musical event orchestrated by three conductors. The music incorporates recordings just made by the incoming audience, along with material and musical contributions from participants on the World Wide Web. It is about melding music, science and technology.

What mentors have inspired Machover's approach to music? Marvin Minsky, Professor of Computer Science and Engineering at MIT and co-founder of the Artificial Intelligence Laboratory. Machover explains: "There are some basic questions about music that people almost never address: Why did music arise in all cultures? How does music evolve? What happens to the mind when we are listening to music? Nobody talks about music having intrinsic meaning, how it engages the mind. How do nonverbal reactions connect to the world? Minsky is one of the few people to look at emotions and music and seek the connections. He asks the bold questions about how it may work." "Minsky has provided a general model (or the mind) that changes how we think about the mind. He sees the mind not as an orchestra, with a conductor directing all of the action, but rather the opposite: it is a bunch of agents running around who collectively find a way to organize." He continues: "My interest lies in understanding the balance between central organization and anarchy – in our minds and in our lives. The Brain Opera is intended to encourage audiences to reflect on this process."

Inventiveness is a word well associated with Tod Machover's work over the years. Aside from the Hyperinstrument collection, Machover designed the "Sensor Chair" in 1994 for a new mini-opera entitled Media/Medium, composed for the magicians Penn & Teller. Here is how it works: the person seated in the chair becomes an extension of a transmitting antenna placed in the chair cushion. The person's body acts as a conductor (the electrical kind). Four receiving antennas are placed on poles in front of the chair. As the seated performer moves his hand forward, the intensities of these signals are a function of the distances between the hand and corresponding pickups. The signal strengths are digitized and sent to a Macintosh computer. A pair of antennas mounted ont he floor of the chair platform measure the proximity of left and right feet. Therefore all the movements of the body are carefully measured and then turned in to different kinds of music.

* * *

My own interest in exploring the arts within fresh contexts is demonstrated in my creation of a new course on women and music, a recent presentation at a conference in Vietnam of a

paper on science and the arts and in my current affiliation with other academic units within the University of New Mexico. I created the Center for the Arts in Society, affiliated with the School of Law's public service wing, to explore innovative ways by which the arts can serve society through such projects as university/community partnerships, arts-in-prisons programs and a new approach to arts leadership internships for students. In 1996 I was awarded an $85,000 grant from the National Endowment for the Humanities for a project in which music and poetry from different cultures were celebrated in community town meetings as symbols of American pluralism.

Other activities I have developed and am overseeing include an initiative funded by the Corporation for Public Broadcasting that uses the Internet to teach fourth-grade students about world music, an Arts-in Correction series at the New Mexico Women's Correctional Facilities, and an Intel Corp.-funded program examining arts and technology opportunities for children. The initiative *Immersion in Music* places graduate students in the public schools. Approaches to fundraising are often collaborative, where the arts are an important component of an interdisciplinary endeavor. From the above examples, in another presentation at this conference, I will pull together major points to inform new support strategies for professional musicians.

Authorship of two books about music *The Schirmer Guide to Schools of Music and Conservatories Throughout the World* (1988) and *Your Own Way in Music: A Career and Resource Guide* (1990, revised edition 1993) has allowed me to research hundreds of institutions and the career paths of their graduates. In addition, I am starting work on a third book that will demonstrate the many ways in which the arts serve society's basic needs – and the implications for new careers that emerge from such findings. Several years ago, at the Art Institute of Chicago, during the 4th International Congress on Educating Cities: the Arts and Humanities as Agents for Social Change, I presented a paper entitled *Global Perspectives of Music Through the Internet.* In listening to many of the other presentations, it was startling and exciting to find that so many cultural leaders acknowledge the power of the arts to change the way people view the world and – as perhaps the most important validation there is of being alive.

* * *

Tod Machover says of his Brain Opera: "We are searching for something between top-down authority and complete anarchy–the interesting balance in between. We live in a very fragmented world in which people often feel out of control. What we are doing here is more than putting together notes of music; we are trying to touch people's lives. The hope is that art can provide a model for how people can come together and interact in other aspects of their lives." Steve Feld also spoke of modelling after music, rather than the other way round. My own work celebrates the arts as potent agents of social change. I am proud to leave the distinguished colleagues at ISME 1998 with a composite music career model – based on the three discussed in this presentation – that is busy, happy, struggling in the best possible ways,

imbued with a value system filled with dignity – to foster a career that is forever growing in unexpected directions. Life, after all, is an adventure, and it is incumbent upon the musicians of the world to make the most of it.

Response

by *Graham Bartle*

Nancy Uscher has given us three fascinating and imaginative examples of how some 20th Century musicians have carved out career paths. Steven Feld has shown us how a musician has successfully melded with the discipline of anthropology, having a vision of treating all individuals of whatever race and culture with the respect they deserve, with equal emphasis given to preserving individual identities and to fusing styles to create new forms. The musicians who performed as we arrived at the commission venue drew us into their orbit with their infectious enthusiasm, giving us the urge to move and dance with them. Their use of both traditional and electronic instruments demonstrated a happy fusion of styles to create the music.

Todd Machover is an example of a musician/scientist/sound engineer, working at the cutting edge of experimentation with technology, to bring, as Nancy noted, "…every kind of opposite…together into some kind of synthesis." To me, the descriptions presented by Nancy gave me a curiosity to discover more about hyper instruments (The Brain Opera and the Sensor Chair), though I was far from being able to understand all of the implications of these experimental works.

Nancy Uscher's notes on a paper she delivered at the 4th International Congress on Educating Cities in Chicago indicated that it was, as Nancy said, "…startling and exciting to find so many cultural leaders acknowledge the power of the arts to change the way people view the world." The question that follows from this is how these cultural leaders may be able to persuade future leaders of the importance of giving resources to make the arts an even more powerful tool for the benefit of mankind. For example, problems with gaining sponsorship from governments or educational authorities for many African educators to attend an ISME seminar or conference indicate that much yet needs to be done.

Finally, the question of developing fresh perspectives about integrating the arts with other disciplines was addressed. Examples were given of links with law, medicine, and anthropology. Others springing to mind include architecture, the hospitality industry, the travel industry, and business. There may even be the possibility of developing links between music and such an area as agriculture.

Response

by *Håkan Lundström*

The question that you have talked about is a major issue for the education of musicians in most countries even though local conditions may vary. In Sweden, where I come from, the issue has become rather accentuated within the last decade. Traditionally we educated musicians mainly for the symphony orchestras or in some cases for soloists careers. That means that they were more or less cast in the same mould.

We have begun to think differently, and so the understanding of the importance of developing individual profiles is spreading and music conservatories have started to react by, for example, increasing the number of optional courses and by stressing what has to do with the performer's skills in communication with different audiences, project administration, fund raising and so forth.

But the shift in attitudes has really not gone that far yet. Much more could be done in making the students think in this direction. In helping them to find out what other things thay have a talent for, so that they become prepared to make proper choices and develop their individual profiles and their careers.

The idea of bringing together opposites into synthesis certainly appears to be a rewarding method to arrive at new combinations both for one's own profile as a musician and for fund raising. The three examples are also interesting: three musicians who have developed other capacities in different directions and who have all made large contributions to their respective fields.

Looking at your paper from a different angle, it might also be argued that here are three musicians who have changed their lines of specialisations. Steven Feld is known as an ethnomusicologist, Tod Machover maybe as a composer/artist, and... well, I will not take the risk of attempting to classify Nancy Uscher...

No doubt, the generally excepted view on a musician is that of a person who performs music on a professional level. So, if conservatories adapt to the changing situation by educating musicians, who in many cases become something else than performers of music, they will also have to change the popular view of what a musician is. Maybe this change will come by itself, but that might take a very long time.

Of course all this depends on how the future musicians get their educations. If conservatories include a number of other courses in their programs something must be taken away which will effect the quality of the pure music side of the education. On the other hand, if the additional qualities are developed *after* finishing a conservatory with a degree as musician it prolongs the time of study.

Perhaps I may seem critical to the ideas put forth in your paper and so beautifully exemplified there. This is not at all the case, however. I perfectly agree that these are domains we must go into more and more. This brings to the fore, however, a number of questions which

do not have clearcut answers and which there are many different opinions on: What is a musician? Who decides that? And when is a person no longer a musician?

Discussion

The discussion that followed this paper reflected general consensus among all that there are really no limits as to ways in which music and the other arts can connect with other fields of learning. All seemed to agree as well, however, that changes must occur in the process of educating musicians if seeking out and exploring connections is to become more the norm than the exception among musicians and music educators. Participants cited a variety of issues that would need to be addressed in this regard. For example,

- There is a need to look more at who we are and want to be as musicians in determining an appropriate curriculum for the education of musicians. The challenge to be faced in this regard, however, has to do with criteria for deciding what to include/exclude in this curriculum.

- There is a need to look to cultures other than our own as we explore curriculum for preparing musicians to explore connections with other fields of learning.

- There is a need to focus more on the process of learning and on ways in which to help future musicians incorporate that which they have learned through their training into the many facets of their lives as musicians beyond the world of formal schooling. Students need to be provided with the tools that they will need to explore connections.

LEARNING TO LISTEN

by *María del Carmen Aguilar*

Background

In 1994, after four years' work, the ISME Advisory Panel on Music of the World's Cultures, chaired by Bruno Nettl and of which I am honoured to have been a member, issued a document entitled Policy on Music of the World's Cultures [1], a series of recommendations aimed at centering the efforts of the ISME on a wider and better comprehension of the musical and cultural diversity and at incorporating that diversity into music education. This document was the basis of the work of the last seminar of this commission as may be concluded from a couple of paragraphs of the final report [2] :

> *While in the past Western culture assumed a dominating role in many societies, a growing awareness of the genuine value of all cultures and their musics is emerging world-wide. Any discussion of music education should be based upon the principles that all cultures contain music, that music as a means of communication can only be understood and assessed in a cultural context, that every music has value to those who see it as part of their culture, and that that valuation should incur our respect.*
>
> *....It is a challenge to educational systems to contribute to the re-establishment of people's and society's ownership of music through a greater awareness of how musicians interact with their audiences in various cultures, jobs and situations.*

Within the frame of these recommendations this paper presents a proposal for the teaching of music analysis, which can help the professional musician to become aware that his or her practice is inserted in a cultural context, and therefore, to establish a more fluent connection with the music of other cultures.

Speech and languages

Each culture and social group has a peculiar way of understanding and practising music. Therefore, the study of the cultural context should accompany any contact with musics alien

to the habitual experience. But, in order that this contact should prove fruitful, it is not enough to deal with historical and social considerations: the musician also needs to rely on adequate technical tools.

As from the early stages of the musician's education, the practice of music analysis can help, if it is oriented from a universalistic point of view, taking into account that any music style combines certain essential elements of music in a specific way.

It is necessary first to establish a distinction between "music" – i.e. one of the means of expression of the human being, comparable with the capability of developing speech – and "music styles" – i.e. the different ways each culture puts this into practice, in the same way as the different languages are brought about by the capability of speech.

Music articulates sounds in time. It selects certain sounds by pitch and timbre qualities and organizes them rhythmically. Taking this idea as a starting point, it is necessary to put some questions that can help to define in which way each culture or music style deals with this phenomenon. The most general questions somehow involve the concept of time that each culture has:

- Within a certain given style, is it the musician's purpose to make the listener aware of a time process or rather is there an attempt to nullify the perception of time?

- Is the listener's complicity sought for by alluring him with a changing development of sound events or is there an intention of concentrating his attention on a reduced amount of reiterated information?

The answer to these questions allows us to comprehend the essence of quite different music styles, from discursive styles, that mean to articulate time by proposing time processes of conflict/resolution, to musics in which the objective is to generate a hypnotic state, by means of the constant repetition of the same stimuli.

In the first case, the music constructs a form in time by communicating the steps or stages of its development. It unfolds a thematic idea and elaborates on it – with or without transition towards other ideas – and announces clearly the end of the process. The listener accompanies the stages of this construction with his active attention. In the second case, the non-evolution of the process will be the prevailing characteristic. The listener understands that he needn't expect variety or conflict and turns off his conscious attention.

The analysis of each style requires the consideration of more questions, regarding aspects more and more detailed. For example:

- Is it the musician's intention to communicate the development of thematic ideas, i.e. specific melodic or rhythmic structures? Do these structures articulate with each other in some kind of syntax? Are these thematic ideas subject to a process of elaboration or are they just reiterated unchanged? At this level of analysis the characteristics of the different types of formal construction mentioned above may be better comprehended.

- How is the rhythmic organization conceived , i.e. the relationship between the entries of sounds? Does the music follow the natural cadence of the words? Do sounds turn up at regular intervals? Is there some kind of proportionality that leads to the listening of the pulse? Does that pulse sound like accompaniment? Are the entries of sounds masked in their timbre? Each one of these alternatives and their simultaneous or successive combinations brings about a specific type of physical experience to the listener which means the basis for his contact with music.

- How do music and words relate to each other? This analysis reveals the attitude of each culture regarding the relative hierarchy between words and music: preeminence of word over music, ritual words of obscure or forgotten meaning, improvised lyrics, recitation, singing, etc.

- Is the simultaneousness of sound events at all considered? If so, how do they interact hierarchically? At this level of analysis are studied the different textures (accompanied melody, polyphony, homophony, etc.) and their importance in the definition of style.

- Which timbres are selected? Voices and instruments, natural or electronic sounds and their countless combinations, will point out what each culture or music style considers appropriate for being taken out of the daily context and given artistic, ritual, religious, fun, etc. meaning.

The musician's education and the music of his culture

Since the start of his education, the musician should learn to listen to the music of his own culture in the way mentioned above. Through the aural discrimination of the elements that make it up, and the understanding of the relationship between these elements, he'll become aware of the special way in which his culture plays with the basic elements of music.

A definition of professional musician arrived at during the 1996 seminar of this commission points to "*performing musicians who, by nature of their profession, have a responsibility to their musical culture as well as to those with whom they interact as performers and teachers*"[3]. Taking this into account, we may say that the musician is responsible for and should be aware of the cultural patterns which rule what he does. By setting his music in context as a cultural production he can, not only understand that his culture combines the music elements in a specific way, but also that this way is not the only possible one. By being more open and tolerant of other cultural patterns he will in turn be able to help those he works with, and very especially the children, to understand, accept and celebrate the differences. (Vive la differérence!)

Case study

According to the above mentioned ideas I have worked for the past ten years at the University

of Buenos Aires teaching hundreds of students – Fine Arts, Performing Arts as well as Music students – to listen to music. Therefore, I have organized a group of teachers who are professional musicians (piano, guitar and clarinet players, singers, composers and choir and band conductors) who agreed to revise in depth the concepts which they were taught, and thus acquire a different way of focusing on music analysis.

The work with students

The work with the students starts by making them aware of the great amount of capabilities and ideas they have unconsciously learnt from their culture. They are guided in the observation of their own perceptions, thus transforming the first global and synthetic approach to the music in question into partial observations of each element. The material is organized in order to make the most of the students' auditive experience, starting by music styles familiar to them. Then they are invited to open up this experience and listen to music of different styles, observing the similarities and differences that each one shows in the treatment of the music elements.

Rock and pop music is the most familiar to students. Therefore, the work is done taking into account the skills they have developed in contact with it:

- they can tell the difference between *rap* (speech which follows a certain rhythmic pattern) and normal speech (free rhythm) and they can extend this perception and distinguish between free and pulsated rhythms, both sung and/or instrumental,

- they can recognize the pulse in popular music accompanied by percussion and can extend this skill to pulsated music without any percussive accompaniment,

- on the basis of pulse they are able to comprehend the concept of metric accent and "see" how the musical phrases are structured around these accents,

- they can remember and hum the most significant phrases in a music piece and therefore comprehend how it is structured around one or more themes, and how these themes develop from rhythmic-melodic motives,

- they recognize aurally the feeling of repose brought about by the arrival at the tonal centre and the tension created by not reaching it, and can fine-tune their perception to distinguish the music not organized round a tonal centre as well as the different tonal organizations in which the functions of repose and tension are blurred on account of dissonances

- they can focus on aurally recognizing instruments and types of voices in the music they listen to habitually and enhance their capabilities of discriminating other timbres,

- they can recognize the hierarchic relationship between melody and accompaniment and extend this perception to the acknowledgment of other textures.

During the audition, each listener focuses on certain aspects rather than on others and constructs a Gestalt which allows him a certain comprehension of the object studied. Given that music flows in time, this Gestalt relies mainly on the memorizing capability of the listener. To add to this memorizing, each element perceived is annotated by means of carefully worked out graphic representations. In this way, the time articulation of these elements and their relationship with each other may be observed, thus achieving a synthetic vision which somehow reconstructs the initial global perception.

We work in groups, heeding the students' individual perception, and ask them to share it with the others' , i.e. to recognize the value of the Gestalt which each one of them has come up with in order to comprehend the object of study, as well as to see this Gestalt as a temporary means of knowledge, still apt to be enriched by further information.

The students come up with interesting insights on the particular way everybody views reality, develop a strong interest in listening to music of different styles and cultures, and recognize they have acquired an analytic tool that allows them both to comprehend in depth and to undo prejudice.

Once they had experienced this way of teaching music audition in the university, the teachers adapted it to primary and secondary schools, schools of popular music, conservatories, film-making schools (music in film) and in-service training courses for music teachers. Similar reactions, though not quite the same, were observed in each area:

- children and teenagers on one hand strengthen their musical likes taking pride in technical elements to sustain them and on the other become more open to other music styles,

- students of popular music find it useful to have a tool which allows them to distinguish styles and to concentrate on the acquiring the necessary technique to reproduce them. At the same time, they come to understand that the styles they indulge in are as worthy of respect as the one or ones they do like,

- conservatory students find within this analytical approach useful information to help them make interpretation decisions in each different style. Also, they develop an interest in looking for and finding these features in different non-classical music,

- film making students learn to relate the time process of music with the development of the film. On comparing the musical syntax with the structure of montage they discover that in many cases, it is owing to the music that a certain film syntax become clear. This allows them to have a clearer idea of the kind of music needed for each scene and to set aside whatever biased concepts and conventions they might have fallen for.

The teacher's work

In order to carry out this work, all of the teachers involved – the university teachers as well as those to whom the in-service training courses were given – experienced a deep transformation. They started to accept that questioning not only their own perceptions but also the theoretical basis they used to explain them is natural and may be highly profitable. They discovered that, because they have been educated as musicians within the frame of one music style, they have taken too many things for granted, without any thought that this theoretical corpus is but one more Gestalt, itself suffering from strong influences of cultural and stylistic patterns. This has led the participants on the whole to a certain humbleness inasmuch as they find that they are members of a culture which can consider the other's point of view and become enriched in this way.

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1 International Journal of Music Education 24, 1994.

2 ISME Newsletter 2, December 1996.

3 ISME Newsletter 2, December 1996.

Response

by *Håkan Lundström*

To develop the capacity to listen to different kinds of music is certainly important, particularly today when intercultural contacts through music is a part of everybody's life both in a local and a global perspective. So I find the theme of your paper very important and it is interesting to hear about the reactions of the students.

As I understand the ideological background of your work with the students, the aim was to acquaint them with more than one way of listening. It is no doubt important that they develop a somewhat, let me say, professional way of approaching music as a complement to their own culturally learnt way of listening, which is limited to what is relevant in that particular context.

All too often students may approach music which is new to them as they approach pop music, i.e. they listen and then they decide whether they like it or not. If they decide they like it they will listen to it, if they don't like it they will discard it. That is: they fall into the role of music consumers. It is therefore important that they become aware that there are other ways to use music than to consider it as a number on the hit list. It is equally important that they get acquainted with some tools to achieve this.

This can be done in many different ways. As I understand it you have picked out the time aspect: rhythmic or free-rhythmic, and the continuity aspect: motivic reiteration or development. So, if one way of listening does not work it might be because you are listening for the wrong things but thern you can try a different way. Generally speaking then, listening to a new music involves finding what things are important in that particular music. It follows that theoretically one may with rather few basic principles learn the methods of listening to any music in an intelligent way.

I wonder, however, if the basic divisions made here really coincides with cultural borders. If we speak, for example, of a European music culture many types of music co-exist. This is also the case in India and certainly in many other places as well. Maybe the concept "culture" is a problematic thing here – also as we used it in our definition of the professional music in 1996. "Culture" is becoming a difficult word and we will possibly have to look at that definition again.

Your approach seems to start from the stand-point that it is possible to *understand* music by listening and reflecting on what one hears. It seems to me that we have a history of too much "learning by thinking" and that we recently have experienced a reaction which results in too much "learning by doing". But do the two approaches complement each other and in which ways?

When you use the fact that students have already certain knowledge from rock and pop music, the listed skills nevertheless seem to relate closely to concepts that are central in the theory of music in Western conservatory tradition. The students can be expected also have

other competences concerning for example timbre, poly-rhythm and bodily reaction to music as well as the ability to make judgments of quality in a piece of music or how it is performed. Such competences are also relevant to music in most places in the world and should also be useful for the appreciation of other musics than rock and pop.

What is the aim when students in a certain cultural context develop such listening techniques? Is its aim to *extend* their own listening methods based in their own contexts (including schools) so that they will be able to appreciate also other musics? Is it for them to learn the listening techniques of the *different contexts* of various musics? Or is it to develop a new *"meta-listening"* which stands above – or beside – cultural differences? In that case, how does one make sure that this meta-listening will not become a slightly upgraded "conservatory listening" tradition?

Discussion

The discussion that followed this paper centered around the challenge of motivating students to become more interested in exploring music more deeply. In as much as the presentation focused on a form of structured musical analysis, a central question that emerged had to do with whether we see formal analysis as an end in and of itself, or rather as a means to a deeper understanding and response. Along these lines, in having students analyze music, do our expectations channel students to one, correct analysis that we as teachers have already determined, or are we more interested in hearing the student's perspective on the music and how this perspective affects the student's response to and/or interest in the music. Perhaps even more importantly, does this response and interest have an impact on the manner in which a student "makes" music? Along these same lines, can music be "analyzed" through performance? If having students master skills of formal analysis is nevertheless one of our goals, do we provide our students with tools to explore music that they hear every day, or music of cultures other than their own?

SHOULD WE CHANGE CONSERVATORY TO "RENOVATORY"?

Towards a model of conservatories' idiosyncrasy

by *Orlando Musomeci*

"The vegetating schools, conservatories and academies act as snares for youth and art alike. In these hot-beds of impotence, masters and professors, illustrious deficients, perpetuate traditionalism and combat any effort to widen the musical field." (Pratella 1910)

Introduction

In this study we present many signs that show that the skills traditionally pursued by the conservatories are becoming obsolete. This is particularly relevant in the light of the new roles that musicians and music teachers must face as a result of the dramatic social and technological changes since the turn of the century. Previously the conservatories have been questioned by unbiased outsiders, who are unaware of their particular practices. Because of this and because of the rigid characteristics of the conservatories, there have been few fundamental debates and little change.

The line of argument taken in this paper, based upon our experience of nearly twenty years as both student and teacher at various conservatories, tries to lay down a general analytical framework. This will subsequently facilitate and clarify the systematic study of the issues related to a theoretical model that could provide a clear understanding of conservatories idiosyncrasy[1]. As a preliminary attempt we present a dialectic model, embracing both *renovation – tradition* features, applied to three areas: theory, performance and values.

Terms like *formalism* or *expressionism* are used without allusion or reference to any historical trend or style and must be interpreted according to their literal meaning and to its location at the dialectic axis.

Problem: Renovation versus tradition

Conservatories have tended to uphold, without question, all musical tradition. Even if this is undoubtedly valuable with regard to repertoire and interpretative style, in the fields of didactics and axiology it may be harmful and may make it difficult for musicians and music teachers to adapt to their changing social and work situations. In chart 1 we point out some attributes of tradition which we consider damaging.

Chart 1: Tradition features

Asystematic	In academic meetings and debates the only things discussed are personal views, values and procedures which derive more from an intuitive and spontaneous reaction to a given situation than from the result of applying logical rules to the solution of a problem.
Contradictory and unfounded	There is a large collection of anecdotes based upon incomplete or inaccurate observations. Opinions from highly respected professors and pedagogues are taken out of context and only partially quoted. A context where simultaneous causes and self fulfilled prophecies are confused, make it difficult to shed light on any theory of learning.
Entrenched/refractory to innovation	A high degree of jealousy towards the new manifests itself in implicit beliefs like "The avant-garde pedagogical methods lack the academic rigor of the traditional ones" or "Nowadays pupils do not learn as much as before."
Self-perpetuating	Arguments like "I teach the way I was taught" are used to justify keeping archaic practices. "Teachers rarely observe one another's lessons . . . and therefore tend largely to emulate the teaching they received". (Mackworth-Young 1990)

There is certain musical knowledge which musicians unkindly attribute exclusively to conservatories, while there are many issues and competencies which are not taken into account. It is commonplace to hear students say that "studying will really start only after getting the conservatory degree". This usually happens because the conservatory doesn't fulfill student's expectations. On the contrary, it requires them to adapt unconditionally to its objectives. In practice this produces musicians whose supposed knowledge and skills make it difficult for them to cross over into other areas of music. This increasing dissatisfaction must draw our attention. Faced with the crisis of traditional values and objectives, it may be the case that the conservatories are not offering a suitable alternative to suit the conditions, characteristics and needs of the musical medium, prevailing *what* is taught over *why* it is taught, and *who* teaches over *whom* is taught.

It is clear that the tendency to self-perpetuate has a direct impact on academic life. In the classroom the teacher has the opportunity to play a very conservative role, which is then reflected in the continuation of attitudes, behaviors and concepts which are of limited value outside the influence of the conservatory. The development of many conservatories is ensured by their own graduates becoming teachers, and it is usually enough for them to repeat as

faithfully as possible the classes they have been given. In this way academic progress and contact with the outside community is made very difficult. "Because musical works and the understandings required to make and listen-for musical works are 'situated' in specific musical practices (communities, or music cultures), music curricula ought to be centrally concerned with organizing music teaching and learning contextually" (Elliott 1996). If an educational institution degenerates and only concentrates on creating skills which are only useful for its perpetuation, sooner or later it will collapse. It may be that the mere survival of tradition and of those who uphold it has replaced the desirable goal of progressive change, increasingly suited to the role of music and musical education within a given society. This may give rise to a large discrepancy between conservatories and society's musical activity. Due to the rapid changes taking place in the musician's professional and social role, such a gap could rapidly widen and a failure to adapt sufficiently or in time could have serious consequences for the conservatories. When these institutions were created – in the sixteenth century in Italy and at the beginning of the nineteenth century in the rest of Europe – live performance played a crucial role in music. However today, given the current diversity and complexity of music, conservatories are undoubtedly among the educational institutions which have reacted to change to a lesser degree. This puts the conservatories in a defenseless position due to their inability to respond to new cultural needs and they are therefore in danger of extinction.

Theory

Music conservatories in Argentina have been strongly influenced by the Italian-French tradition of "solfeo". A cursory glance at the names of methods – such as Pozzoli or Ropartz – indicates that they were developed during the end of the last century or the early part of this century, and even those written more recently have their roots in the eighteenth century. Bibliographic research could be developed with respect to the names, places of origin and dates of the teaching methods, or the comparison of the syllabuses of different institutes as to nomenclatures and the terms used. Probably the methods studied and the denominative style should be considered definitively dated, and may contribute to describing the conservatories' theoretical/didactical scheme as situated to the extreme right of our renovation-tradition axis (see Chart 2).

"To read through articles in the music education journals and to scan the books that advocate classroom practices is to enter a world that has apparently never assimilated the thinking of people who have influenced and still influence the climate of educational thought and practice" (Swanwick 1977). Maybe students and teachers could be interviewed to find out which bibliography and important names they are familiar with. It is very likely that we will discover that the methods and reference books which constitute the main body of many theoretical and instrumental subjects are out of date. If names like Heinrich Schenker or Leonard Meyer – not to mention more recent theorists – do not appear in the conservatories curriculum, then they probably will not appear in the classroom either.

This solfeo-based tradition is very far from current educational trends since the growing knowledge about the processes of music perception and cognition seems to have had an

insignificant influence on them. "Teaching methods which take the enumeration of elements as a departure point, introduce the student to a distorted perception of the musical fact: they suggest that figures, notes and chords have an existence independent of any musical fact and that the music is built simply by juxtaposing those elements according to fixed rules which also exist by themselves" (Aguilar 1978). Didactics do not appear to have assimilated – not even formally –the gestalt concept of organization of the perceptive field. Atomistic methods are prevalent with abundant descriptions of elements, and relatively little time is devoted to the analysis of the connections between them. If we examine, for example, the theory and solfeo syllabus we will discover a profuse amount of elements, such as figures, chords, solfeo lessons and theoretical rules, but few references to the degree of integration and the mastery of them which is required from the student. Formalism prevails over functionalism, textualism over structuralism, and in general musical understanding is considered so fragmentary as to be assessed quantitatively. The teacher/researcher has a huge amount of material to research here, especially in the field of validating methodologies by experimentation.

Performance

Instrumental teachers tend to be excessively interested in the axis *notation – decoding – motor response*, while other multiple aspects of musical experience which interact with them and define its artistic content, as motivation or understanding of the task, are ignored.

It is a little premature to suppose that musical understanding will come a posteriori of the performance. It is a well established belief that to attempt to define an interpretive criterion "the notes must come out first". "Although instrumental pupils may be able to mimic the demonstrations of their teachers, they will only achieve a stable expressive performance... when the structure that the expression is intended to convey has been understood and assimilated" (Clarke and Baker-Short 1987). This is especially dramatic in the case of children: most teachers disregard the fact that to play even the easiest piece the student must at least understand intuitively the meter, the relationship between motifs, the tonal center, the general sense of the phrase, and so on. To lower the correct key in the correct pulse with the correct finger is not enough. Can any formal instrumental teaching do without this starting point? Especially now, with the improvement of electronic media for music reproduction, is it at all useful to teach only decoding skills when computers can do it better and more quickly?

Instrumental reading is tackled from a mechanist perspective. Such axioms as "instrumental reading automatically develops from solfeo reading" or "the solving of a technical problem is only achieved after a certain period of practice" should be revised in the light of recent discoveries in psychology and musical cognition. These indicate that technical competence can benefit from musical understanding and not vice versa. Unfortunately many teachers, when faced with a technical problem, still advise their pupils to study more. The "virtuoso" figure, formerly the greatest aspiration of the conservatories, has possibly become very limited and grotesque because of the challenges that the musicians come up against in their professional life. For example, in some cases electronic or multimedia production may require

a musician whose technical knowledge is less to do with the physical control of his instrument than the adaptation and management of technology for musical goals.

Values

Here we present some aspects of the value system implicit in the conservatories which should be subject to systematic revision:

Reproductionism

Probably during our career as music educators we have asked ourselves this question many times: "is it worth encouraging this student to improve his performance of this particular piece when there are many professional recordings available?" Even if we all agreed, it would be very useful to question whether instrumental teaching, geared traditionally towards the reproduction of paradigmatic performance models, is flexible enough to promote personal interpretations within stylistic canons.

Chart 2: Dialectic model of conservatories idiosyncrasy

RENOVATION		TRADITION
Music Theory		
organization	functionalism	
structuralism	atomism	
formalism	textualism	
Performance		
interpretation	expressionism	
decodification	virtuosity	
Values		
communicativity	reproductionism	
updating	ostracism	
musicians may become educators	educators are fustrated musicians	
musical diversity boadens the academic musician´s horizon	non academic music has no educational worth	

This and other issues, for example the validity of live performance, can not be ignored if conservatories want to survive the next century. It could be that we are teaching the interpreter to attract the audience's attention by virtue of how much his performance resembles that of an important master, and we are exposing him to the risk that the people would rather listen to the compact disc at home. Other alternatives could be explored to ensure that performers remain useful to the society which gives them a sense of belonging. Maybe a more productive approach, based upon the profound humanistic nature of playing music, could focus on the formation of artists who, fully aware of their powerful communicative sense, thrilled the live audiences. Probably the musician who does not stir his audience is condemned to extinction.

The real music

No musician or music teacher can remain completely detached from popular music or other forms of musical expression around us. Conservatories should not ostracize others but broaden their horizons. This does not mean changing into pop music academies but making the most of the wide range of resources offered by non academic genres for music formation. Is the gulf between academic (serious – classical) musicians and popular musicians really impossible to bridge? What role have the conservatories played in the complete and painful separation between creator and performer? The answers to these questions may determine to some extent the future of the conservatories.

Music education

The mutual prejudice between instrumentalists and music educators may be clearly justified by the behavior of both groups. Even though all conservatories have pedagogical subjects or specific education courses, the main orientation seems to remain the same: the formation of the *solo virtuoso* or the *prima donna*. The music teacher is considered a failed musician, and instrumentalists are suspicious of didactics and methodology. The problem is serious enough to merit the undertaking of specific studies.

Conclusion

If we are willing to persuade our students that it is worth the effort it takes to become a professional musician/educator, we must consider the moral obligation to be sensitive to the new characteristics and meanings that the profession acquires over time. Whilst reflecting on the issues presented above, I cannot help thinking that, at the conservatories, perhaps we are teaching a profession which, as with the musicians who played for silent films, is unavoidably condemned to extinction if it does not adapt itself. This transformation should concentrate on adapting goals to form professional musicians and educators who meet the actual requirements they will encounter in their daily work. Only after this remodeling will it be possible to make the appropriate changes in other academic aspects. This sequence is important because it frequently happens that syllabuses and methodologies are reformed but this fails to convince the teaching profession that the change is useful and, speaking of *conservatories*, tradition is maintained despite the change of terms.

This outdated and unadventurous concept of musical education can generate a growing abyss between academic musicians and other people, and could also contribute to the increasing loss of ground of serious music in the public domain, especially in the media, resulting in its eventual disappearance.

"Téchne should be regarded as a domain of high significance to music-theory and musical aesthetics, in contrast with approaches of historical and purely discursive hermeneutic musicology, which usually disregard the relevance of téchne" (DiScipio 1995). The technological impact – some examples of it have already been dealt with – could easily be avoided, provided that musicians working at the conservatories try to cultivate more human aspects of music and not just those which can be replaced by technology. "What brings the vast majority of us to music, and keeps us with it, is its power to mediate a vast range of emotionally toned states... I think there is a strong case for saying that a computer could never adequately simulate Louis Armstrong without some implementation of a theory of the emotions" (Sloboda 1991). The future role of musician and teacher can only be guaranteed if it does not coincide with technology and if it takes advantage of the fact that, so far, computers have not been able to compose music satisfactorily and no hi-fi recording has been able to replace the emotional intensity felt by interpreter and listener during a live performance.

Conservatories may benefit from endeavors of all kinds – theoretical, empirical, bibliographical, descriptive, interdisciplinary etc., being undertaken in order to shed light on these issues. The establishment of a comprehensive theoretical framework of the idiosyncrasy of the conservatories should help researchers and educators to view their work from a broader perspective. The partial study of irrelevant or isolated issues may result in an unfortunate waste of time and resources just when they are most needed.

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1 Even when this model emerges mainly from the observation of Argentine conservatories, probably many of it's characteristics may apply to conservatories at other latitudes.

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Response

by *Barbara Macrae*

Problem: Renovation versus Tradition

I must confess to recognising all the attributes listed in the chart of "tradition features" and seeing them summarised and presented so succinctly has a powerful impact. I also recognise the problem of the statement when returning graduates simply imitate what they have been taught. A parent once told me of the wonderful teaching her daughter had received at school some years before my arrival. It was explained to me that so good was this teaching that the student in question was still using, in tertiary study, the notes she had been given at school. I found the story alarming, not because of the veiled criticism of the work I was doing to ensure that my students became independent learners and were not taught to the level of my own limitations, but because of the waste of intellectual and musical potential.

Theory

Embracing a holistic approach to the study of music is an ideal that I support. However as a teacher one often needs to "unlock" music for students and those elements closely examined can provide the small steps by which students understand the relationship of those elements to each other and thus appreciate the whole.

Performance

It is astonishing, given the incidence of repetitive strain injury in the ranks of professional performing musicians, that teachers are still exhorting their students to increased hours of practice as the only way to learn repertoire and overcome technical problems. Clearly there will need to be a lot more demonstration of success using a variety of alternative approaches before the "more practice" approach is abandoned as the solution to all musical problems.

Values

Again Musomeci´s chart of a dialectic model of conservatories idiosyncrasy is a powerful summary of the contrasting features of tradition and renovation. I have seen some far sighted administrators ridiculed by so-called performing musicians for running conservatories as education establishments, and this takes time and angst to overcome. However I believe that students themselves force the change from a traditional to a "renovatory" conservatory. The young move easily from one musical genre to another, so do many outstanding professional musicians who are their models and mentors.

I think we can also be optimistic about the ultimate triumph of communicativity over mere reproductions. In his paper presented at the Malmö conference, *What Do You Mean, Mozart Didn't Wear Tails?,* John Drummond gave some very practical ways of approaching live performance as a valid contemporary enterprise. These ideas have certainly influenced the way

my school is presenting concerts and I have become more aware of some of the interesting concerts that are taking place around me, particularly in venues other than concert halls. I can only hope that "the musician who does not stir his audience" is indeed "condemned to extinction" – I am not sure how many more mediocre performances of Beethoven symphonies I can endure.

Discussion

The discussion that followed this paper focused generally on issues related to the purpose of practising, the goals that we set for ourselves when we practice, the methods we use and why we have chosen them, and ways in which we do or need to communicate with our students regarding practising and its purpose. Participants raised a number of interesting questions. For example,

- Does practising solve all of the problems of needing to "know" the music?
- Can musicians learn anything about practising from the most current training techniques used by Olympic athletes?
- Do we teach students to analyze and critique their practising habits and skills?
- Are our goals for practising extrinsic in the sense that they are determined by someone else other than ourselves? In other words, do we practise to make the performance "perfect?" If so, what are the criteria for "perfect" and who determines such criteria? Are they standardized and universal in nature?
- Are there ways in which we can focus more on intrinsic motivations for practising a piece of music?

In a concluding comment, one of the participants asked if anyone had written the "history" of practising, and noted that when Mozart taught his students, he saw and worked (practised?) with them every day. What might Mozart's students have said about practising?

CULTURAL ENCOUNTERS AS A PROMPTING FORCE

by Maria Becker-Gruvstedt and Eva Saether

This presentation consists of the following parts:

Cultural encounter 1: Sweden in Gambia
Gambian interpretation of Swedish music education. Presentation of Maali´s Music School, Nema Kunku, Gambia – a school for Gambian children, built on Gambian music.

Cultural encounter 2: Gambia in Sweden
Swedish interpretation of Gambian music education. Presentation of the multicultural projects at the Malmö Academy of Music, Malmö, Sweden.

Cultural encounter 3: Synthesis – World Music School
In the context of a Western institution. In the autumn of 1997 the Malmö Academy of Music started a course for immigrated musicians : "Music and Children". This course was developed alongside the World Music School, which is now introduced in the schools of Malmö.

The three different parts show – all in their own way – the result of six years of exchange between the Malmö Academy of Music and traditional musicians in Gambia. Since 1992 Swedish music teacher students have had the possibility of spending three weeks of their education in a totally unfamiliar environment, particularly regarding musical behaviour, methods and pedagogics. The encounter with a strong oral tradition gives future music teachers reason to reflect on their own relation to musical literacy/orality. It also affects their ways of thinking about music and its functions. The constant presence of the so called "Gambia veterans" at the school also changes the whole climate of attitudes, both among students and teachers.

Cultural encounter 1: Sweden in Gambia
What does our interest in the musicof Gambia mean to the Gambian musicians? One of the most obvious reactions has been increased cultural consciousness: "If we can teach students from Europe, why can´t we teach at home?" The musician who shows this most clearly is jali

Alagi Mbye, traditional cora player[1]. He now breaks the rules of his own tradition and opens a school for *all* children, including musics from different ethnic groups. The school starts in small scale in 1998, with the contribution of school fees paid by Swedish "parents".
Jali Alagi Mbye was brought up to be a musician in an authoritarian master/apprentice system, where only children from jali families are allowed. Instrumental knowledge is exclusively for boys, the girls are taught singing by their mothers. As a traditional musician he has a duty to fulfil: To pass on the tradition.

Inspired by several journeys to Scandinavia and one semester as a guest student at Malmö Academy of Music he now fulfils his duty in his own way. His meetings with European musicians and the co-operation with students and teachers from Malmö Academy of Music has more or less forced him to introduce some changes in the traditional role of the jali. He is now building a school for the Gambian children which will give the children an opportunity to "learn about themselves": *Maali´s Music School* in Nema Kunku.

This school is financed by the help of *Stödföreningen för Gambias barn* (The Assiciation for Support of Gambia's Children). Swedish people are paying the school fees for the children in the music school and the support association administers the money transfer. It is a very simple organization, and in Gambia the school has a strong support in the village where it is located, Nema Kunku.

Alagi Mbye is trying hard to develop his school in spite of lack of resources. Some things can be done in co-operation with the Academy of Music in Malmö. In February/March 98 we made a joint research/recording tour to the villages in Gambia. The aim was to produce a CD with music *Roots of Mandinka Culture* which can also be used as teaching material both for Maali´s Music school and Universities in Europe and elsewhere. In that trip we also produced some videos of different music traditions from Gambia.

On this recording trip we visited some great masters living in the villages. It was interesting to see how the old jalis in Basse, the very traditional Kanuteh family, gave full support to Alagi Mbye's idea of changing the old jali system of teaching.

Maali´s Music School also gives the opportunity for children to meet. Before the opening of the school we arranged some drum lessons for the Gambian children together with our own children. The formalized teaching situation very soon continued in informal teaching, playing with songs and dances ("kids teach kids").

Cultural encounter 2: Gambia in Sweden

The core activity of all different multicultural projects and activities at the Malmö Academy of Music is the so calleed *Gambia course*. Since 1992 we have been sending music teacher students for a three week "total immersion" course in Gambia. This course is built on "strong meetings" and has during the years led to many new developments that we didn´t foresee when we started.

The effects of the Gambia course are difficult to measure but some tendencies are visible: "...Of course we started to think of how we can transmit that culture to our ways of teaching". This is what two of the Gambia students from 1996 write in their essay. Instead of going

deeper into the question of *how* they would like to change their teaching methods, they chose another solution. They interviewed the students who went before them and who already left the school to work as music teachers. The starting points were:

- Their thoughts about teaching had been totally shaken.
- Probably this must have happened to all participants of the Gambia course before them.
- Many have already left the Academy. How is the ”Gambia experience” visible in their everyday work?

These students chose to make an analysis of the ”translation work” made by their predecessors, in other words of how applicable the Gambia experiences are. In this work they also had the opportunity of reflecting on their own experience and process of understanding.

Six ”Gambia veterans” were interviewed. They had specialized in three different fields of music teacher training (classroom teacher in high school, classroom teacher in primary school, instrumental teacher) but a closer look showed that they all worked as classroom teachers in high schools. Three of the teachers worked at schools with many immigrants (so called problem areas) in Malmö. Many of them also had continued to play at home, by participating in the ”djembe orchestra” at Malmö Academy of Music led by Soriba Touray, a Guinean artist living in Sweden for more than 20 years. Some concrete examples of how Gambia permeates their pedagogical work[2]:

A works with children in the nursery school:

> Student A captured the interest of the children by suggesting an African atmosphere. The children close their eyes and tell about the sounds and scents before they leave for a ”journey” to Africa. The journey continues with the help of pictures and music from a CD. This introduction leads to drumming and singing. Dance is not a high priority, because A thinks his own dancing is not good enough. A uses simple rhythms in African style, he doesn´t use the African way of teaching (start with the important rhythm even if it is complicated). He is inspired by the African way of giving the rhythm more emphasis than the melody. You can never be ”wrong” if the beat is there. It is the wholeness and the expression that counts, not if you get the right pitch or not.

B works at a school with many immigrants, without fear:

> The Gambia course gave student B a more tolerant view on different cultures. One example is when the children were asked to bring their own music. An Arabic girl asked if it should be Arabic or pop music. B chose the Arabic. Some of the girls in the classroom started to do belly dance. Before the lesson ended all children in the class were dancing together. If B had not gone to Gambia, maybe she wouldn´t encourage the children to bring music from their own home countries. Furthermore she wouldn´t take the

opportunity to use the initiative from the girls when she had the chance. Many teachers are afraid of losing control over the situation, but B was open towards the girls and ready to 'let go'".

C also works at a very mixed school, and has much support from the school management:

The children are offered the choice of djembe drums as an extra musical activity. The school bought drums and has employed a professional musician as teacher. C can use the djembe drums in her own music classes. By the time of the interview she was leading an African project, together with teachers in other subjects. She teaches singing, dancing and drumming similarly to student A, but C gives more attention to the cultural context. She tells about how the music is integrated into everyday life. When the women are pounding the cous cous, music is the result... When it comes to African ways of teaching, she thinks it is hard to apply here. It needs lots of time, which we don´t have. She is convinced that if she had not gone to Gambia she would not try to teach African music at all.

D works with rehabilitation of children at the hospital in Malmö:

D always had an interest in other cultures, but after Gambia she got the courage to make use of that interest. Since she came home she started to dance tango and dances from Croatia. She uses these dances in her work at the hospital. She also used her knowledge of African dancing, drumming and singing when she was teaching at the high school. At the end of that teaching period half the class was dancing to the other half playing the djembe. The African methods of teaching had a great impact on her. She uses the principle: 'Don´t talk – do!' She also learnt in Africa not to be afraid of repeating things. The African life style which means that you don´t make a fool of yourself just because you are generous with your feelings or thoughts, has made D more comfortable in the teacher role. She has become a better teacher. One example is that when she is singing in front of other people she is no longer so self critical. It is the expression that counts...

E uses her experiences more indirectly:

Not all of the students have been teaching African music. One example is E who is teaching at *Söderkullaskolan* in Malmö. She only used the songs from Gambia. The reason for her not using the dances is that she thinks she is not good enough, compared to how the children at the school know their own dances. But she learnt many important things. She thinks she is more free and less blocked, which she thinks the children can notice. When she feels stressed she goes back to the African atmosphere in her mind. This is something she highly appreciates.

Obvious effects:

- It is easy for a classroom teacher to find concrete use of the Gambia experiences.
- A meeting with a foreign culture gives the inspiration and courage to work in a multicultural spirit, for example by choosing to work in "problematic" areas.
- The veterans seem to have a capacity to be critical of different pedagogical traditions (for example A´s critic of the African methods).
- The Gambia course strengthens the self esteem and results in a more comfortable teacher role.

All of the interviewed relate to changes within one or more of the following areas:

1. Teaching methods.
2. Views on teaching, learning and knowledge.
3. Personality.

It looks as if the Gambia course has deep effects on the students, regardless of their starting points and different areas of specialisation. Only one of the students had the courage to work systematically with repetition (oral methods). All of them have understood the value of wholeness and repetition. The authors look back on themselves with the following thoughts:

> "When we came home we discovered that we had learnt much more than what we had been working with. By becoming a part of the cultural whole we got an intense injection of knowledge. This came so natural to us that we didn´t reflect on it while we were there."

One of the Gambia veterans is now working with the World Music School, and two others send their own students from secondary school to Gambia, organizing the whole field trip themselves.

We can also see that the attitudes of the teachers inside the Academy are changing. Some teachers working in the field of western classical music have been inspired to learn from other cultures too. One example is the flute teacher who now invites specialists in shakuhachi flute, sufi flute and Norwegian traditional flutes to inspire his students and himself. The simple fact that there is always a group of students in the house who are carrying the "Gambia experience" changes the discussions. It is no longer strange to see a djembe player in the catalogue of the teachers.

Cultural encounter 3: Synthesis – World Music School

For several years we had employed musicians from all over the world. They came to the Academy for shorter projects to give us the input of competence that we lacked. We also knew from the Gambia course that these meeetings had a deeper effect than the the musical meeting in itself. Eva Sæther made a fieldwork in Malmö, interviewing immigrated musicians. This made the picture more complete: Malmö is full of musicians with that kind of knowledge that

is needed in the compulsory schools and in the Academy. These musicians are not integrated in the Swedish society as musicians. They lack formal education and if they are not unemployed they are working with low status occupations. Because of the character of the entrance tests at the Academy they will not be able to enter the school.

What could be done? We invited politicians, cultural workers and people from the labour exchange to find a solution. This resulted in a course for immigrated musicians, financed by the labour exchange:

Music and Children. Extension course for immigrated musicians.

Aims:

- To give an education aimed at the labour market and work with children.
- To give tools to use in a multicultural Sweden, using the musicians own qualifications as pedagogues and free-lance musicians.
- To prepare for the entrance tests of the Academy for those who want to get a complete music teacher or musicians degree.

The course runs one semester and includes three parts: Swedish language, Music and Practical training (as a teacher and as an artist). It is a problem based course, centered around special and general methods. Theory, practice and teaching is intertwined and the students will develop the knowledge together with a team of teachers.

Contents:

- Movement and communication.
- Music theory, ear-training, staff notation and arranging.
- Piano combined with theory; basic accompaniment.
- Ensemble, this is a laboratory for the musicians to test different methods of teaching their own music.
- Singing.
- Pedagogics; study of Swedish school forms.
- Methods.
- Individual lessons, free choice.

Nine musicians took the course. Afterwards they were interviewed and the result was that we decided to develop a continuation of this course, more specialized in preparations for studies at our educational programmes. The evaluation of the course shows that the musicians got much out of the short period: some were employed in the World Music School, some got employments at smaller community projects or started their own projects, some worked with *Musik i Skåne* (a regional organization for music in schools and public concerts), and some started to make music together (the French jazz player found a drummer in the Caribbean percussionist). Most of them wanted to continue in the preparatory course. The Gambian djembe player found that he had an identity[3]:

> ”It´s good to be inside this house. You are treated as a musician here. Outside the house you are like everybody else. Everybody here has something to do with music and people. People have been very kind to me. I wonder why, but big hearts everybody. Outside it´s not like that. There they say: ‘Hey man, where are you from?’ ‘I´m from Gambia’. Nobody wants to continue. Here it is the other way round. Here it is enough if I say I´m from Gambia. People say ‘Ah’, and it feels good.”

The Bolivian flute player wanted more theory:

> ”It was intense and I didn´t have time to melt everything. I think that both the teachers and we students had to work hard, and we did our best. To us it was good to be inside the Academy and meet competent teachers. For the teachers it was also new to meet foreign and grown up students. But I would like to have a little more of what I don´t have myself, the theory.”

This was interesting to hear, because when we planned the course we were careful not to put too much emphasize on Western methods. After the evalution, listening to the students, we designed a course that we wouldn´t think there was a demand for before the ”Music and Children” course: A music theory course, designed to prepare for the entrance tests. Parallel to this course we started the visionary project World Music School, which can be seen as the synthesis of cultural encounters earlier mentioned.

The results of the evaluation of World Music School’s first semester were:

- There is a demand for World Music School on the labour market.
- The children, the teachers and the schools need this form of music teaching.
- The musicians get a higher status in the society.
- The future music teachers and musicians have a new model to find inspiration from.
- A new climate for culture has been created in the schools (for example the spring concert at *Augustenborg*, where the children wanted to play the djembe).

Next semester the World Music Schools will expand and include also Western classical music, taught and introduced within the same model.

Conclusion

> ”Oral transmission is not a particular feature of some music at certain times, but rather a universal characteristic of almost all music at almost all times. What we call ‘oral transmission’ is what most human beings throughout history have know simply as ‘music’ – someting to play or hear rather than something to write or read. We modern Westerners are the ones who do things differently, and our preference for writing is our handicap.”[4]

This handicap shows for example in what the Swedish music researcher Lars Lilliestam calls ”centering of notation”[5]. He means that we consciously or unconsciously make notated music

to a norm, a consequence of what Leo Treitler calls ”the paradigm of literacy”[6]. In Swedish higher music education one obvious example of this is that the subject ”ear-training” consists of training to read and write notation. To students who come from other musical worlds than the western classical, this can lead to unpleasant cultural shocks (one of the students, a female folkfiddler, wrote her essay on ”Why do we need notation?”).
Organized music teaching in the West tends to concentrate on notation and theory, orally transmitted musics have found it hard to be included. The last years have transformed this. The Malmö Academy of Music now includes profiles with pop, rock and folkmusic. Multicultural music teaching has grown all over the western world. One example is the network ”Cultural Diversity in Music Education, CDIME”, which spreads a newsletter and has arranged three European conferences. In Holland many music schools have opened departments for ”World Music” and in Sweden many experiments are made in that direction. The cultural encounter has offered new aspects on teaching, learning and knowledge to both the traditional jali and the Swedish music teacher. In Gambia many questions have to be raised when music teaching starts to be more organized. The aims for Maali´s Music School are:

- To build a musical ground for school children of The Gambia, based on the ancient oral tradition.
- To integrate the activities of the music school with Nema Kunku´s Primary School.
- To use the musical, pedagogical and methodological resources that exist with traditional musicians in The Gambia.
- To counteract ethnic antagonism by using musical elements, instruments and teachers from different ethnic groups, thus reflecting the multicultural nature of The Gambia.
- To give school children a meaningful occupation, counteracting criminality and the use of drugs.
- To encourage creativity.
- To build a school for the future, rooted in the musical heritage of the pre-colonial past.

How should this be interpreted by the musicians who teach at the school? What traditional methods can be used? Which compromises have to be made? In what ways should Western methods be used? Similar questions have permeated the course for immigrated musicians at Malmö Academy of Music and have also affected the whole cultural climate inside the Academy as a whole.

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1 A jali is a traditional musician and story-teller, normally accompanying himself on the cora which is a kind of harp lute.

2 Carlsson and Lindström 1997.

3 Djembe is the popular bowl shaped West African drum with one skin.

4 Jeffery 1992 quoted in Lilliestam 1995.

5 Lilliestam 1995.

6 Treitler 1986 quoted in Lilliestam 1995.

"A CHANGE IN THE ORDERS" TRAINING THE PERFORMERS OF THE FUTURE

by John Drummond

> And slowly answer'd Arthur from the barge:
> "The old order changeth, yielding place to new,
> And God fulfils himself in many ways,
> Lest one good custom should corrupt the world."
>
> Alfred, Lord Tennyson,
> "The Passing of Arthur" from *Idylls of the King*

If you keep looking backward you'll bump into things

The student intake into my Department of Music this year was born in 1980 and is likely to be in some form of employment until the 2040s. My wife's young piano pupils, studying for their Grade 1 exams, were born in 1990 and will (dv) be making music until the 2050s. In my family, and in my institution, we are currently engaged in training the professional musicians whose working lives will cover the years 2000-2050. What kind of world, what kind of professional performing circumstances are we preparing them for?

Sometimes I suspect we in Western cultures are busy training our young musicians for the world of 1900-1950, or even 1850-1900. That is, our pedagogy is based upon nineteenth-century European assumptions about musical experiences (live performance is the normal access to music), musical careers (you'll get work in an orchestra or as a private teacher), the role of music in society (to uplift, educate, civilize), a particular musical repertoire (the "masterpieces" of Western classical music) and what are appropriate teaching methods (one-to-one apprenticeship, movement up ladders of achievement – the gradus ad parnassum). But are we so sure that those assumptions will apply for our talented musicians in fifty years time? Are we so sure that they still apply now? Let's look around at the musical environment we live in. Experiencing live performance is, for most people including many performers, far less common now than experiencing recorded performance. More and more musicians are free-lance and self-employed, and fewer and fewer work in institutional employment, at least fulltime. Music is more often thought of as entertainment or cultural expression than as part of a civilizing process (there might be a case for supposing it always was). Classical music forms

only a small part of the musical repertoire available and enjoyed even in Western cultures, never mind in others. Most people learn to make music in groups or on their own, rather than in an apprenticed, one-to-one situation. The traditional Western assumptions on which we've based our musical instruction were "right" for their time and place – they express the beliefs and attitudes of nineteenth-century Europe, which at the time was the dominant world culture. But though they may have been "good custom" at that time (in Tennyson's words), maybe they no longer occupy the same prestigious position – maybe they have even come to "corrupt the world," at least the world of our students, if only because we have stubbornly clung to them while the world around us has changed.

Tripped by our own shoelaces?

I need to be careful how I use the word "corrupt." Certainly there are those who argue that Western culture has through the imperialist process corrupted the world; however I subscribe rather more to Geoffrey Barraclough's view, expounded in *An Introduction to Contemporary History* (1967) which is that the European colonisation of the world turns out to have transformed Western culture as much if not more than it has changed the parts of the world it colonised. That transformation was not merely a result of contact with other cultures and their consequent importation into Europe (an effect clearly shown in Debussy's music, and very evident nowadays in the classrooms of Western Europe) but was also the result of the same process of industrialization and urbanization which went hand in hand with the imperial expansion, and which were to lead to the popularization of culture and then, inevitably, to the emergence of popular cultures.

The most important musically of these, Afro-American popular music, summarises the result of both aspects of the process well: it includes an African element as the result of empire-building Europeans forcibly emigrating people to the Americas, and it has at the same time developed into a worldwide music because of the technological developments of European culture. If Afro-American popular music has superseded Western classical music in the ears of the world, then maybe Westerners have only themselves to blame. In another manifestation of the same processes, we can see that the music of Mendlessohn not only became the language of Europeans on their colonial properties across the world, it also influenced the language the Maori people of New Zealand used to express their distinctive cultural identity, the language Scott Joplin chose to use as the framework for the rhythms of ragtime, and the language adopted by Black South Africans to express their community in choral music.

While therefore Western culture might be said to have corrupted the world, in the sense of profoundly altering pre-existing cultures (and there are economic, political, medical and human grounds for arguing this case), it can also be said that Western culture was itself profoundly altered in the process. Indeed, it is precisely because this has happened that we need to question whether the nineteenth-century assumptions we make about music training are still valid for Western culture, never mind for the diversity of the global village.

Looking for signposts

If our Western way of training performers is, as I suggest, based upon a now outdated vision, what new and more accurate or appropriate visions can we discover? There is, of course, plenty going on around us, if we care to notice it – and sometimes it is more convenient and less threatening to ignore it. But I would like to go further than deal merely with the here and now; after all, what I believe we need to address is the issue of training for the future careers of the young musicians of the here and now, not training for the present. So let us try some informed speculation. What trends can we discern in the present world which may suggest the future world for the professional performing musician? Let me suggest just a few. They are based on developments which few would dispute are significant ones during the twentieth century, in particular, on technological developments and on the paradigm shift that has occurred in the second half of this century in relation to the recognition and appreciation of cultural diversity. My first example comes from the video *Madonna: The Girlie Show Down Under,* and focusses on the group of instrumentalists, singers and dancers that provide Madonna's backing. What musical features and performing qualities are evident here? Clearly, there are highly developed instrumental skills using electronic keyboards; the players can improvise skilfully and have a keen sense of musical colour. The singers move as they sing – this is not a recital! – and they have the confidence to display their bodies and act erotically as they sing. We are a long way away from the Victorian salon, and probably much closer to a traditional African community performance style. The performers are sensitive in ensemble, a mutually dependent though ethnically diverse group. Everyone is at ease with the technology of microphones and cameras. I suspect this is going to be one of the chief professions for the musician of the future. I suspect also that musicians trained outside the world of Western art music will find it easier than those within the art-music world to find employment in this area, unless we do something about that. How many of these qualities are to be found, for instance, amongst the traditional musicians of Zimbabwe? Rather more, I suggest, than in the conservatoires of Europe.

My second example shows a conventional symphony orchestra in performance, but with children also making music amongst and around them. The mix is of professionally trained and untrained musicians working together; the emphasis is not on passively listening to an orchestra but on participation. This a simple example of an international trend found in cities from London to Pittsburgh or Durban: symphony orchestras working creatively with young musicians in education programmes. An extreme and moving case is the work undertaken with Rumanian orphans by the Bournemouth Sinfonietta. Such programmes are required in many countries by funding agencies: orchestral concerts on their own are not seen as fulfilling the kind of community requirement that would justify subsidy from the community, and there is a message there that we need to listen to very carefully. Other orchestras meet their funding goals by playing outside their normal repertoire in "pop" concerts, or by providing backing for commercials.

At the same time there is some evidence of swings back towards Western art music, whether through the popularity of a certain Italian tenor's rendering of *Nessun dorma* or through the statistics we can find of the numbers of young people learning Western orchestral instruments,

which occasionally and locally soar as effective institutions establish themselves. But are these permanent and long-lasting signals or are they momentary fluctuations in a process we might nervously describe as the decline and fall of the symphony orchestra? After all, the symphony orchestra reflects and expresses a nineteenth-century European culture, in its repertoire, its performance circumstances, and its structure.

I suspect that the symphony orchestra in its present form will disappear: instead we shall have free-lance community musicians coming together to form orchestras when necessary – much as happened in the Vienna of Mozart and Beethoven. If this vision is a correct one, or even a likely one, then we may ask why we are training orchestral musicians rather than free-lance community musicians who can come together to form orchestras.

My third example on video is a collage of scenes: a class in electronic keyboards at a community music centre; secondary/high school students composing with computers; a young person composing on a home computer; a koto player visiting a school classroom in New Zealand. All these scenes illustrate a simple trend: the breakdown of traditional barriers in Western education, particularly those between school and home, and between school and community. There used to be a distinction between classroom teacher and community music teacher and community musician. Now the edges are blurred. Kids nowadays can learn performance, music appreciation, composition either in school or at home or in a community music centre or wherever. There are important implications for teachers and performers and those who train them.

Of course this is not a new situation from a traditional African perspective. Maybe African countries need to be careful not to abandon their own traditional systems in favour of a Western system which is itself outdated, and due for replacement by something more African.

I suspect that these trends may well lead to the disappearance of the traditional school music teacher. Some music educational services will be provided through technology; and although there will remain the need for leadership in music-making, this role may well be performed by groups of self-employed free-lance musicians/music facilitators, selling their skills in the marketplace. We already have several instances in New Zealand where a musical individual becomes a ”private provider” who meets the needs of State education as she visits several elementary schools, and also provides other musical services to the wider community.

My fourth and final example is a sound recording, made in Malaysia, in which traditional Indian music meets both contemporary rock music and a Baroque orchestra. Crossover is a contemporary phenomenon in which we see the breakdown of cultural isolation under the pressures of commercialization and the opportunities afforded by technology. In this world of internationalization and globalization musicians need to be able to deliver international musics and to be able to operate across musical cultures. The challenge is to traditional European beliefs in cultural superiority. At the same time, as McLuhan predicted, globalization leads to a growing sense of local identity. People need to know they belong to something small and defined. I forecast that in the new world of tomorrow musical life will become a mix of the globalized and sternly local; there will be crossovers of many kinds. Musicians will need

to be open-minded and good learners, to know their own musical culture/subculture but to be able to function in many more.

Drawing the charts

Before we consider the implications of all this we must touch on an important issue. My assumption is that we have a responsibility to provide our professional performing students with the means to earn a living, and it is not an uncontestable assumption. Some consider that education does not have such explicit purposes. They would probably argue (especially since the situation presented here implies some criticism of current practice) that we are only obliged to provide technical training and to pass on the tradition: what our students choose to make of it is their affair.

I am persuaded of this argument, to a limited extent, where general music education is concerned, but even there I take the view that "arts education" is a form of training in intellectual and workplace skills that are highly beneficial in actual employment. I am not persuaded of it in relation to the professional musical training that we offer to our students in performance (and, for that matter, in composition), for two reasons. Firstly, most students embark upon such training with the clear intention of being qualified to earn money at the end: they see themselves pursuing professional careers and not just becoming Kenner und Liebhaber. If we take their money we should honestly provide what they require of us. The second reason is that most institutions dedicated to professional training in music continue to justify their existence precisely on the grounds that they are providing training for careers. If we deny that role now we may expect to hear a cock crow.

Our speculations about the future lead us to forecast that the following skills would be at the very least useful, if they are not positively essential, to professional employment in performance music in the first part of the next century. They might well form a recipe for what today's students need to acquire, and the start of a re-think of our curriculum.

Technical and technological performing skills

- Electronic musical instrument skills, especially keyboards: use of registration.
- Improvisation skills.
- Ensemble skills, including ensemble improvisation skills for singers, singing/movement skills.
- Recording skills.
- Skills in electronic communication.

Our current trainees in Western performance might baulk at being required to take courses in improvisation and in technology and music – but they might not. It is not inconceivable that they recognise future trends better than we do.

Personal skills and relationship skills

- Confidence to deal with range of musics.
- Confidence to deal with range of performing situations.
- Ability to relate to people of different cultures.
- Ability to facilitate learning and growth in others (all ages) in a variety of ways and contexts.

All education traditions develop fixed ways, fixed attitudes, a canon and an exclusivity. Having been trained in the Western art-music tradition, and having an unshakable belief in its value, we can easily be dismissive of other musics, other ways of learning, other value-systems in music. We don't like children making a noise at concerts; there are other cultures where it is encouraged. Maybe we should offer courses to help our students develop greater open-mindedness, greater tolerance, greater sensitivity than we sometimes show. Maybe we should allow our students to learn to teach in a way different from the way we do it

Business skills

- relevant to self-employment, free-lancing, marketing, law
- self-presentation, self-evaluation, personal development
- group co-operation/ teamwork skills

Do we offer our students courses in how to be free-lance musicians, running their own businesses, conducting their own professional development, marketing their skills, observing the laws of copyright and taxation?

Do they learn how to move into strange situations and operate effectively with musicians they've never met before – and whose music they may have never met before?

Knowledge and understanding

- Knowledge of wide range of repertoires and styles.
- Working knowledge of international styles and local styles: their contextual meanings and points of contact.
- Knowledge and understanding of local institutional structures and procedures, including curriculum and cultural policies.

Our students need to be given the best possible equipment to enable them to operate successfully in the real world. The equipment may need to be more than a fabulous instrumental technique, a thorough grounding in the repertoire, and a list of useful contacts. It may need to include some basic real-world survival techniques. They include a map of the real world of music and a compass in order that they can find their way around.

There are, of course, professional training institutions which would claim to be offering at least some of these. One or two might be able to claim they offer all of them. I could probably

find all of these topics tucked away within various bits of my Department's overall course offerings, and suggest to you that we do in fact cover all of these areas, in one way or another. But I would be deceiving myself and you: we do not actually package it all together to make a coherent, useful training programme for the twenty-first century. Nor, I suspect, do many others. There are several reasons why not.

One is that most of the performance trainees who arrive at my tertiary institution have already passed through a training scheme – usually based on the ABRSM or Trinity Schools of Music programme – which has seriously restricted the range of their skills and attitudes. Hardly any of them can improvise; most associate "music training" exclusively with Western art-music; nearly all are already enculturated into nineteenth-century repertoires, performing situations and attitudes to performance. Their myopic views have been reinforced by their teachers and parents; those sharing a wider view tend to do so in secret. I do not believe my students are exceptional in this regard; rather, I suspect that to find a trainee entrant who is emotionally, intellectually and musically prepared to cover the ground we've outlined above would be unusual, though not as unusual as it was ten years ago.

Another reason relates to the phenomenon often described as "professional capture." My institution would not be alone in finding that the decision about what is taught to professional trainees is determined, by and large, by the professional teachers who train them, usually in a one-to-one apprentice situation with its natural characteristic of transmitting a tradition. Change is difficult in situations of professional capture. Expertise, and our willing acknowledgment of it, can give credibility to inflexibility. Traditions always carry weight; the heaviest weight is borne by the richest traditions. Elsewhere I have proposed one way in which those engaged in teaching Western art-music performance may be encouraged to recognize the range and variety of its performance-situation possibilities, broaden in this way their understanding of the Western art-music experience, and thus find it easier to acknowledge the validity of experiences other than those belonging to the Western tradition (Drummond fc.). But the process may yet be a slow one, and the twentieth century may have passed by before some of us have entered it.

From journeyman to journeying man

There are, however, places where and times when change is possible. Even in institutions with tenured staff, vacancies must eventually occur. These provide opportunities, although tensions may arise between two factions as a result. Sometimes traditionalists form the management as well as the teaching staff, and new ideas are even less welcome, particularly ones that seem as radical as those proposed here.

There can also occur a situation in which it seems that change is unnecessary: the brilliant student performer in Western art-music reassures us that all is well with the system, and a training institution may be very successful in placing its graduates in other institutional settings, such as orchestras, schools and the like. These circumstances appear to justify the continuation of existing approaches and teaching methodologies. We must be sure, however, that the institutions are continuing in the same form as previously. Certainly professional

orchestras are still in existence, surely more of them across the world than there were a hundred years ago. But very few of them require the same of their members as was the case a century since: nowadays most orchestras run educational programmes of some kind, often involving creative work or work in community settings. The players need different skills to meet new goals set by the orchestras and their funders. Success in placing performing graduates does not justify complacency about our teaching. Nor does success in placing trainees in graduate programmes, especially if they merely reinforce the traditional approach of first degree courses – indeed, graduate work can be a means to put off the dreadful moment when the performer is confronted by the reality of the world of music making. And the brilliant solo performer's potential future should not make us suppose that the less brilliant have the same potential; indeed, to allow the mediocre many to believe they can attain the success of the exceptionally gifted is to mislead them cruelly.

In many Western countries private training establishments are being set up outside state institutions like schools or colleges or universities or conservatoires. Often they find it easier to introduce new ways of doing things, and they may find the way to attract students is to be radically different. The options are many, and many successful programmes have been built upon including musics and pedagogical methods rejected by traditional training institutions. It is this that brings us to what may be the most important point to note, and one particularly appropriate to the environment of this seminar.

There is little doubt that Western art-music enjoys international prestige. Spread around the world as a function of a powerful imperialist culture, it gained for many in the colonised world, as well as in those parts of the world influenced by rather than colonised by Europe, the image of being the music associated with international sophistication, the display and exercise of power, and acceptability in a world dominated by the West. In the post-colonial world, that music has retained much of the same image. We see nations in Africa and Asia deliberately cultivating Western art-music institutions – often while, ironically, in the West institutions are cultivated to study and practice the indigenous musics of those nations, according to the processes I outlined earlier. The irony would be even greater if it turned out that, while in the original Western nations the performing musician is likely to be forced to earn a career working outside Western art music, the performing musician in the non-Western world can very well follow a career within Western art music. Perhaps, indeed, that will be the case: maybe the Western symphony orchestra performing Brahms will survive in Korea and Durban long after it has disappeared from Berlin or Pittsburgh. Maybe the Associated Board of the Royal Schools of Music will shift its headquarters to Nairobi or Taiwan to be closer to the majority of its customers. But those who have a responsibility for planning musical training in the non-Western world might find it worthwhile to consider some of the matters raised here. Is it possible, for instance, that training professional musicians for the world I have described could be accomplished more effectively using the musical traditions of local cultures rather than Western ones? Doesn't the development of crossover World Musics indicate a rich cultural interaction between international and local musics, providing a milieu for creativity and training more useful to careers than practicing Beethoven and Chopin? Is it possible that

more value would be gained by staffing training institutions with a wide variety of musicians drawn from all musical practices and styles than from a single, Western music? Is it possible that, in another century, Western art music will be regarded in the way some other musics are currently, as a traditional music practiced by only a few experts, and in danger of disappearing? (Is it already well on the way to being classified in that category?) Perhaps the final irony in the post-colonial world would be to find that the musics of the colonised regions dominate world culture while nineteenth-century European music is regarded as a curious local phenomenon only of interest to scholars and requiring grants from an OAS Cultural Preservation Fund to survive.

A century ago the old order was firmly in place, and it is quite plausible to recognize connections between the institutions of Western art music and the institutions of colonialism, between the patronising structures of music training and the patronising structures of colonial government, between hierarchical attitudes to musical cultures and hierarchical attitudes to gender and race. But sometime in the second half of the twentieth century, if not earlier, the old order changed: Arthur's barge with the dying king aboard was cast adrift, to burn and sink. Some of us, like Sir Bedivere in Tennyson's poem, grieve that "now the whole Round Table is dissolved Which was an image of the mighty world... And the days darken round me, and the years, Among new men, strange faces, other minds." But the change to the new is an inevitable process: strange faces offer new beauties and other minds offer new questions. Arthur's last words may have been about the old order changing, yielding place to new, but at the start of the *Idylls of the King* Tennyson gave Arthur exactly the same words to describe his own arrival on the throne, when his was the new regime. For us to maintain an old order when the world is new is indeed to "corrupt" natural processes, which are about renewal as much as they are about preservation. When opportunity knocks, let us not complain about the noise.

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[1] Paper also given at the 22nd ISME World Conference: The Universal Language, Amsterdam, July 1996.

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Response

by Barbara Macrae

John Drummond can be relied upon not only to provide us with stimulating and entertaining presentations. His paper presented in Malmö in 1996: *What do you mean, Mozart didn't wear tails?* has already had an impact on projects I have been involved in since then. I am also more aware. Recently I listened to a friend talk about the heightened experience from the creation of mood, ambience and context for an Art Gallery exhibition when an orchestra performed as an integral part of the opening and felt connected again to that paper.

Again in this paper he has provided us with practical applications – some skills that could form the basis of a new curriculum. I am interested to see improvisation skills given due emphasis. It often strikes me as strange that we sometimes do improvisation work with very young children and then stop when the children go to school so that it is something new and threatening in tertiary study. Surely our curricula need to ensure that children start developing these skills when they are young and that they keep working at them.

I identify very much with John's comments particularly about performing situations. I recently presented a "prom" concert in an atrium space of the Australian Technology Park where my institution is temporarily housed. I was a little surprised at the expressions of "shock" and "outrage" that someone had walked through the venue in front of the orchestra. I have also been involved in presenting lunch time concerts in the cafe of the same complex and was very interested to note the difference in thinking of two of my close colleagues. One that we were giving the wrong message about musical values by allowing people to talk and eat during the performances, the other supporting that very ambience.

Business skills are indeed important to musicians who more and more are self-employed. However I am hearing expressions of concerns about the dominance of marketing backgrounds in arts administration appointments. A colleague recently told me that a marketing person appointed as the general manager of an orchestra had offended many subscribers by inviting the audience to "relax" after the "show" with free drinks and jazz.

I do believe that a number of institutions do offer courses designed to promote the skills John list. However for, say, an incoming head of school, I also understand that your time of greatest power and influence is on your first day in the job and that it is downhill thereafter. I have seen radical ideas from managers never really get off the ground because of non-acceptance by teaching staff. And I have seen situations where the consultative process for the introduction of new ideas has simply served as a delaying tactic.

I agree that we should be concerned about perpetuation and professional capture. I confess to once being somewhat dismayed at the news that a former student, a flautist in her mid-twenties, had been awarded a scholarship, in competition with people from other disciplines, to keep studying the flute. It was clear to me, but not to the funding body, that this was not going to lead to her doing anything significant with her life – and she was certainly not going

to get a job as a flautist. The scholarship was the token arts allocation.

John Drummond poses a most interesting question about the staffing of training institutions. I suspect that to staff an institution in this way would eliminate much of the personal competitiveness, and dare I say petty jealousies, that seem to thrive in academic and musical institutions. I look forward to the responses to such questions as these from the participants here, particularly those from Africa and Asia.

Discussion

In as much as time available for discussion was brief, the discussion that followed this presentation took the form of comments and questions from the participants. For example:

- It was noted that in St. Louis, symphony musicians are developing links with churches and Sunday schools, thus fostering a sort of kinship between the orchestra members and the people in the congregation. This activity is cultivating a greater interest in symphony orchestra concerts, and is also serving as a role model for the students of the symphony musicians themselves.

- In Denmark, while there are plenty of musicians and orchestras, the number is small in terms of the overall population. Furthermore, many of these musicians make their primary living doing things other than music.

- In Zimbabwe, musicians appear to be well equipped for work as musicians in their country in the 21st century.

- The question was raised as to how to broaden the thinking of those who have already been trained as musicians and teachers in the classical tradition. While academic leaders need to listen and respond to the value systems of their teaching staff, they also have a responsibility to initiate and foster necessary changers that need to occur. What can be done to facilitate change, as it is a long process under the best of circumstances?

- The question was raised as to how business skills could be incorporated more comprehensively in the curricula.

ORAL VERSUS WRITTEN TRADITIONS: CHANGING MODES IN TEACHING AND LEARNING KOREAN TRADITIONAL MUSIC

by Inok Paek

Introduction

This study aims to investigate the changing patterns of transmission of traditional music (*kugak*) within the contemporary society of Korea.[1] Current practice is compared with the situation as it existed in the colonial period in the first half of the twentieth century. It identifies a shift in emphasis in the teaching tradition from oral to written methods. Here, whilst examining the Korean case through the different perspectives developed in the anthropological study of cross-cultural approaches to literacy (Street 1993 and 1984, Finnegan 1992, Goody 1987 and 1977),[2] an attempt is made to analyse musical ideas that were frequently verbalised and employed in regard to various media used in learning and teaching. Further, the impact and effectiveness of the modes used in musical transmission are also discussed.

In Korea, oral/aural traditions ensured the transmission of both folk and court music from one generation to the next whereas written traditions played a complementary role only as a memory aid. The process of learning and teaching *kugak* in modern Korea, however, takes place primarily through schooling in a formal educational system.[3] For this reason the written tradition, adopting notation as one of the integral media in learning and teaching, has assumed a greater importance in music transmission. The presence of an oral tradition, however, has not entirely disappeared from the teaching process, especially in folk music genres. Changes have also occurred in the notational systems; the traditional system has been gradually superseded by staff notation (Howard 1988:189, Kaufmann 1967:v).

Media used in learning and teaching

Rote Learning

Learning by rote was commonly practised in both court and folk music traditions in the past. According to Sông Kyôngnin (b.1911), the former director of the Korean Traditional Performing Arts Centre (*Kungnip kugagwôn*; hereafter KTC), the learning took place in the following manner in the 1920s:

> I sat in front of the teacher, placed my instrument on my lap, and learned one line after another. He sang the memorised mnemonic syllables while he observed my playing. Sometimes my teacher

> demonstrated. ... The next day we repeated a section learned the previous day. It was very painful to learn long pieces by memory in this way (Sông Kyôngnin 1977:25).

Despite the absence of scores and hence no opportunity for learning in advance of the lesson, the speed of mastering pieces was surprisingly fast; for example, *Yôngsan hoesang* ("Buddha Preaching on the Spiritual Mountain"),[4] an orchestral suite played in several versions, could be mastered in its entirety within three months. This teaching method enabled the student to rehearse during the lessons. The repetitive process of playing and then reviewing helped the learner to commit the piece to memory (*kolsue samuch'ida*). The learner acquired a near-perfect level of competence so that the piece could be recapitulated with two or three days' practice at any time.

Rote learning continued to be the prime method for the teacher to pass the repertoire on to the students and is still more readily found in folk music genres such as *p'ansori,*[5] where the score neither exists nor is emphasised in the lesson. Thus the full and frequent participation of both the teacher and the student in playing together became necessary. In the initial stage of learning *p'ansori*, pupils learn section by section song texts coupled with appropriate rhythmic cycles (*changdan*). This process continues until the student masters an entire story of *p'ansori* (Pak Hwang 1987:186).

Imitation

In Korea, imitation tends to take place throughout the entire learning process;[6] imitation continues to be used in adulthood as the means by which an individual expands his musical repertoire. Learning by watching others play or by listening to others sing (Nettl 1990:3, Merriam 1967:40) is one of the most common ways of widening a person's musical repertoire; when Pak Mansun, a *p'ansori* singer (mid-nineteenth century), became a pupil of Song Hûngnok, he followed his teacher like a shadow and learned songs by observing and listening to his teacher and copying his style of performance (Pak Hwang 1987:115).

In learning to play the *kayagûm* (Korean twelve-string zither), rather than looking at their own hands, students carefully observe the way teacher moves his hands when they are playing with him. Students are also accustomed to listening to the sounds with great precision in order to be able to reproduce the sound desired. Hwang Byung-ki (b.1936), the composer and *kayagûm* player, recalls:

> We used to be very attentive (*kwirûl pôntchôk kondu seuda*) in order to hear the tiny little details of the sound played by the teacher. At the same time, our eyes were glued to the way the teacher played (Seoul, 22 Nov. 1987).

Through this process of imitation a *kayagûm* player learns to play the *sanjo*[7] with a sophisticated vibrato (*nonghyôn*) and intonation (*shigimsae*) which could otherwise easily be missed out.

Imitation of a teacher, however, is only one step towards the refinement in performance

required of a professional musician (Chông Pyônguk 1981:116). Commitment to practising is indispensable as it further provides the foundation through which one reaches a standard of musicianship, which enables a professional musician to gain a personal performance style. For instance, performers in *sanjo* and *p'ansori* are expected to prove musical ability by producing a "new" creative piece, although this might have been largely based on a teacher's style. A master *kayagûm* player Shim Sanggôn (1889-1965) was singled out as being the only one who was able to improvise *sanjo* freely "from the beginning to the end."[8] More recently, the late Kim Chuk-P'a (1911-89), although by no means comparable to Shim Sanggôn, demonstrated a small scale improvisation on few occasions during her *kayagûm sanjo* performances in the 1980s.[9] Such free improvisation, however, ceased to exist amongst the performers who had undergone the training from Kim Chuk-P'a (Moon Chae-suk 1992:87).

Notations/Scores

A number of notation has historically been developed into various systems.[10] Only one traditional notation *chôngganbo,*[11] a Korean system of mensural notation invented during the reign of King Sejong (1419-50), has remained in use. *Chôngganbo* has undergone a resurgence during the last thirty years by virtue of the KTC having published notations of the existing court repertoire passed on to them orally.

Worldwide, notations seem rarely to have been used for the purpose of performances or even as teaching devices, but rather to have served more as archival sources for preservation and occasional reference (Nettl 1985:65). In Korea, they tended to be written after the event to record a piece or for reference by the student, to whom alone it might be of use. According to Kim Ch'ônhûng (b.1909), the senior musician at the KTC, teachers were, with some exceptions, neither able to record nor to read the score (cf. Kim Ch'ônhûng's teacher). Teaching material was not distributed in advance. The students took notes of whatever was taught each day and transcribed the tunes into *chôngganbo*. Sông Kyôngnin recalls that the score was kept only by the teacher. Students were prohibited from using the score during the lesson. Learning involved merely imitating the teacher's playing, and instruction was given by means of *kuûm* (mnemonic syllables).

However, the need for producing scores increased because both an easy dissemination and an easy transmission were sought in the context of formal school settings. The production of the scores, which contained much detail of the instrumental playing techniques with the additional symbols denoting ornaments, are said to have been based on earlier scores, which only had outlines of the melodies. It was Kim Kisu (1917-86), the composer and the former director of the KTC, who initially started to systematise and extend the notation when he was still a student at the *Aak-pu* (The Royal Conservatory), the predecessor of the KTC. Much of his work was published in the 1960s onwards.[12]

As for the *sanjo* repertoire, it was not until the late 1950s that Western staff notation for the *kayagûm* began to appear.[13] The staff notation which has become popular in Korea since the 1960s is a mixed system, using Western elements, but incorporating a variety of symbols which prescribe standard ornaments.[14] Hwang Byung-ki reported that he had transcribed

Kim Yundôk (1918-78) style *kayagûm sanjo* for the first time when he was teaching at Seoul National University.[15] Since then Lee Chae-Suk (b. 1941) produced a book in 1971 on the *kayagûm sanjo*, that included five different *sanjo* styles.[16] She later expanded her work into longer versions of Kim Chuk-P'a and Sông Kûm-Yôn (1923-84) in single volumes in 1982 and 1987 respectively.[17] Students now learn set *sanjo* styles directly from Western staff notation with the guidance of a teacher.

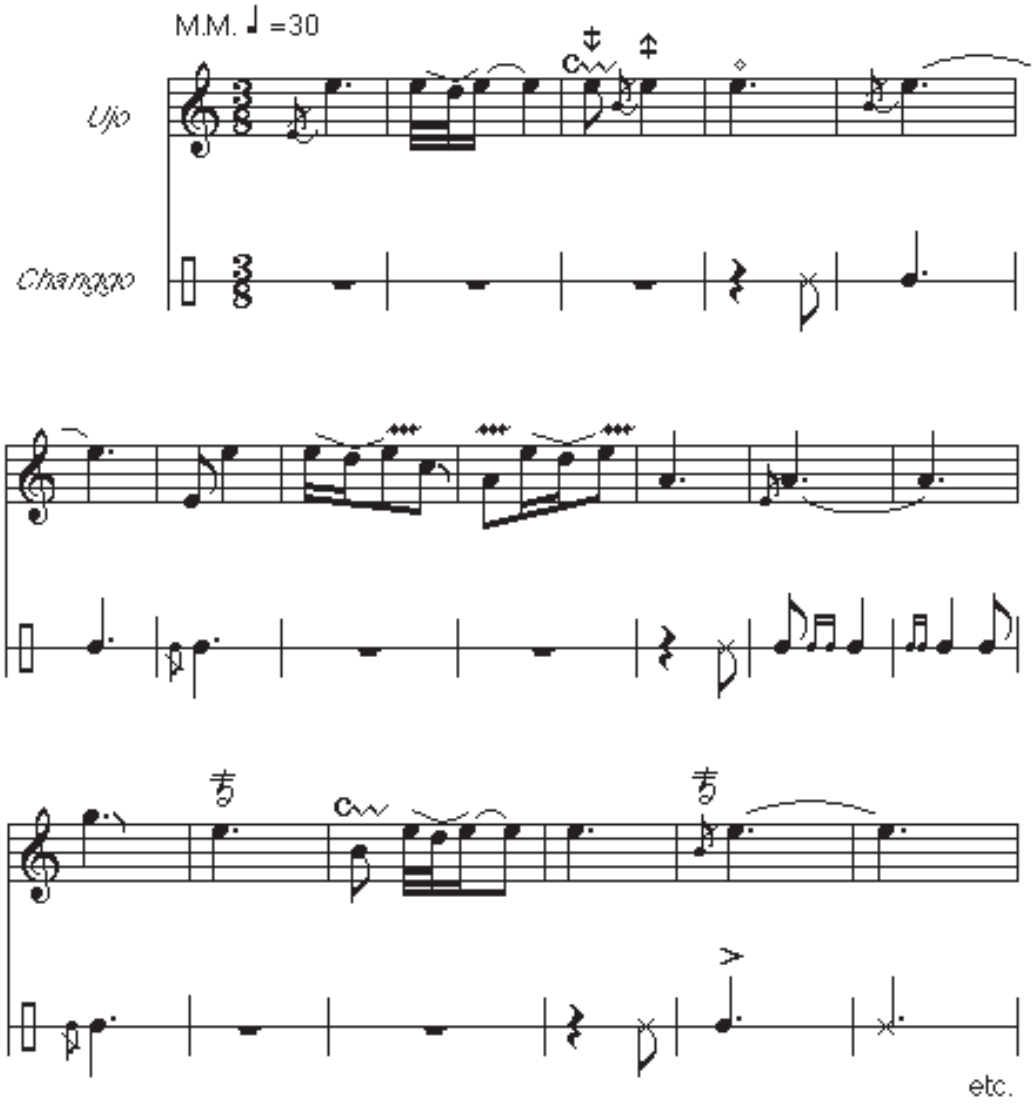

Fig. 1. *Kayagûm Sanjo* Score: Kim Chuk-Pa' Style.

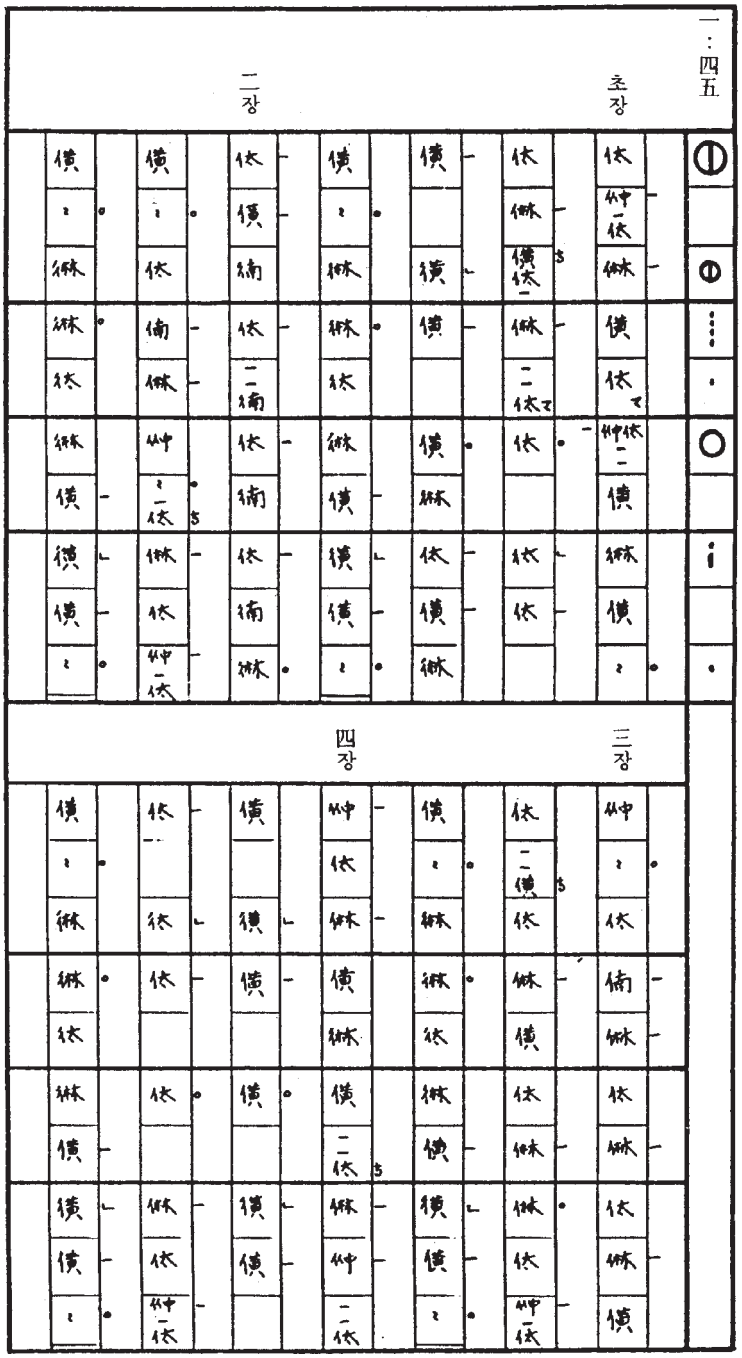

Fig. 2. *Chôngak* Score: *Yuch'oshinjigok: Seryôngsan* (*Kayagûm* part; source: *Kungnip Kugawôn* 1987:16)

In the case of the *chôngak* repertoire for *kayagûm*, Kim Chôngja (1979), Kim Inje (1979) and Sông Shimon (1987) produced publications of transcriptions in *chôngganbo*. In some instances transcriptions in Western staff notation are also available. The transcriptions, whether in Western staff notation or *chôngganbo*, later included an accompanying drum part, which had often been improvised previously. Sometimes even the *kuûm* was incorporated in the score.

Having described the way transcribed scores came to exist in recent time, it is necessary to examine several aspects concerning the impact of these scores with reference to the transmission process and actual performance practice. Senior musicians trained in the 1920s consider the score to be important in music education for several reasons: for example, i) it gives the piece a framework that reduces the possibility of change; ii) it provides a medium for fast learning; iii) it acts as a memory aid for the performer; iv) it is an indispensable tool for ensemble in that it uses various "symbol" (*yaksok*) which help coordination amongst the players (*hohûbûl mach'uda*).

Although notation has made the process of learning easier, it has nevertheless raised many areas of concern amongst musicians and music educators. Reliance upon the score has tended to inhibit musical competence and creativity, especially in the folk music. Learning orally/aurally is thought to enhance the quality of performance as it demands that each section be adequately rehearsed before moving onto the next. By contrast, students who are taught with scores regard the notation to be carved in tablets of stone hence the scope for interpretation is limited.

The use of scores further restricts the level of communication between the teacher and the student because much of the student's attention is divided between reading a score and, at the same time, watching the teacher's demonstration. The playing or learning of music using scores is thought to result in poor performances; the flow (*hûrûm*) of the tunes becomes very rigid (*ttakttak hada*). Notation also reinforced the tendency for performers to yield to the general practice of playing all the ornaments as transcribed (*p'ane pagûn'gôt kach'i hada*). Hwang Byung-ki commented:

> Students feel they ought to play music as it is written. This tendency is increasing. This reduces the possibility for performers to improvise or to create tunes (Seoul, 22 Oct. 1987).

The effect of this rigidity becomes noticeable especially in ensemble playing, where the flow and coordination determine the quality of performance. The attainment of musical flow is considered to be the outcome of repetitive practice; repetitive exposure to the sound of a piece increases the understanding of the musical flow. Practising is the process which enables a musician to detach himself from the score during the performance, and to listen to himself and other instrumental parts in the ensemble playing.

The transcription of *sanjo* and its alliance with the learning process have minimised the potential for traditional music, *sanjo* in particular, to be improvised to the extent that nowadays it exists virtually as a fixed melodic form (Song Bang-Song 1986:102, 198, and

229). The transcription of *sanjo* only permits one of the many possible renditions of the same piece to be played.

Kuûm (Mnemonic Syllables)

Kuûm is a system of mnemonic syllables used in *yukbo* (肉譜, Korean mnemonic notation) and is the imitation of each instrumental sound upon which Korean mnemonic syllables are based (Song, Bang-Song 1986:61). *Kuûm* also refers to the act of reciting *yukbo* (Chang Sahun 1986:278).[18] Its nature provides an aid to memorization (Lee, Hye-Ku 1981:33-34). *Kuûm* differs according to the instrument, but families of instruments share similar mnemonic syllables.

Kuûm is widely considered to be the most suitable medium for teaching music because it possesses several merits. *Kuûm* represents tone colour, relative pitch of successive melody notes, fingerings on instruments and so forth (Hughes 1991:308 and 1989:14),[19] thus assisting students in gaining accuracy in the melodic contour of instrumental playing (*kwiga t'ûige twenda*). Learning musical repertoire, therefore, begins with *kuûm* not only because it reproduces the finer details of musical shape and taste but also because it increases the student's musical competence even before he/she starts to play the tune with an instrument.

Kuûm is also a useful medium for correction and demonstration. Teachers tend to sing *kuûm*, then the students follow the melody with their instruments.[20] By this means, students can become acquainted with the melody, fingering positions and techniques, and perhaps more importantly with the artistic intonation which the learner cannot always detect from the instrument alone. Ha Chuhwa, a teacher at the Traditional Music High School (*Kugak kodûng hakkyo*), emphasized its importance:

> I use *kuûm* when I teach because when I play an instrument to demonstrate to students it is sometimes not possible to hear the ends of notes due to the instrument's construction. If I use *kuûm* all students can hear the correct way to play because the human voice is different (Seoul, 10 Nov. 1987).

Hughes claims additionally that memorising the *kuûm* syllables adds another dimension to the learning aside from ornamentation: the specific vowels and consonants help recall the pitch contour and phrasing of the melody.[21]

Kuûm is said to be something one cannot learn by oneself but from a teacher who is able to sing well. Through the repetitive learning process, the student becomes fluent in *kuûm* by listening to it being sung by the teacher. However, it has been reported that the *kuûm* of *Chongmyo cheryeak* (Royal Ancestral Shrine Music) ceased to be taught at the Traditional Music High School in 1972. As a result, the younger generation of teachers tends not to utilize *kuûm* in lessons. Nevertheless, those who acknowledged the importance of *kuûm* in education started to reintroduce scores with *kuûm*.

Closing remarks

The transmission of traditional music in Korea has evolved from what was predominantly an oral tradition towards a written tradition; mnemonic syllables (*kuûm*) have a diminishing importance in the current music education system as its reliance upon written notation has increased. Changes have occurred in the notational systems in modern Korea reflecting, imitating and absorbing imported Western elements, using staff notation with incorporated additional notational symbols. Although the learning and teaching methods in modern Korea gave way to bureaucratised notational systems, they still require social, communal and communicative processes so as to achieve a higher degree of musicianship. The analysis above thus illustrates that the oral tradition is not necessarily replaced by the written tradition but rather that a 'mix' of oral and literate modes has emerged which supplement each other (cf. Myers-Moro 1993:158, Finnegan 1992:134-69, Bohlman 1988:28-30, Street 1984:4-5).

Whilst the changing methodology for imparting knowledge, eg. the use of notation, facilitates the rapid learning of a musical repertoire, it has also restricted the scope of improvisation. Further, questions still remain as to whether the educational system provides a suitable context for learners to attain an adequate standard of performance; the whole process of learning is considered by older musicians to be more superficial on account of the limited time available involved; traditional masters emphasize that music should be learned slowly while paying necessary attention to the maturity of the sound. The proponents of notation, however, reply that the slow, contemplative way of learning is just not possible in the modern context of a busy lifestyle (cf. Nettl 1985:65).

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1 This paper is based on my fieldwork carried out between 1987 and 1995. Here, musical remarks relating to the post-1945 period are mostly limited to South Korea.

2 Goody (1987) considers some aspects of the learning process in seemingly well-defined oral and literate cultures, focussing upon the processes of reproduction. Street (1984), reflecting the findings of Finnegan's investigation, challenges the traditional view that literacy is a single, uniform mode of transmission, essential to functioning in a modern society. Finnegan reiterates her doubts about 'Great Divide' approaches (1992:Chapters Two and Eight) evident in Goody's earlier work (1977), and points out that written forms would, from time to time, be used in the process of transmitting, composing or memorising forms of oral literature. She illustrates the constant interaction between written and oral forms based upon her investigation into British and American ballads (1992:160-9). Street (1993), through a collection of essays included in his volume, draws attention to the role of literacy practices in reproducing or challenging structures of power and domination whilst viewing the literacy in terms of an 'ideological' model.

3 Other agents include a newly restored and highly structured apprentice system, the Intangible Cultural Assets System (*muhyông munhwaje*) established in 1962. Non-governmental institutions, such as *Hansori hoe* (One Sound Group) and *P'ungnyu hoe* (Music Group), and private lessons offer less formal teacher-student structures, but still heavily rely upon music scores.

4 *Yôngsan hoesang* takes about forty minutes to perform. A sequence of either eight or nine pieces is played without pause.

5 Epic story-telling through song of which a dramatic story is presented by a singer accompanied by *puk* (a barrel drum) player.

6 Merriam (1964:146-7) regards imitation as the simplest and most undifferentiated form of music learning, limited to early learning, and considers it to be only the first step in the process. See Merriam (1967:39-40) for more information on imitation among the Flathead Indians. Imitation of elders or mere reproduction in miniature of various adult activities was also found among Balinese children (McPhee 1938:310 and 315-6) and the Venda of the Northern Transvaal (Blacking 1967:28-30).

7 Lit. "scattered melodies"; solo instrumental genres developed from folk music during the late nineteenth century.

8 Interview with Hwang Byung-ki, Seoul, 22 Nov.1987.

9 See Moon Chae-suk (1992:87-90) for a study on the development of Kim Chuk-P'a style *kayagûm sanjo*.

10 For example, *yuljabo* (letter notation), *kongch'ôkbo* (simplified letter notation), *yukbo* (Korean mnemonic notation), *hapchabo* (tablature), *chôngganbo* (Korean mensural notation), *oûmyakbo* (scale degree notation) and *yônûmp'yo* (neumatic notation). These schemes coexisted mainly for use in the court or by aristocrats who learned to play the music, and some were specific to genres and instruments. Large numbers of surviving scores for the *kômun'go* (Korean six-string zither) were compiled by the scholars (*sônbi*), who were amateur musicians and tended to be more literate, rather than professional musicians (*aksa*). See more information on Korean notational systems in Chang Sahun (1986:277-88 and 1976:56-66), Song Bang-Song (1986:56-64), Lee, Hye-Ku (1981:31-4), Lee Byong Won (1980:199-200), Hahn Man-young (1973:77-90), Howard (1988:19-21 and 184-190 for *kayagûm*) and Kaufmann (1967).

11 *Chôngganbo* is one of the earliest systems which permits notating the duration of notes. *Chôngganbo* comprises a set of Sino-Korean lexigraphs (*yullyô*) for pitch and other symbols in a series of squares (*chônggan*).

12 Interview with Kim Sôngjin, Seoul, 14 Oct 1987. For example, *Taegûm kyobon* (1961), *Tanso kyobôm* (1963), *Haegûm chôngak* (1979) co-authored with Kang Sajun, and *Kayagûm chôngak* (1979) co-authored with Ch'oe Ch'ungung. There is, however, some criticism over Kim Kisu's work on a vocal genre, *kagok*. Chang Sahun pointed out that Kim Kisu's transcription conflates several performers' singing styles, thus undermining the scope for the individual performance style be maintained.

13 One of the first published transcriptions of *kayagûm sanjo* appeared in 1958 in *Minsok akbo (Folk Music Score)*, Vol.1 by the Ministry of Education. This included Kim Kisu's transcription of Shim Sangôn style *kayagûm sanjo* (Song Bang-Song 1989:371).

14 Song Bang-Song (1986:95) reports three transcriptions of *sanjo* music that were mimeographed during the early 1960s. These consisted of the *kayagûm sanjo* of Pak Sanggûn by Hwang Byung-ki (1963) and also by Sông Kûm-Yôn (no date), and the *Kômun'go sanjo* of Kim Yundôk by Wôn Yôngjae (no date).

15 The score was published in 1962 (Song Bang-Song 1989:371).

16 These are Kim Chuk-P'a *ryu*, Kang T'aehong *ryu*, Kim Pyôngho *ryu*, Kim Yundôk *ryu*, and Pak Sanggûn *ryu* (Song Bang-Song 1986:102, Lee Chae-Suk 1971). The word "*ryu*" refers to a style or school.

17 These were based upon commercially available records and upon the recording of public performances of both the master players and herself.

18 The exact history of *kuûm* is not known. It is however suggested by Korean scholars, such as Sông Kyôngnin, that the *kuûm* might have existed for a long time given the existence of the *yukbo*. Chang Sahun put its history as far back as the Koryô period (918-1392). He assumes that "*yalli yalli*" (the refrain used in the Koryô songs *ch'ôngsan pyôlgok*) might have been the *kuûm* for wind instruments such as the *p'iri* (Korean cylindrical oboe) or the *taegûm* (Korean transverse flute) (Chang Sahun 1986:279).

[19] See Hughes (1991 and 1989) for the sound acoustic principles behind the use of *kuûm*. He discusses these principles in great detail with a systematic and statistical approach via two main concepts (1991:310 and 1989:7): one is the 'vowel-pitch solfege systems' concerning the correlation of vowel colour with melodic pitch direction and the other 'second-formant phenomenon' which explains a vowel's identity (its colour or timbre) in relation to the second formant, the second thick band of frequencies above the fundamental on a sound spectrogram. He questions (1991:322-3) the Korean explanations of the system behind *kuûm*, suggesting that the system is not fully understood by either musicians or scholars, and that the acoustic principles he identifies partially contradicts the indigenous explanations, resulting in inconsistencies in modern practice.

[20] Kim Sôngjin recalled that his teacher preferred singing *kuûm* rather than playing the instrument for demonstration purposes. He considered that the reluctance to demonstrate by playing may have had less to do with musical conviction and rather more to do with the teacher's physical laziness (Interview, Seoul, 14 Oct 1987).

[21] Personal communication, Dec. 1996.

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Response

by Håkan Lundström

The relation between oral or written transmission of music is intricate indeed. Often the two are regarded as two totally different attitudes towards music. In Sweden the term ”gehörsmusik” (music by ear) is often used in the pedagogical debate *as opposed to* notated music. What one means is usually the practice of rock/jazz or folk music in contrast to practice of classical music.

In actual fact there exist many combinations of the two. Thus jazz/rock and folk music do use notation more or less, and classical music involves important oral aspects. The figure becomes even more complex if one considers the various functions notation may have, as you have mentioned in your paper: learning, memorizing, performing or preserving. These functions seem to be differently emphasized in different musical traditions.

The Korean case that we heard about seems to have a number of characteristics in common with other musical traditions, mainly those in other East Asian countries like Japan and The Republic of China, but also to more distant ones like the classical Arabic tradition in Egypt. The normalizing effect notation has had on more or less improvised genres is particularly often mentioned.

Though there exist domestic forms of notation these were apparently originally used for learning or memorizing but not at performance. Western notation on the other hand has a strong tradition of use in the performance situation, particularly for larger ensembles or choirs. Western notation is also closely linked to Western intonation, and in many music traditions intonation and tuning have changed with the introduction of Western notation. Whether this is the case also in Korean tradition I do not know.

You mention that musicians trained in the 1920s consider the score to be important because it reduces the possibility of change. This is an interesting remark. Obviously the effects of using a score can be a positive quality according to this point of view, but also a negative quality if one values variation or improvisation. One may wonder if the former is more pronounced in the conservatory tradition and whether it differs in any way from schools of playing the same instruments outside of the conservatory context.

On a more general level the Korean example can help us to bring more nuances into the discussion of the oral versus written. It also touches on questions of relevance to the occasion when a music is introduced in a conservatory context for the first time. I am thinking of the basically orally transmitted folk traditions in various countries. like Sweden, and also of traditional music in many African countries. That is, what happens with a music when it becomes institutionalized? And how can one give school children *both* training in local and orally transmitted traditions *and* competence in notation and Western classical music. Both seem necessary to me and both seem to belong to the democratic rights of children anywhere.

Discussion

The discussion mainly focused on:

- How staff notation works for orally transmitted traditional Korean music, which was illustrated by practical demonstrations on the *kayagum*.
- How traditional teachers view the modern school system's capacity to teach traditional Korean music.
- The issue of balance between the role of the master teacher operating outside the modern school system and the role of the teacher teaching traditional Korean music in the formal school system.

TOWARD A MORE COMPREHENSIVE PREPARATION OF PROFESSIONAL MUSICIANS:

The need for the study of music as a human behavior in the core curriculum for all music majors

by David R. Montano

The predominant focus of undergraduate music-major core curricula, at least in the United States, has long been on musical works themselves – on composition, performance, analysis, and the historical development of styles. What those curricula generally have not included, except primarily in the cases of music-education and music-therapy majors, is a significant and systematically developed component about music as a human behavior, even though there is a large body of applicable knowledge from philosophical and various social scientific studies of music. Still, much realignment of thought has been taking place regarding what is needed in the preparation of professional musicians. In that spirit, this paper will describe a rationale and outline of possible educational goals for a course incorporating issues and knowledge regarding music as a human behavior in core curricula for all music majors, including those who specialize in performance or composition.

It can be argued that to understand music deeply is to probe all known aspects of human creation of it and interaction with it, as well as musical creations themselves. Scholars in the fields of both musicology and music education have long recognized this from their respective vantage points, developing as they have the fields of systematic musicology and of philosophical and social scientific foundations of music education. The twentieth century has witnessed a shift of attention by many musicologists toward the musical actions of people within social and cultural environments, one result being the development of the field of systematic musicology, which is the study of music as a sociological, acoustical, physiological, and psychological phenomenon (Duckles et al 1980, 836-39). Recent work in the philosophy of music education also has probed the roots of music as a phenomenon of human behavior, resulting in definitions of music most fundamentally in terms of human producers and participants (see for example Reimer 1989 and Elliott 1995). From the standpoint of learning itself, if it is true that study of music as a human behavior developed in philosophical and social scientific terms is important to a deep understanding of music, then it would seem that they are important to all music-major students.

Moreover, market conditions are now such that far more students majoring in music performance or composition continue to graduate than are able to support themselves completely or directly as performers or composers. Among the reasons for this are:

1. Maintaining and developing the market for concerts of live music has been profoundly challenged in a number of ways during this century by the rapid advance of recording, playback, and electronic sound generation technology (see for example Blaukopf 1992, 171-77);

2. Maintaining and developing the market specifically for Western art music and its performance, which remains the predominant focus of many music-major curricula in the United States, has been profoundly challenged by rapidly accelerating demographic changes and the phenomenon that, as Blaukopf (1992, 152-54) has shown, the Western European-inspired tradition of music as one of works to be experienced and contemplated in and of themselves – largely separated from more extensive behavioral fabric – is of relatively recent origin even in the Western world and is not universal; and

3. Enterprises in music performance face an economic dilemma in which, as described by Blaukopf (1992, 205-6), the increase in productivity in the production of goods in industrial societies has significantly exceeded that in service organizations, such that, relative to other areas of the economy, the gap between receipts and costs in the performing arts has grown dramatically and will continue to do so.

However, while these challenges to the market for live concert performances are acute, a comprehensive perspective on human creation of music and interaction with it can lead to a highly enhanced picture of opportunities for professional musicians. What we now know in the late twentieth century about the distribution of human aptitudes makes it clear that all people are born with potential to engage in music making themselves just as they are born with potential to contemplate musical works at various levels as listeners (see for example Gardner 1983 and Gordon 1987). Human musical behavior appears to be universal and encompasses more than being an audience – it encompasses direct engagement in music production that all people have some aptitude and desire for. Elliott (1995) has described musicianship as "not an all-or nothing matter" but "open," with "various levels or stages... to achieve" (p. 70). Since people are likely to invest time, effort, and financial resources in what gives them returns that are meaningful to them, they are likely to invest in tools and opportunities for participation in music making at various levels, as well as in listening, if professional musicians insightfully design and offer them.

From applicable current thinking in cognitive science, Elliott (1995) also argues that "to understand and appreciate (or value knowledgeably) an intelligent performance, a spectator (or audience member) requires the same kinds of knowing as the performer(s), including a reasonable level of procedural knowledge in performances of that nature" (pp. 55-56). Referring to the term *isotropy* as it is used by cognitive scientists, he notes that "Anything we learn contributes to what is of present and future concern" (p. 103). Following from that principle and, as music educators have long contended, if schoolchildren have participated in a sequenced and comprehensive music education they are then more likely to participate in musical activity later in life, including as listeners, then it would seem highly probable also that

those who continue to be presented with, and take advantage of, opportunities for further music-making activities later in life are even more likely, among other things, to value listening to performances by musicians more expert than themselves.

Professional musicians, in addition to the composing and performing that they do, can seek continually to know what people are likely to invest in that is musical in addition to recordings and tickets to concerts, and how they can provide those and thus expand both the amount of musical activity in cultures and the number of opportunities musicians have to contribute to the marketplace and benefit from it. To do that requires not only skill in musical production but also competencies necessary for enterprises that involve the enabling of others to engage in music making as well as in music listening. Many musicians realize this need after graduation and expand their musical activities by obtaining those competencies to work in the development, marketing and delivery of such products as community centers for music making, music education, musical instruments, publications, and technology. Since those competencies largely derive from the study of music as a human behavior, it would seem that such study deserves a prominent place in the core music curriculum for all music majors.

Most fundamentally, what I wish to suggest is that what is needed is a realignment in our definition of what it means to be a professional musician, and thus in our definition of what it means to study music. Knowing music involves knowing musical works, the practice of their performance, and technique for improvising and composing. But knowing music also involves understanding it as a phenomenon of human activity and as a kind of human cognition. Professional musicians, if they have studied music as such, can view themselves as the most expert about music in a society – the most expert not only in the practice of producing and presenting it but also in the understanding of it as a human endeavor. This would represent a more comprehensive view, in and of itself, of the study of music. But it would also facilitate developing capabilities for enabling others in that society to engage in musical activity at various levels of expertise. This, of course, includes what is already commonly considered to be the work of professional musicians – composing and performing, which in part enable others to listen to music, again at their various levels of expertise, by producing and reproducing it for them. However, the more comprehensive view would recognize both that the musical potential and activity of people in a society extends far beyond listening as audiences and that the professional potential of musicians in developing and maintaining the musical life of a culture extends to many areas in addition to composing and performing.

Indeed, as I see it there is a need, at least in the United States, for a much more highly developed and extensive infrastructure of institutions and enterprises designed for music-making activity by people who are not professional musicians than presently exists. That infrastructure and its further development require the expertise of professional musicians. Even for people who participate during elementary, secondary and collegiate school years, there are relatively few institutions and enterprises that are particularly designed to encourage and afford opportunities for continuing participation in later life. In contrast, the infrastructure, for example, that does the same for adults at all stages of life in physical fitness and recreation is much more extensive.

Based on the rationale I have presented here, I would propose to the at-large community of music faculties that the competencies common to all programs of professional education in music should include: 1) a broad, foundational knowledge of philosophical and social scientific studies of music; and 2) abilities in using that knowledge in envisioning ways to preserve and develop the musical lives of cultures. Toward that end, in turn I would propose that core curricula for all music majors, including those who specialize in performance or composition, include a significant and systematically developed course about music as a human behavior.

I would suggest that such a course be designed to develop students' knowledge in the following areas:

1. Social scientific and philosophical research and theories about the origins, functions, and meaning of music as a human phenomenon;
2. The psychology of music, including knowledge about such areas as music aptitude; affective responses; creativity in musical behavior; psychology regarding various musical dimensions; and psychology regarding musical performance, improvisation, and composition;
3. Human musical development from infancy to adulthood; and
4. The sociology and social psychology of music, including knowledge about such areas as cultural and biological factors affecting musical behaviors and preferences, and the influences of evolving technological and economic factors on musical behaviors.

I would also suggest that such a course be designed to develop students' skill in using that knowledge in doing the following:

1. Asking, thinking about, and investigating questions about
a) the nature of music as a phenomenon of cultural and individual musical behavior, and about
b) their present and future intended professional musical activities in relation to a societal context; and

2. Identifying, and envisioning ways of confronting, challenges the profession faces in the design, marketing, and delivery of
a) programs of live and recorded performances of music from various origins, including music of past eras, and
b) such products as community centers for music making, music education, musical instruments, publications, and technology.

Among existing publications in English, one that could serve as a comprehensive content source for a course covering these areas is the third edition of *Psychological Foundations of Musical Behavior* by Rudolf E. Radocy and J. David Boyle (1997). Others that could be drawn from for amplification of certain areas include works by Leonard B. Meyer (1956), Bennett

Reimer (1989), David J. Elliott (1995), John A. Sloboda (1985), David J. Hargreaves (1986), Kurt Blaukopf (1992), David J. Hargreaves and Adrian C. North (1997), and Wayne D. Bowman (1998).

Musicians' understandings of the musical actions and responses of publics with whom they interact, and their understandings and refinements of their own musical designs and actions, can be significantly informed by philosophical and social scientific perspectives on music. Students undertaking preparation to become professional musicians would benefit from our best efforts as music faculties to fully develop and include the study of music in philosophical and social scientific terms in the programs we design for them, both for the purpose of greater comprehensiveness in their study of music and for what they have the potential to do for music as thinkers and innovators in the face of profound and rapidly escalating cultural and technological evolutions.

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Discussion

During the discussion the importance of changing performers' culture to include reflecting was noted. Also discussed was how changes could be made apart from revision of curricula. It was noted that:

- Change often takes place in a quiet way on individual initiatives. Cooperation with people in other disdciplines, like medicine, will give a stronger base to work politically.

- Including colleagues in the process of developing a course you are giving and to attempt at better integration by means of cooperation might lead to a better sharing of ideas.

- The students themselves are often an important base for change.

SUPPORT STATEGIES FOR 21ST CENTURY MUSICIANS:

New approaches for the next millennium

by Nancy J. Uscher

Contrary to what is often assumed, there is abundant support available for the arts. But shaking it loose from both the private and public sectors in the United States and in societies around the globe requires a rather unconventional approach. The global philanthropic panorama is in dynamic flux. Consequently money must be sought in different ways than in the past. A series of guidelines, outlined in this presentation, describes a new perspective. Each of these guidelines is illustrated through a project, grant received or a strong concept reflecting a major new trend in philanthropy. Although the size of the grant is certainly noteworthy, even more important is understanding the underlying factors that will shape funding philosophies for the 21st century.

I. Look for what is new and good in the foundation world and examine how the arts are being included

A new program at the Ford Foundation may well signal a new global vision for the arts. It is called "Expanding the Civic Role of the Arts." Looking at the arts as a potent agent for social change not only opens up a host of new career opportunities. It also provides a fascinating new array of resources especially because when a major foundation takes on a new interest, others are likely to follow. The result will put the arts in a very positive light. The work of American playwright and actor Anna Deavere Smith best characterizes the Ford vision. Her work focuses on contemporary issues. Well-known productions include *Fires in the Mirror: Crown Heights, Brooklyn and Other Identities,* which explores the 1991 clash between Jews and Blacks in Brooklyn, and *Twilight, Los Angeles 1992,* which examines the civil unrest following the Rodney King verdict. In 1996 Smith, the Ann O'Day Maples Professor of the Arts at Stanford University, became the first artist-in-residence at the Ford Foundation. This was a critical step toward creating the Institute on the Arts and Civic Dialogue at Harvard University, a summer academy that Smith will direct in 1998.

II. Money that is not specifically designated as arts funding comprises a much larger pot than money that is

Explore projects where the arts provide the framework for a richly interdisciplinary enterprise.

In my own case, it meant going the National Endowment for the Humanities for support. Here is a bit of background: Neither of the United States' National Endowments (Arts and Humanities) has vast resources: only a $100 + million annual allocation for each, in comparison to the multi-billion dollar allocation of, for example, the Department of Justice. The well-publicized criticism of these agencies has, for the time being, eroded their ability to gain larger budgets. The National Endowment for the Arts (NEA) more typically funds performing musicians, while the National Endowment for the Humanities (NEH) supports scholars. I, for one, find this boundary unnecessary and artificial. When I heard about a new competition for conversations dealing with American pluralism, I applied for funding to support *A New Mexico Conversation: Diverse Perspectives About Music As A Symbol of American Pluralism and Identity.* We were awarded $85,000, one of the largest grants allocated for the project. This initiative was deeply rooted in the arts, yet the call for proposals had said nothing about soliciting arts endeavors. The primary mission of the series of conversations that took place was to explore music as a vehicle for civil discourse about shared goals and aspirations in America. The four conversations were: *Cross-Fertilization of Poetic and Musical Traditions in African-American Language and Culture, The Voice of Hispanic Culture in New Mexico and Beyond, The Native American Experience as Portrayed through "Poetic Justice: The Blending of Souls, Spirits and Identities Through Music,"* and *American Music as Global Music.*

Conversation starters (this is where the performances took place – almost subversively – as the NEH does not typically fund performance) of the four conversations were outstanding examples of American music and poetry. Each conversation focused on a particular ethnic identity within the fabric of American culture. In grappling with musical pluralism as symbolic of American culture, some intriguing discoveries were made about what it means to be American: how we are different and how common ground does indeed exist among distinct identities. A most rewarding aspect of this project was the intense exploration of the values intrinsic to American life. Conversations provided a rich context for dialogue between conversation leaders and the diverse populations of New Mexico.

These project activities took place from September, 1996 through February, 1997. Each conversation was presented in a public forum, as an outreach activity, and finally, was recorded and produced as a 30 minute radio program for national distribution.

In addition, there was a special undertaking. The inaugural conversation activity of the project was *Outta Joint at the Joint,* at the New Mexico State Penitentiary in Santa Fe on September 21, 1996. These prison appearances for each of the four conversations followed an orientation retreat for conversation leaders at the University of New Mexico.

III. Look for money in unlikely (as well as likely) places

The U.S. federal agency HUD (Department of Housing and Urban Development) is not an obvious resource for artists. But there are opportunities here. For example, the Community Outreach Partnership Centers Program, where a university partners with specific urban neighborhoods, welcomes participation from all parts of the university. Usually a large range

of disciplines is involved. Several years ago, for example, Duquesne University Schools of Health Sciences, Nursing, Pharmacy and Law received nearly $600,000 to decrease violent gang behavior, foster preventative health care for seniors, and provide legal services. These goals are typical for such a program. But the arts, well known as a vehicle to improve self-esteem and academic excellence for young people, need not be shut out of this opportunity. The Center for the Arts in Society at the University of New Mexico is currently exploring the use of a beautiful old high school in Albuquerque for an alternative Youth Community Center for the Arts and Humanities. It is possible that this COPC program may become involved in the process.

IV. Be committed to a value system that drives funding choices

One of the first grants I applied for and received as Chair of the Music Department of the University of New Mexico was $25,000 from the private McCune Foundation. It was for a project called Immersion in Music. Because arts programs in the Albuquerque Public Schools had suffered an alarming decline in the early 1990's, it was necessary to fight this unfortunate trend. Music, once a fairly strong program in this system, has been cut to the bone. The University of New Mexico sought to play a leading role in providing schoolchildren in Albuquerque with a quality music education. The funding was used to "adopt" two elementary schools in Albuquerque: the Dolores Gonzales and Hawthorne Elementary Schools.

The Immersion in Music program was based on a value system that said no child should be denied the right to learn about music in school. It emphasized a multicultural approach to music education and a respect of world music.

V. Look to technology, where large investments are made

One grant often leads to another. Immersion in Music added a technology layer a few years after its inception. The Corporation for Public Broadcasting in the U.S. awarded us $22,000 to create a university/community partnership called *Global Perspectives in Music through the Internet.* This grant was not actually intended to involve the arts; it could have centered around any community project including public radio. In our New Mexico initiative – found on the University radio station KUNM web site http://kunm.unm.edu – the Internet was utilized to explore world cultures and value systems through music. Over the course of 16 weeks a group of 9 and 10 year old students from Hawthorne Elementary School was introduced to a variety of experiences. Children exchanged information about cultures with Australian children over e-mail, researched world cultures over the Internet, created electronic scrapbooks, designed their own Web pages, and published an original piece of music on the World Wide Web. Were another discipline to utilize this project as a model, five broad-based goals would remain constant: shaping new educational programs for children and identifying new learning tools that focus on the effective use of Internet resources; fostering a sense of global

citizenship among students by providing approaches to cross-cultural communication through technology; promoting an interchange of information to educators and researchers throughout the world on innovative teaching strategies employing the World Wide Web; disseminating interdisciplinary research methods that facilitate future human/computer interaction; and emphasizing the university/ grass roots relationship and the educational service-learning model by which university students participate in community-based activities.

Within the context of cross-cultural communication, this project can be viewed as a model. Students from different countries might be in touch over e-mail about a broad array of topics in science and mathematics. Teaching children to conduct research using the Internet and to design Web pages – the centerpiece of the Global Perspectives project – is an area now being widely explored as an educational tool across disciplines. Exposing university faculty to the importance of community partnerships and interdisciplinary collaborations– both experiences were also central to our project – is key to future trends in higher education. These concepts cross disciplinary as well as national boundaries.

Another recent project of the Center for the Arts in Society at the University of New Mexico is *Developing Methodologies to Understand Children's Technology Needs and Desires.* Funded by the Intel Corporation, this research focused on the way children perceive computers. Again there was an arts component. Children were asked the following question: If they were to design the computer of the future that would teach them about music, what would it look like? Children did actually design their own computers – to learn a range of subjects from music to medicine – and Intel will use this information in its research and development.

* * *

These guidelines, each illustrated by actual projects that have been funded through the private and public sectors in the United States, open new vistas about funding mechanisms. Here we are identifying models that will inspire even more innovative and far-reaching ideals for the next millennium. In order to be successful, our students will require more than anything else the ability to adapt. The above thesis on how to find support for the arts and artists is precisely this – adapting to a new avenue of philanthropy. By meeting the needs of funders in ways that even they never considered (after all, some of the project funders I described never particularly meant to fund the arts) and positioning arts endeavors in new contexts, there are two kinds of rewards. The first is obviously an expanded and more diverse pot of resources. The second is a newfound dignity and awareness about the importance of the arts – a natural outcome for any enterprise attracting significant investments. What has been invisible now comes into view – and with an optimistic glow on the horizon.

Discussion

The discussion mainly centered around the practical work in raising foundation money and on how to createc cross-scientific projects and still be true to one's own aims and needs.

- The importance of establishing contacts with scientists who already know this culture within other disciplines was stressed. So were the foundation offices which many universities have. Also in using books and dictionaries of foundations and their addresses one needs help to use these resources, for example by finding a medical researcher or other scientist to give advice.

- The value system is crucial: why you should apply or why you have a chance to succeed. It is important to match your objective and that of the foundation and to make a full and clear application.

- When the economical development for an institution is bad this may be one of very few possibilities to increase its budget and therefore of strategic significance.

PEER ASSESSMENT OF TERTIARY MUSIC PERFORMANCE:
Owning and demystifying the evaluative process

by Diana Blom and Kim Poole

"Musical performance is a kind of designing. It is true that the performer has access to a score that gives him the pitches and durations to be played, along with indications of fingerings, legato and staccato playing, dynamics, tempo, and such expressive descriptions as 'furioso' or 'andante cantabile'. But the performer also has a great deal of discretion... He must discover the meaning of the piece given to him as a score, frame it by the decisions he makes, and realise it by physical manipulation of his instrument... So the performer makes his ephemeral, temporally unfolding artefact" (Schön 1990).

In a music department where performance encompasses a number of different styles, and a wide variety of instruments, Schön's description of musical performance becomes a rich and constantly varying "kind of designing." The Music Department in the University of Western Sydney, Nepean, offers a performance course which is one of four areas of major study. The range of instruments played by the students includes acoustic and electric guitar, piano, accordion, brass, woodwind, strings, percussion, harp and recorder; and the range of musical styles performed is correspondingly wide and varied. The Performance programme is designed to equip students with an appropriate range of skills to enable them to advance and disseminate music through their own performing knowledge, and to function effectively in a competitive professional market. To achieve this end it is imperative that students learn to focus more critically on the performance event, making evaluative assessments of their peers and applying the knowledge that this process provides to their own performing, equipping them with the ability to focus critically on their own strengths and weaknesses. By framing the performance event in a critical light, students are better able to judge whether performers (both themselves and others) display perception, understanding, appreciation, and mastery of their art.

This paper discusses a project in which third year performance majors were asked to assess their second year peers. As in other music departments, the impetus for launching the project came from some stirrings of discontent amongst a few students, that the assessment process should have more student input. Instead of finding the assessment a manageable task, however, most students found the breadth of musical focus daunting and difficult. Despite this, students believed the task had proven valuable for learning about the assessment process

itself.

The main area of music knowledge for many students entering tertiary music studies is in performance and they "...perceive performance as the most powerful image-forming activity" (Hunter and Russ 1996). Hunter and Russ found that music students were more "...sensitive to criticism of their performing ability than to that of any other skill" for several reasons: firstly, because of the high level of performance expertise of many students entering tertiary music courses compared with their level in other areas of music; secondly because of a lack of understanding, by the students, of the criteria the staff used to assess their performances; thirdly, the students wanted someone with a specialist knowledge of their particular instrument on the assessment panel; and fourthly because there was a tendency for students to "...form rather distorted informal opinions of their own and their peers' abilities" (Hunter and Russ 1996).

Peer assessment of musical performance at tertiary level is a recent approach to performance assessment, and is being recognised as a valuable extension of the learning process and training of musicians. Hunter and Russ's three year project at the University of Ulster (1996) is the only paper documenting the process. Nightingale (1996) outlines the assessment procedure adopted by the Elder Conservatorium of Music in Adelaide, South Australia, a model that is commonly used in Australian tertiary institutions for the assessment of musical performance. The model utilises a detailed checklist of descriptive criteria that is applied to each performance. At the conclusion of the performance, a panel of staff examiners independently nominate a numerical percentage based on the degree to which the criteria have been met. The marks are then averaged and a grade is determined. A panel discussion may follow if there is dissatisfaction with the resulting average. The relative subjectivity of some of the criteria creates a difficulty for the educator who is required to attach a numerical figure, and consequently detailed written reports are made available to support the mark and provide staff feedback to the performer. Southern Cross University at Lismore, New South Wales, has adopted a number of student feedback methods to supplement the assessment and feedback of the staff panel in its popular music degree course. These include both "on-the-spot comments" and written reports. The assessment panel, however, is restricted to staff members and students are not required to numerically evaluate the performances.

At the University of Western Sydney, Nepean, final year performance students in their last semester of performance study, were asked to assess the performances of the second year performance students, using the areas of assessment adopted by the staff assessment panel as a guide. While this approach is predominantly that of criterion-referenced assessment, there is also an element of normative assessment involving the comparison of one performer with another during the concert, and with memories of past performances by the same students.

The areas of assessment used by the staff panel are confidence/stage presence, musical communication, repertoire, awareness of style/performance practice, playing technique and 'other'. A criterion-referenced system focuses the trainee assessor on what they are to assess, and also provides them with a critical vocabulary to use during the task (Kearney 1992). The provision 'other' gives the staff the flexibility to assess the variety of instruments and musical

styles being performed, but diffuses the assessment focus for the student assessors and makes the task more difficult.

* * *

Students found the assessment of second year Performance students a more difficult task than they had thought for two reasons: firstly, they were assessing their peers, and secondly, because of the variety of instruments and musical styles being played. Problems associated with peer assessment included:

- prior personal knowledge of the musical unreliability of a student performer and therefore a tendency to give a biased judgment,
- seeing and hearing beyond a charismatic personality to the musical details,
- the difficulty of criticising peers constructively.

We all need to be self-critical but it is difficult to accept and give critical appraisal to peers. It is easy for us to be either the nice guy or to over criticise, each being counter-productive (Merv).

Problems associated with the variety of instruments and musical styles being played included:

- easier to assess the instrument(s) you play and difficult to assess those which have no working knowledge of.

For me, the guitarists were the hardest to comment on. Knowing absolutely nothing about guitar I found it very hard to write anything about their performance (Rhonda).

Writing technical comments about an instrument I could not play and knew little about was also a challenge (Peter).

- a tendency to make a harsher assessment of the instrument(s) you play.

Learning took place in the area of performance, and the assessor's own performing. Students commented on:

- watching and hearing the importance of good communication between performers,
- seeing the unhappy performer who, though technically strong, radiates a disturbing discomfort with being on stage which is communicated to the audience.

The one thing that constantly stood out was nervousness, and lack of enjoyment in a piece. Some of the students looked so unhappy on stage, no matter how technically advanced they were... (Mary).

- hearing repertoire which was unsuited, and probably unliked by the performer.

  In most cases I found that the repertoire chosen by the performers did not really suit them (one sometimes got the feeling that the performer did not like the piece or did not understand the piece)(Justin).

- lack of performance practice knowledge displaying a lack of understanding of the chosen repertoire.

Students learnt about the process of assessing performance. They noted:

- the difficulty of getting away from one's personal likes and dislikes and adopting a more eclectic/objective approach.

  In hindsight I think that despite... wanting to be fair and objective... I tended to be too "picky" and judged people against the way I would perform which is not the correct thing to do (Nathan).

  When adjudicating the 2nd year concert practice my main concern was that I should try and put aside any personal taste for musical preference and look at the performance without any bias whatsoever (Adam).

- the difficulty of assessing without a score, and yet aware of the problems of being fixed to the notes on a score.

  Not having the score to look at was a disadvantage as it would have made it a lot easier if I had the music to follow... [but] the problem with looking at the score is that you cannot then see the performer's stage presentation (Peter).

- the ability of the areas of assessment to focus, but also restrict the assessment task.

  The guidelines for this exercise were a good help but on the other hand they were also restrictive... how do you scale your response, what do you compare it to? The previous performance? (Adam).

  Of special interest was the assessment and how to balance or in fact prioritise and weight each of the criteria. Each performer used their strengths to advantage and it was important not to let this emphasis overshadow aspects of musicianship, communication and interpretation (Merv).

- the suitability and ability of the judges to undertake the task of assessing,
- the difficulty of allotting marks which are not situated in a middle block.

> *Comparing each students performance was the most difficult part of marking as each performance had its own unique qualities. I found a large percentage of my marks were around 11 or 12 out of 15 because of this reason (Peter).*

Despite the problems students confronted while peer assessing, the task generated a number of positive learning experiences which have ensured that it will be repeated. Student assessors now 'own' the evaluative process through knowledge of and use of the areas of assessment, and this ownership serves to reconcile student expectations with reality, and results in a demystifying of assessment. By adopting peer assessment, the performance course offers another way of learning about performance through assessment, and prepares students for other roles in the area of performance, those of assessor and critic. It gives students the message that they do have the capacity and can be trusted to evaluate their own learning.

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Response

by Barbara Macrae

It is a brave move by the Music Department of the University of Western Sydney to articulate criteria for the assessment of performance. Music institutions have been reluctant to do this and it is little wonder that students are bewildered and expressing discontent. Congratulations on deciding to keep going in spite of the inevitable problems. The benefits do outweigh the difficulties and students do get over tendencies to be "nasty" or "nice".

This seminar provides an ideal forum for exploring some of the problems and issues. I will raise just a few:

Establishing Criteria

In my work as the principal of a music school for gifted young musicians I am often called upon to provide information for ministerial enquiries about why particular students have not been selected for placement. It is very difficult to be truly accountable to an enquiring public if there are no specific criteria against which performance at an audition has been assessed. However when I asked my colleagues, who were performance teachers and who sat on the school's audition panels, to provide these no one responded. Fortunately when I drafted some with the help of my music teaching staff, my performance teaching colleagues concurred and we have a set of published criteria.

I am impressed that you are tackling this problem and have at least published the areas for assessment. It must be much more difficult for your department where music performance encompasses so many different styles and instruments than in a traditional conservatory. I am interested in how you get a set of criteria against which these performances can be assessed and against which comparisons can be made.

Allocation marks

I once had a student who had not studied harmony before joining my class. She worked very hard to catch up. However the class exercises were being normative assessed and all students were developing their harmony skills. One day it all got too much for her and with the return of her exercise burst out with "A six, a six..I´m always a six!". Obviously marks alone cannot provide feedback on student progress over time. Using your combination of criterion and norm referenced assessment in an extended project, how would your students get a sense of progress?

The charismatic performer

I have heard competition jurists complain that averaging marks allotted to particular criteria by panel members can in fact eliminate the performer who can truly "move" the listener. Is

your ”other” criterion enough to overcome this problem?

Does it also manage the charismatic performer? There can be a dichotomy between what constitutes an interesting recital program and what must be included to satisfy course requirements.

* * *

Problems and issues notwithstanding it is encouraging that your students have emerged from this project with new skills and understandings about the assessment process. It is also encouraging that they have emerged concerned about such issues as the stylistic considerations in ”authentic” performance practice and recognising that communication skills are above all in performance.

Discussion

It was clarfied that criteria in the true sense were not used in this case, but rather a kind of checklist for a few important things. When it come to norms students do it on the spot while staff do it in relation to their pre-knowledge.

It was also made clear that the results of the assessment were of no consequence for the individual student's report, but that the work rather was aimed at learning. Therefore the influence of friendship or antagonism between the students were negligable.

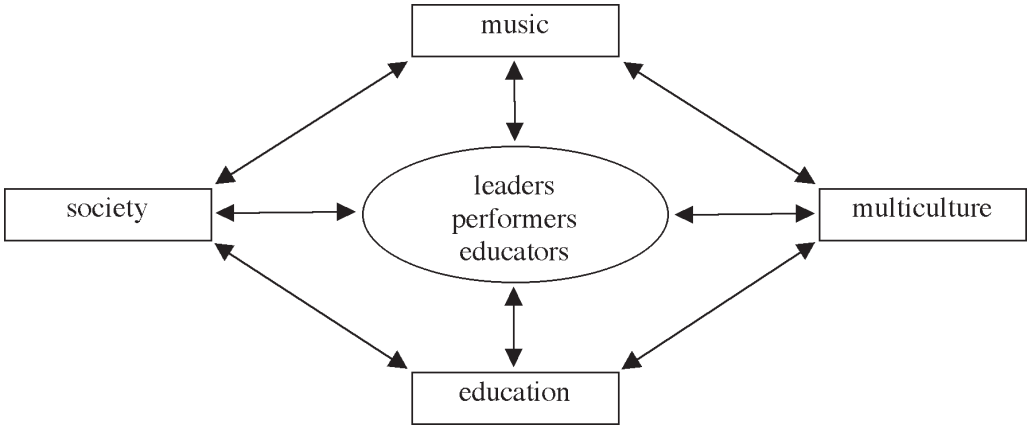
The consequences of the fact that a student of one musical genre can assess a student of a different genre was currently being studied.

MUSIC EDUCATION IN A MULTICULTURAL SOCIETY

– Conclusions and Perspectives From the International Music Council of UNESCO Congress in Denmark, July 1998

By Jan Ole Traasdahl

The 1998 International Music Council of UNESCO congress "Music Education in a Multicultural Society" has focused on four themes: *Music*, *education*, *multiculture*, and *society*. Lectures and discussions as well as concerts and demonstrations have added new perspectives and enriched and developed our understanding of music, education, multiculture, and society. Our recognition and understanding of the diversity found in each of these themes and the way they interact and affect each other is decisive for our ability to manage and influence the development of individuals and institutions in a changing world. Leaders, performers, and educators have a special interest in these themes as they will be the key persons and change agents in defining, connecting, and transforming them into positions and actions.



In this paper I shall attempt to draw up what – from my point of view as an educator in Denmark – seem to be important perspectives presented at the congress. Each perspective is in this presentation taken out of context and presented within the structure of the four themes of the congress: music, education, multiculture, and society.

I shall conclude this presentation by summing up possible strategies and reflections of relevance to the development of music education in the years to come.

Before getting to the point I should underline that this is not an attempt to draw an authoritative final conclusion on behalf of the congress. The way the congress has been set and performed does not call for conclusive statements. Each delegate has probably listened and reflected differently. Words, rhythms, and phrasings have found different rooms of resonance in each participant, leading to different reflections and conclusions. Having said this I am, however, convinced that the diversity and cultural richness presented during the four days of the congress has made a lasting impression on all of those present, very similar to the experience we have had here at the Harare seminar; an impression which will hopefully energise and empower our future efforts to develop music education in our multicultural societies.

1. Music

Singing, playing, dancing

The understanding of music as a phenomenon and concept is ambiguous. In traditional African cultures as well as other folk traditions and popular music around the world there is a strong connection between singing, playing, and dancing. Dancing is practised and learned along with the singing and playing and vice versa. In Western cultures, however, there has been an emphasis on specialised education in either singing or instrumental playing; and dancing has been separated from the music making. Without going into any further details about the historical backgrounds for this separation, it is worth noticing that things are now changing. As the dominance of the Western classical music is declining in the educational systems diversity in music traditions as well as teaching methodologies are increasing. Dance and movement seems to develop as an integrated part of musical training along with the more prominent position of folk and popular music in education, especially in the training of children. Tertiary training of music pedagogues is to some extent taking a lead in this respect, although there seems to be rather different conditions in different countries.

Interaction with other disciplines

Interaction with other disciplines, i.e. theatre, film, jingles, and multi media technology also seems to be increasing. This is gradually reflected in tertiary music education at conservatories and universities. In some European countries a new type of culture schools are emerging and to some extent replacing music schools. These schools seek to offer education in a variety of creative disciplines. By attending such schools the children might gain an interest in a variety of art forms such as drama, photo, multi media, music, and dance. Whether this should be seen as a strengthening of music or a way of dealing with cut backs in the public budgets is not quite clear.

Communication

Music may be perceived as a socially constructed means of communication. Dialogues,

trialogues etc. take place within groups and in participative contexts such as many traditional folk music settings. Even in a concert setting there may be a kind of dialogue going on between the stage performer and the audience. Through electronic media, however, the musician is separated from the listener and what used to be a dialogue turns into a monologue with an anonymous receiver. Performing music under such different conditions puts new demands on musicians as well as music educators. In modern societies most music is communicated through media and listeners may in general perceive music more as a static symbol than a dynamic communication with a possibility for dialogues. This perception of music, off course, has a tremendous impact on music education. The dream of a young person entering music education may be to sound like today's pop heroes, and preferably right away, just by turning on some electronic switch at a keyboard. It is a major challenge to any music teacher to release the students' sense of musical power and to make them acknowledge that it takes commitment and practise to learn how to communicate by making music. Drumming is not just a matter of "boom–boom–boom" but rather a concentrated and devoted search for a feeling in the rhythm. Each single beat has to be in a certain flow of music. If it doesn't make sense to the musician it most likely will not make sense to the listener either.

Changes in music business

Music is for sale like any other commodity. Development, production, and distribution of music take place in terms of a competitive market. Mass production reduces many voices to few voices and diversity turns into monotony. As we may be well off having available only a few brands of detergent, we certainly wouldn't like to have only a few CDs on the market and in the air. These might, however, be some of the threatening consequences of the dominance of the expansive multinational music industries. For many years music education has been viewed as a human answer to an increasingly superficial commercially driven music environment. Music education should support and develop a wider scope with quality music for all cultures and temperaments.

However, in terms of the musical market place there has recently been a contrasting development in the direction of increasing diversification and specialisation. The price of technology has gone down and it is now possible for many more musicians to open their own record companies, produce music at home, and sell it over the Internet. Such developments mean that quality and diversity will be available. But maybe not easy to find and identify when once found. In such an environment the function of the music teacher will change. Students will attend lessons with a wide range of cultural backgrounds and expectations and in order to meet the student the teacher must be able to deal with cultural diversity. Should the teacher accordingly teach many different music cultures, or should the teacher specialise and teach according to his/her own specialisation? The answers to these and to many other related questions will depend upon the context and the goals of the education, whether it is general music education in schools or specialised training and also to some extent rely on the competences and preferences of the individual teacher.

2. Education

A lifelong process

The process of learning music seems to be a life long process, starting for the baby even before birth. General music training used to take place as a part of every day life: the mother singing for the baby, the children exercising singing games, the gathering at parties and ceremonies around music and dance. In modern societies the picture is not that simple. Much active music making seems to fade away in favour of listening to music through media. Music becomes a symbol of identity for young people as well as a means of distinction between different sub cultures. As music making fades away from daily life there seem to be a growing need for professional music educators to take over.

From non-institutionalised to institutionalised

Non-institutionalised training such as the "guru-shishya parampara" (teacher-student succession) in India, the traditional village setting in Africa, and the jazz club and "learning in the streets" in the Western world is still well and alive. Institutionalised education, however, becomes increasingly important as a part of social encoding. Training in music of all kinds and at all levels is increasingly moving into formal settings. Along with the institutionalisation goes specialisation and development of efficient methodologies. A special case is the training of young children: From many countries there has been reported an increase in music education offered to children and their parents. In areas where the natural functions of the families are decreasing, even the most basic musical competences have declined. The young parents have been raised without much singing and dancing, and they now have to attend professional music pedagogues in order to learn how to give music to their children.

Methodology

In terms of methodology two sets of dichotomies have been focused on. Oral/written: should music be taught by oral or written methods; and holistic/analytic: should music be learned in a holistic manner – learn the music as it is – or should the music be analysed and learned starting by the easy part and later going on to the more difficult parts? All combinations can be found in practise:

	oral	written
holistic	Trad. African	Trad. Japanese
analytic	Indian classical	Western classical

In the *traditional African* village music is learned without notation and in the context of actual performance. Students learn by ear watching and imitating the older musicians doing the real music in real time and context, i.e. funerals, ceremonies and so on. In *Indian classical* traditions

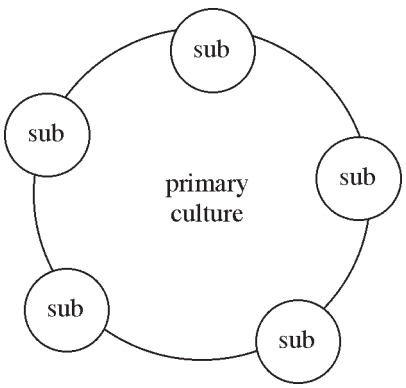
music is also learned by ear, i.e. by watching and imitating the guru. Notation is scarcely used. The training, however, is separated from performance and structured in line with a highly developed music theory. The guru introduces the various elements of the music according to the maturity and proficiency of the student. In *Japanese traditions* music is learned by notation, but always practised from the beginning to the end. In case something goes wrong half way through the piece, it is not considered good practise to extract the middle part and work it through until it is learned. A piece of music should be played from the beginning to the end without interruption. Taking it out of context will not identify the true value of the middle part. Music is a unified whole, not an aggregation of disparate elements. In the *Western classical* traditions learning relies exceedingly upon musical notation, and the teaching is based on methodologies that through centuries have been developed and refined at conservatories and academies. Special study pieces – etudes – have been composed as solutions to specific technical problems.

3. Multiculture

Media, telecommunication, tourism, the escalating exchange of commodities, ideas, and services on a world market makes it increasingly important for each citizen to be able to relate to and benefit from a multicultural environment. Pluralism and cultural diversity is a part of every day life; also for the music educator.

The monocultural perspective

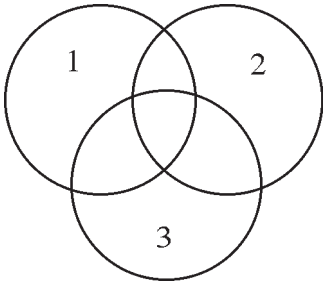
The idea of a nation state consisting of one primary culture and several inferior subcultures is still alive, but for most societies it seems to be more of a rhetoric reality than a social reality. Distinct cultures can be identified in relation to different age groups, different groups of immigrants and refugees, different ethnic groups, rural and urban societies, gender, different social groups in terms of education and so on and so forth. It is therefore becoming ever more difficult to identify a distinct primary culture with a right to dominate and control subcultures. In the monocultural society subcultures are expected to approach and learn from the values of the main culture, without any obligations the other way around. All legislation and public services such as education and culture are developed and distributed in accordance with the values of the primary culture.



In the monocultural perspective, subcultures are marginalized and they are expected to submit to values and rules set by the primary culture.

The multicultural perspective

The multicultural perspective, in contrast to the monocultural perspective, conceives society as consisting of different cultures, each with an equal right to perform in agreement with its own values, and with equal rights to receive public goods. The following model of cultures in a multicultural perspective explains the values and the relations within one culture and between cultures:



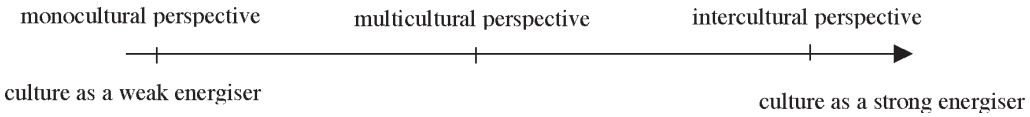
Culture 1 has some values that are specific and only found in culture 1. Some of culture 1's values are shared with culture 2, other values are shared with culture 3, and some values are shared with both culture 2 and culture 3. The model can also illustrate action and interaction within and between cultures. In some cases actions take place only within culture 1, in some cases there is interaction with culture 2, in some cases there is interaction with culture 3, and in some cases with both culture 2 and culture 3.

It is part of the multicultural experience that distinct cultures are not necessarily linked to closed groups of individuals. One individual may very well be connected to several different cultures.

Cultural diversity as an energiser

The monocultural perspective seems to create disintegration and tends to see cultural diversity as a problem and a hindrance. The multicultural perspective seems to consist of two variations, first a society of fragmentation where different cultures recognise each other but don't interact, second a society of interaction where different cultures co-operate and act together. The last form has been labelled the *intercultural society*. Many scientists see the interaction of cultures as a major source of energy in terms of development and understanding. Meeting different cultures provide actors with inspiring new perspectives and ideas, and it makes them reflect on their own culture and discover cultural characteristics and qualities, which used to be taken for granted. Such awareness and sensibility is an advantage and perhaps even a prerequisite

in order to be able to change and adapt to a changing environment. The degree to which culture in this respect serves as an energiser seems to go from weak to strong, depending upon the cultural perspective of the participants.



Culture is something of the mind

As noted by Mr. Ranade "culture is something of the mind." It is different from ethnicity or nationality in the way that it is "changeable". Ms. Addo used the metaphor "culture is a living organism", and Mr. Nketia put "Culture is not created once and for all" and continued: "When you deal with multiculturalism you deal with re-thinking".

New concepts of cultural identity

Throughout the congress several speakers and participants talked about cultural identity as a compound of local and global culture. As individuals we interact both locally and globally. The "multicultural individual" recognises the diversity and pluralism of values and develops an ability to use this multiplicity in a beneficial way.

4. Society

Most of the issues addressed at the congress have been relevant to societies at different levels, i.e. the world society, the African society, the nation state, our international music associations such as ISME, IASJ, and IMC, our educational institutions and so on. In any of these societies it might be helpful to consider the aspects of music education and multiculturalism. As multicultural individuals we even might ask: "how can multiculturalism help to solve my problems today and in the future?"

As the world is becoming increasingly pluralistic and multi centred the boundaries of societies tend to become less solid. Values and goals are changing and we build new networks and make new musical friends across what once used to be considered stable boundaries.

5. Strategies and reflections

I shall conclude this presentation by summing up some of the possible strategies and reflections regarding the development of music education in the years to come, ideas that have been brought forward by presenters and participants during the IMC of UNESCO congress. Again I need to stress that the list is not complete, and that my selection and presentation of examples most likely is influenced by my own personal viewpoints, based upon the work and the problems existing in Denmark.

Some of the notions being made are of a very general nature while others are rather specific and perhaps only relevant as answers to specific problems in specific contexts.

Changing goals in a changing world

It has been a recurring point at the congress that music institutions tend to set up education according to established routines and needs of the past rather than rethinking the situation and considering the cultural situation today and in the future. Young people entering an education in 1998 to become professional music educators and performers are still at work in 2040. What kind of situations should they be prepared to deal with? The world is changing, the practices of music are changing, and specialised as well as general music education is expected to achieve a variety of old and new objectives. New music in new contexts needs educated performers and educators, and professional pedagogues are in demand to take over the training where living traditions are fading away. General music training is in demand across all ages.

Cultural Diversity in Music Education

Cultural diversity is available and an important part of our life outside education and it seems logical that this diversity also should be reflected in education. Let me just list some of the points that were brought up during the congress:

- cultural diversity helps to break down existing cultural boundaries
- cultural diversity adds social respect and understanding across cultural borders
- cultural diversity reduces ethnic tension in schools
- cultural diversity builds new social structures of cultural identity
- cultural diversity satisfies our human curiosity
- cultural diversity brings joy: "everybody likes to have some fun"

Quality and assessment in a multicultural environment

When it comes to quality and assessment it must be recognised that different music cultures have different quality criteria. It is not possible to assess African drumming by the criteria set in assessing classical Indian sitar or traditional Norwegian fiddle. However, it is also true that music in many cases seems to be able to carry a message, which may communicate across cultures. It is possible for a listener to enjoy the sound of the North Indian tabla, although he or she may never have heard it before. For a musically gifted person it even might be possible, to some extent and under certain conditions, to distinguish two tabla players from each other regarding who is the best. In most cases, however, it takes a thorough understanding of the instrument and the music to assess in a way, which seems agreeable to the two tabla players and to the connoisseurs of the tradition. The question of assessment becomes relevant whenever quality is in demand, i.e. entering examinations at tertiary education, auditioning of musicians and bands to go on national or international concert tours, hiring teachers for jobs at music schools and so on and so forth. In these and many other situations the cultural background should be considered in relation to multiculturalism.

Using professional performers in music education

In public education it is a standard operating procedure to uphold certain formal criteria for accepting a person in a position as an employee. During the congress we received information that such formal rules in many cases have excluded the best performers and educators from our educational institutions. And it tends to build an evil circle; i.e. new cultures cannot qualify because they have to meet the criteria of the established culture. From Ghana, Sweden and Norway we have heard about ways to break the evil circle. At the University in Legon Kwabena Nketia has invited the best master drummers to teach drumming and dancing, although they have no academic degrees. And at the Malmö Academy of Music Håkan Lundström, Eva Sæther, Maria Becker-Gruvstedt, and Bo Ingvar Olsson have started a World Music School by inviting the best immigrant performers to teach the children. In return the immigrant musicians receive credentials and training as music pedagogues from the academy. In Norway Einar Solbu and Rikskonsertene have produced and presented school concerts using immigrant musicians without any degrees, hereby providing the Norwegian school pupils with cultural diversity at a very powerful level. These examples prove that professional performers – who maybe don't fit into the formal systems of degrees and so on – constitute a valuable resource for adding cultural diversity and quality to the educational systems.

Part 2. Zimbabwean presentations

INTRODUCING ZIMBABWEAN PRESENTATIONS

by Dumisani Maraire

Educating the Future Musician in a New and Changing Context: The Case of Zimbabwe
Zimbabwe as a young country (got its independence in 1980), in general, is operating in a new context – that of an independent African nation from that of a colonised African nation. Colonisation was a political system that affected the entire well being of the African people, hitting hard on the economy, land, genders, educational and religious systems, and all aspects of culture, music included.

As a young independent African nation, Zimbabwe is not only going through political and economical reforms but going through cultural reforms through making changes on concepts, perspectives, behaviours and systems that were put in place for about a century by the Western colonial system, especially the British system. It is strongly believed world wide that political and economical reform and development can be hard to achieve if there is no cultural reform and development in all aspects of culture. As a once colonised country, in Zimbabwe cultural reform means re-educating the people to unbuckle themselves from the chains of Western cultural concepts, perspectives, behaviours and values focusing on, and start adapting Africanism and afrocentrism.

This can be done by African roots and values in all aspects of culture. Indeed a new context for Zimbabwe as a nation.

In music, colonial system taught the Africans to believe that the only way to be developed, and to be successful, and so to be a professional musician was to do it the Western way. This meant music material such as music: the sound itself and musical instruments to be all Western. Music behaviours such as performances, to be Western, and so on. This made the African to be a student and learner of Western music for the past century without putting value and development in his/her own African music. As a result most Africans went as far as shunning their own music through conceptualising it as heathen (because of its spiritual links) and as uncivilised because that's how the general really Western eye saw it, and that's what the African was taught through colonial institutions such as schools and churches.

To a large extent this conceptualisation still exists today among some if not most, educated and Christian Africans. This situation makes most Zimbabweans not only end up shunning their culture and traditions in general, but puts them in a condition where most young

Zimbabweans (50 years and below) no longer know their own African traditional music. They are a product of the product of the colonial system. However, Zimbabwe has still a corpus of traditionalists, Western educated and Non-western educated, young and old, men and women, who although they are also greatly affected by the colonial system, they continued to see value in their own music, and so sustained its exsistance by continuing to perform it. These are people responsible for making this music still exist in this generation and the people who will see the music make it to the next generation and some of these traditionalists are the people responsible for spreading or introducing the music to other parts of the world through performances or as research information for Western scholars.

The Zimbabwe presenters at this seminar, are a mixture of some of these traditionalists and music teachers who have been re-educated and turned around from being all Western oriented to African oriented (the converts) through various programmes and projects such as the ZAME/OSTFOLD project.

Maraire (1990) referring to the *unhu/ubuntu* as something that some Zimbabwean Africans have lost because of Westernisation, states that, "any society whose development is not based on its culture and tradition is like a tree trying to grow without roots." This is what most Zimbabwean music educators and especially those in this presentation, have grown to realise and have taken upon themselves to focus on cultural roots for the development of music education in the country. The Zimbabwe Seminar Organising Committee found it suitable that, instead of having one or two people give the Zimbabwean presentation that would cover as much areas of music education as possible, it would be best to have practitioners in each sector of music training and development tell the story themselves. So the Zimbabwean story of "educating the future musician in new and changing contexts" will be presented through a series of papers by the practitioners themselves. As can be seen, the practitioners/presenters are from various institutions and organisations which indicates that in Zimbabwe out-reach in music education takes place both inside and outside the classroom, and at all levels. That's what we believe is best way to reach professional musicians.

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MUSIC EDUCATION IN PRIMARY SCHOOLS IN POST INDEPENDENCE ZIMBABWE

by Rabson Ziso

As we grapple with curriculum reform there is the danger that our orientation would be so inspired by the ”future” that the contribution of the musical `past' towards the very problems we are grappling with can so easily be overlooked as stated in the introduction by D.A. Maraire, we cannot but take heed of the traditional music structures and form a platform for classroom music lessons, in preparing the future musician (the child) and the present day musician in new and changing contexts in Zimbabwe.

I was schooled to understand music as system of ordering sound, in which a cumulative set of rules and an increasingly permissible range of permeable sound patterns have been invented and developed by Europeans who were considered to have exceptional musical ability. By associating different 'sonic objectives' with various personal experiences, by hearing and playing repeatedly the music of certain approved composers, and by selective reinforcement that was supposed to be objectively aesthetic but was not related to class interests, I acquired a repertoire of performing and composing techniques and musical values that were as predictably western oriented and a consequence of my social and cultural environment as are the musical abilities and tastes of an educated and christian Zimbabwean. After having taken an interest of the Zimbabwean traditional music scene some of it commercial music, I no longer regard structures of the European music as the music the children should learn. One does not really need to rely on notes and written music pieces for music to be brought in to the classroom. Instead oral music has place in the classroom too as well as the contexts in which the music is performed. Elliot (1995) suggests that an ”ethnomusicological approach should be the basis to all music lessons. Children should not be taught music that has been removed from its habitat.”

The music context is one of the pillars which make music. Teachers should be aware that traditional music is contextual. Music is meant to communicate, to educate and to appease. Children must be given this background before they again begin to perform the music. Music is more that the succession of tones and semitones.

* * *

The children that we teach can sing and dance to traditional melodies and many can play at least one musical instrument. And yet hey have no formal musical training. Children learn music by imitating the performances of adults and other children. It is from this observation that classroom music should be enjoyable. It is the time for children to explore and perform different dances as was the case in the traditional society. The major thing to note about our traditional music is that the music was not for individuals, it belonged to the community and was group and public performance. The most important thing about traditional music is that is that it develops the child cognitively, physically and socially. This observation has been made by several scholars and specialists.

If teachers knew more about traditional music as human capability and its potential as an intellectual and effective force in human communication, society and culture, they could use more of it in music lessons to enhance general education and to build peaceful, egalitarian and prosperous societies.

In Zimbabwe the classroom teacher does not need to look to the West in order to make music lessons successful. One should get his/her music from the local community. This perspective has already been made by some of Zimbabwe's most successful musicians in popular music. The short songs found in Zimbabwe traditional music have made our local performers of popular music very great. Let me give an example of a traditional story song *Simbimbino* by the Bundu Boys. This song hit the charts in Zimbabwe and was heard World Wide. Thomas Mapfumo and Stella Chiweshe, their music is traditional music taken as it is and put on to Western instruments. This made these musicians popular in Zimbabwe & Worldwide.

Teachers should take heed from such developments and know that they do not need the notated music from the West to make music lessons enjoyable and successful in their efforts to educate the future musician and prepare him/her for the new Zimbabwe context.

* * *

To what extent indigenous music still exists is a question of research by individual teachers or educators. Many rural schools and villages still uphold an unbroken tradition. Traditional music forms the basis for music eduction that is relevant for the Zimbabwean African. Do we have the prerequisite skills? Do colleges in Zimbabwe produce the right teachers to handle music education with a traditional approach in the present Zimbabwean schools? In a nutshell there is still a lot that needs to be done especially in teachers' colleges to improve music education in the country. Below are some suggestions.

1. Teachers have to be adequately trained to teach music. There should be specialist music education in all aspects of music, such as, historians, ethnographers, dancers, instrumentalists for specific instruments, choralists, traditionalists etc.

2. A positive improvement of time allocated to music at both colleges' and schools' syllabi and time tables is necessary. The present scenario is that music is given very little time.

In conclusion, teachers' colleges and schools, in their effort to prepare music teachers to educate a musician in the new Zimbabwean Context, should switch from dependability on Western perspective to the study of music and move on to a traditional music approach, especially in music materials such as songs and musical instruments. A music education without its own music tradition culture and tradition can be inadequate in preparing a professional musician for the new and changing context. To achieve this goal, more time and quality should be given to the teaching of music to both the student at teachers' colleges, and the children in schools at all levels.

TRAINING PROFESSIONAL MUSICIANS IN A NEW ENVIRONMENT:

A challenge for Zimbabwean Unhuists educators

by D. T. Mugochi

This paper aims to share with music educators that music teaching for professional musicians is an extraordinarily complex process involving subtle interactions of different people who include: the teachers, the students and the community. By taking the ideology of *Ubuntu/ Unhu* (in *Shona*) as a philosophy that gives meaning to the methodology of teaching music, the paper hopes to make music teachers and their students become more aware of their own music feelings that can be developed from a professional foundation of general education to a personal philosophy of teaching music. It should be known that the declared theme for the 1998 ISME conference in Pretoria "Ubuntu" is a kind of humanity that cannot begin to develop without societal background or without some sort of tradition. The paper intends to show that this philosophy (Ubuntu) can be seen as an African traditional ideology which has the potential of influencing music educators to devise good indigenous methods of teaching music to professional musicians in an environment where the values and characteristics of music changes can be effected in any society including that of Southern Africa. Mbira music writing and marimba music writing will be used as examples of how music literacy based on music traditions have been developed. The concept of music sharing should be seen as a final ceiling when all traditional methodologies from different ideologies of other nations are standardised by world views in conferences like this one. Guilding principles for providing a model curriculum to teach professional musicians in an environment that they understand are also highlighted in this paper. The conclusion summarizes the abilities to be gained by including the philosophy of Ubuntu or Unhu in devising new methodologies for teaching music.

Music making in Africa has been and is an essential aspect of Ubuntu as stated in the introduction. Ubuntu (nguni) or Unhu (Shona) is a common ideology for many Bantu people of Southern Africa.

This attention one human-being gives to another: the kindness, courtesy, consideration and friendliness in the relationship between people; a code of behaviour, an attitude to other people and their welfare in life is embodied in the indigenous philosophy of Unhuism or Bantuism (Samkange 1980). It is the duty of African Scholars to discern and delineate the philosophy of Ubuntu or Unhu so that it can, when applied, provide African Solutions to

African problems in general and musical ones in particular. Gone should be those days when African music scholars were forced to propagate Western music methods *only* by colonial governments. Africa, like other continents, must define the nature, direction and aims of its music education using a philosophy that is familiar to its people. Africa needs a philosophy that takes education as a social process that promotes:

a) better understanding of man/woman as a species
b) better understanding of the nature of individual mental growth and finally
c) better understanding of the rate of societal changes.

The principals of good humanity and the philosophy of Ubuntu mean almost the same things in communities of Southern Africa. They take Ubuntu/Unhu as referring to a personality which is judged on the basis of good popular moral behaviours of individuals in relation to normal practices of the good human traditions that are acceptable in a community. It is my submission that professional training for students in Southern Africa should be based on a philosophy that has some links with their good moral human traditions. The same moral principals must be adopted by music teachers of other nations in order to produce professional musicians with good human traditions based on ideologies of their countries similar to Ubuntu/Unhu. It is my conviction that a music programme drawn on the basis of Ubuntu/Unhu knows no sex, colour or boundary and its chances of success are bright. Naturally, literacy should be given first preference in designing music programmes to teach students in a changing environment.

Ideas to train professional musicians in the world today are now being communicated orally and in written form. Following the development of a spoken language of communication in all corners of the world, pictographic systems were devised for the recording of human thought and the exchange of ideas across time and distance. The cave paintings of Cro-Magnon man, the hieroglyphic forms of the early Africans in Egypt, and the alphabetic script of the ancient Greeks adopted from the ancient Africans in Egypt provided visual means of exchanging and preserving early musical ideas (Campbell 1988). It is the intention of this paper to advocate that the training of professional musicians' literacy should be based on materials written in their traditions that will be standardised by world views often used to sift the philosophy of professional education and professional beliefs to reasonable standards. World view is the frame work from which the individual operates in life and within which he/she thinks and conceptualises ideas. Individuals can come up with new musical ideas of methodologies based on their traditional philosophies like Uhnu or Ubuntu, but it is the world view that is finally used to determine the values of that new educational philosophy and further used to analyse its suitability to that society.

It is my belief that music educators in all parts of Africa including Zimbabwe must work hard to develop a strong personal music philosophy from principles of Ubuntu/Unhu on themselves and their students because of its connections with the cultural practices that are acceptable to their communities. Students' development for all professional musicians in

general should be built on the following philosophical questions:

1) Who am I as a person and musician?
2) What do I believe is my place in society as a musician and a teacher?
3) What is the nature of general education and the place of music within it?
4) How can I best involve my students in a rewarding experience with music in light of my answers to 1, 2 and 3? (Reimer 1970).

Professional music training for a teacher or student with Unhu/Ubuntu or the professional Ubuntu music teachers who seek the answers to these questions, establish for themselves a philosophical base and a system through a set of value judgements, that allows them to see themselves and their musical art in the context of their educational responsibilities and their philosophical beliefs. The responsibility of advocating for music literacy in an African or Western context challenged many music educators to come up with personal philosophies that resulted in the creation of methodologies of teaching African or Western musics and dances in an environment that is understood by the people of their countries. People like Kodaly (1974) with his choral method based on Hungarian traditions and Orff (1976) with his schulwerk based on his Bavarian traditions are some of the Western music scholars who adopted the Ubuntu like principles that helped them to develop pedagogies related to their societies. These musical works have made them very popular musicians in many countries of the world. African music scholars have also done a tremendous job to design mythologies that are suitable for their people and their traditions.

In Zimbabwe we have Dr Dumisani Maraire and Mr Chawasarira with their number notation method of teaching Nyungwe Nyungwe (Nyunga Nyunga) Mbira, Mr Alport Mhlanga with his tablature notation method of teaching marimba, Mr J. Moyo with his box notation method of teaching drum rhythms and Denished Mugochi with his method of teaching choral music. Mugochi's method involves kineasthetic activites that help to promote creativity and enjoyment in many songs taught and produced in schools. For our study purpose today we will look at number notation and tablature notation. Dr Dumisani Maraire designed his system while teaching nyungwe nyungwe (Nunga Nyunga) in the USA and it is now being used in many institutions to teach the Nyunga Nyunga in Zimbabwe and abroad. Arguably some quality of sponanety is lost when learning to play Mbira from a written system of notation. The music may appear straitjacketed when learnt following some kind of notation.

Realistically however, mbira beginners in other continents like America or Europe should find it easy to learn the indigenous music of mbira or even marimba following some kind of notation for they are not surrounded by mbira players or marimba players to help them to learn or teach the instrument by rote. It is increasingly getting easier for mbira teachers to use number notation to teach professional musicians in an environment that is conducive to their cultural practice and their philosophical understanding.

It should be pointed out that the methods described above now form part of the

Zimbabwean curriculum. The curriculum content for Zimbabwean schools should be described as being holistic in both intent and practice because it provides opportunities for experiencing indigenous music as a means towards gaining a self cultural knowledge. Its music content is built in an African context which can be judged by its texts, repertoire, methodologies and pedagogues that are inextricably linked with life and experiences of the indigenous people. This is quite in line with traditional Africa where music is regarded as a form of community experience; it is the social occasion; the occasion for the recreation of the performances of ceremonies and rites or the celebrations of festivals that provide the outlet for the performing music art (Nketia 1974). A curriculum that draws its source of programme objectives from the needs of a society and the philosophical principles of humanistic morals of communities like that of Zimbabwe will achieve its goals. The declared theme of Ubuntu for this 1998 ISME Conference has enough meaning among the people of Southern Africa and as seen above, it has since influenced many African music educators in Zimbabwe to design new methods of teaching African music in African schools to African professional musicians, and those of other countries.

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THE NATIONAL CERTIFICATE OF MUSIC:

A pioneer programme in Zimbabwe

by Chris Timbe

Background

In Zimbabwean African traditional societies, Music has always been a common and shared aspect of culture. In these societies, specialised skills, concepts and knowledge were transmitted or handed down from one generation to the next. This was made possible because families, and communities shared common aspirations, visions and goals. The participation of everybody in the available musical activities ensured continuity of the prevailing cultural aspects in music and dance. The abundant availability of Music and Dance to all partakers created *Natural Custodians of Music and Dance.* For Traditional African Music and Dance, having gone through a rough period of suppression due to colonisation, from 1980 the" birth" of Independent Zimbabwe brought with it, among other things, freedom in cultural expression and self identity for our nation. In view of this, new promotive strategies had to be put in place.

Music Institutions in the Country

Institutions of formal Music learning have been available in this country for a long time. These include the Zimbabwe College of Music, the Bulawayo Music Academy, the Gweru Music Academy, the Mutare Music Academy and the Kwanangoma College of Music. All these institutions are still in exsistance except the Kwanangoma College which was phased out and had its last full-time Music students in 1980. Now Kwanangoma is part of United College of Education.

While all the other colleges continue to provide broadly Western music education, the Zimbabwe College of Music which was founded in 1948 by Eileen Reynolds a dedicated musician and teacher, opened its doors to the teaching of Zimbabwean traditional Music around 1980. This was made possible among other reasons by the foresight of Director of the College, Neil Chapman. Two ethnomusicologists from United States, Mitchel Strumph and Paul Berliner (who both were Dumi Maraire's mbira students in Seattle USA in the 70's) assisted greatly in putting together the Ethnomusicology Programme incorporating it into the Zimbabwe College of Music programmes. At that stage of development, Indiana University (USA) took a prominent role in partnership between the two institutions as they exchanged

teachers and scholars. The next important development was that an Academic Committee headed by Dumi Maraire was constituted around the end of 1994. Members of this important committee were Dumisani Maraire (University of Zimbabwe, Chairman), Neil Chapman (Director of College), Paul Bourdillon (Deputy Director of the College), Clayton Ndlovu (Programmes Assistant at the College) and Denished Mugochi (Curriculum Development Unit, Ministry of Education). It was through this Committee and Dumi's vision and knowledge of both African/Zimbabwean music and ethnomusicological studies that necessitated the "birth" of the General Certificate in Music (GCM) in 1995. It can rightly be said that GCM was founded by Dumi Maraire and further developed by the Academic Committee of which Dumi Maraire was not only one of the founder members of the committee but was its first Chairman up to now, 1998. The syllabus covers the study of Zimbabwe's traditional and contemporary music, which takes about 50% of the syllabus, Africa and the diaspora e.g jazz, blues etc, which takes about 30%, Western music, mostly theory and history, 15%, and others such as music education and organology 5%.

The Ministry of Education, Sport and Culture having studied the syllabus, and seen how useful it was in teaching and developing music in the country, recommended that the programme be nationally recognised and be known as the National Certificate of Music (NCM) 1997.

Aims

The NCM aims at preparing its graduates for:

- University entry for degree for higher certificate or diploma, in music.
- Entry into Teacher Training Colleges as students.
- Working in schools as music specialist teachers.
- Working in any fields in the music industry.
- Cultural officers in ministries and organisations.
- Music journalism.
- And any other music related professions.

Candidates

- Minimum academic qualification "O" levels.
  So far student intake is composed of:
- High school graduates.
- Practising musicians.
- Qualified teachers who took music as main subject or applied music at Teachers Colleges level.
- Graduates from University of Zimbabwe with two years ethnomusicology background.
- Students from the SADC countries.

The College's administration is composed of the Director Neil Chapman, Deputy Director, (Academic, Ethnomusicology Programme), who joined the College in 1998. However the College is not teaching Ethnomusicology at this stage, only a six weeks course on Introduction to Ethnomusicology is taught on the NCM Programme. And at present, there is a vacant post for a second Director. It is feasible that the College has two Deputy Directors, one with experience on Western Music since Zimbabwe College of Music also has Western Music Programmes besides the NCM. These include full courses in Western Music Curriculum – e.g Western instruments, theory and so on.

The NCM has at present both full time and part time specialist lecturers and instructors. As a new programme in the Nation, NCM uses these part time specialists, until all is well established, in order to have its teaching staff at full time in the future.

Methodology:

The College employs methodologies and strategies such as:

- Class teaching /lecturers.
- Class discussions.
- Video analyses.
- Group discussions.
- Tours.
- Lecture demonstrations – by traditionalists and other professionals.
- Workshops.
- Performance.
- Simulations.
- Concerts etc.

Conclusion

It is hoped that the national Certificate in Music will be a successful pioneer programme in Zimbabwe such that other Music Colleges in the country will follow suit. It is our desired vision that through training in African Music, and the NCM our young Zimbabweans, will realise African cultural value as well as having a good back ground on music of Zimbabwe and the world around them so that they can make well informed choices on which area to take for their music career. Our graduates should be able to take meaningful roles in the current and changing context of our lives.

SAFEGUARDING TRADITION AND ENSURING CHANGE AND CONTINUITY

by Philemon Manatsa

This paper aims to discuss the importance of preserving traditional music, in light of marginalisation by over a century of colonisation. The paper also aims to examine the role of the professional musician in new and changing contexts. But before such an undertaking can be made it is important to establish an understanding of the professional musicians. The ISME commission in its mission statement states that, the professional musician is "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". The term should include performing musicians who by nature of their profession have a responsibility to their musical culture as well as to those with who they interact as performers and teachers. In this respect it can be said the gwenya = mbira (mbira virtuoso) ngoma player (drum player) are professionals in terms of their cultural responsibility, where such services have been called for. It is important to note that their practice has its roots in tradition.

On the other hand the popular musician has adopted western instruments as tools but both Western and African music forms are the basis for his music in terms of texture, form and text etc. In that regard then the question to ask may be: On what music should the training of the professional musician be based?.

In attempting to address this question it might be of use to search for trends that have been set elsewhere. It should be borne in mind that the issue at stake is a consideration of what the purpose of education should be. More so when considering the goals, aims and objectives of education, they should enquire as to whether music education can help in the fulfilment of these. Campbell (1991) and Bentely (1975) share the opinion that a purpose and function of education is to prepare individuals, to be capable and useful members. It can therefore be concluded that music education can help accomplish the same in terms of articulation of professionalism.

Bearing in mind that the ISME Commission's policy on the world music recognises that "all musical systems are worth of study", there may be no doubt as to where the foundation of a meaningful music education should be. A precedence on the utilisation of traditional music resources for curriculum development was set by compatriots Bartok and Kodaly whose

collection and transcriptions of folk songs resulted in one of the worlds best known national music education methods. Leonard and House (1972) cited by Okafor (1978:67) comment that, "the efforts, resulted in a systematic and well supported system of music education which utilises the total musical resource of the country and its indigenous musical heritage". The results of the system have not only been phenomenal, but the whole of Hungary is a nation of both professional and amateur musicians. Today the Kodaly Method as it has come to be known is practised in many countries of the world. What is particular about it, is that it emphasizes research on nations' local materials that are later developed for use with children, a logical starting point for the training of the futures' professional musicians. It maybe said that traditional music needs to be preserved and safeguarded as it provides the basis for culturally relevant music education, while forming the prototype for other music styles.

From this insight on a conceptual framework of what a professional musician is, the purpose and functions of education, and its meaningful foundation in music, it is worth considering the effects of changing contexts. From the brief historical overview it can be said, the arrival of European settlers set in motion forces that led to reorganisation on many fronts leading to changes in the patterns of people's lives. Africans had to receive Western style music education, in place of traditional instruments, the latter introduced their own.

A demand for print music was followed by importation from the colonists' home country, a move that was seen as an answer to improving the musicianship for the indigenous population. Attitudes, perceptions and misconceptions on the quality of traditional music that would persist until the present day had their roots laid (Jones 1992 and Nketia 1987).

Unless some change occurred it became apparent that some traditional music forms were heading into oblivion as some of the social institutions supporting its practice began to disintegrate. Songs, dances and instruments associated with them fell out of favour as adoption of new trends became the in thing. Among some examples affected were songs associated with passage rites, hunting, circumcision ceremonies etc. Coupled with that, daily activities associated with singing were abandoned with introduction of new technologies. The composition of social groups also underwent changes as the menfolk moved in to towns, mines and farm compounds for employment. Since music exists in the minds, the change in living environments from authentic traditional society meant some readaptation had to take place. Beerhalls, concerthalls and similar community centres of entertainment took centre stage as new contexts under which traditional music would be revived. Scholars of African music observe that, three distinct forms of music emerged with passage of time after the contact between Western and African musical practices. First, purely traditional music continued to thrive within the new setup. Second, adoption of Western music styles and instruments gave birth to popular township music performed by indigenous people. The third form of music arrived in the style of church songs based on both African and Western idioms (Jones 1992, Berliner 1978, Nketia 1982).

A closer look at these developments would suggest the calibre of musician in the first two categories were professionals in their own right, especially bearing in mind the commitment and proficiency with which they displayed their skills. What is of greater interest to this

discussion would be how the die-hard traditionalist found it easy to keep his art alive in new contexts.

Observations reveal that traditional music styles and instruments at one time after the advent of Christian education became associated with old men. Berliner (1978:241) commenting on the dichotomy of mbira, notes that, "young musician chose to ignore the mbira and instead constructed home made versions of guitars and banjos". However this did not prevail forever since the new environment of cities and the townships bred nationalism which revived pride in African arts. Political gathering began to regularly feature traditional music forms.

Once it became apparent that the forces of change were irreversible, the important issue in the survival of traditional music became the ability to take full advantage of emerging new situations. This realisation meant provision of polished performances that in turn made the musicians' status to be recognised as professional in new contexts. Bira ceremonies for example and other similar community gatherings where professional performances were called for continued to flourish in both rural and urban settings. Other situations which followed the rapid passage of time, included the introduction of broadcasting on radio and television studios recording for either vinyl records, cassettes, CDs, feature films and video. Today compact disc technology and computers all form part and parcel of presenting professionally produced music. It is therefore important to have in place mechanisms, which will provide training that adequately equips musicians with knowledge and skills of their profession in these new contexts. In this respect, change as a process will become understandable while at the same time continued practice of both old and new music forms remains guaranteed.

If any logical conclusion of the discussion were to be reached, the issue to consider would be, how the education of the professional musician can be done in new and changing contexts. For some answers a greater focus on the Zimbabwean situation will be made. Partially by putting the task under education the future professionals may be on the path to meaningful contribution in their service. Of importance however is the philosophy or rationale around which the education is built.

In this respect if we were to draw from the experience of others, the Hungarian model has something to offer, assuming that the education of professional musicians starts early in the schools. Viden (1990:2) commenting on Kodaly the ethnomusicologist, composer responsible for the refereed model, says....."in the early years it is essential that music be tied up with the mother tongue and the mother tongue with music". A curriculum based on music in which the child is a cultural insider was found to have greater impact on the dimensions of literacy development in the subject. A fair knowledge of systems of musicians today either traditional or contemporary, has logical roots in its tradition.

Also among the goals of music education today the development of literacy is well pronounced. It is therefore important to identify particular concepts and skills that need nurturing with appropriate activities. The primary Music Syllabus in Zimbabwe identifies a substantial amount of resources that should form the basis for curriculum development. Of interest in the document is the attempt to balance African and Western thinking which can

be seen as a safeguard in so far as indigenous music is concerned. Continuity is ensured by the practice of Western musical conventions in theory side by side with indigenous. Traditional music instruments that are in regular use in Zimbabwean institutions of formal learning are mbiras, marimba, ngoma and chipendani. Teaching approaches draw from both traditional and western with the former being important for ear-training, while the new order emphasized the visual display. As a result African scholars with the insider's view of the music have developed systems like the number notation for mbira (Maraire 1971) to assist scholars from other cultures learn the instrument. Box notation for drum rhythms have been experimented with. The introduction of these instruments and other music activities like traditional dances and songs into formal education act as insurance against continued marginalisation.

Over 30 traditional dances are suggested for teaching during early school years, throughout into higher institutions. It can then be said that what the country is doing to educate the professional musician of today and the future is:

1. Promote and administer a music curriculum which incorporates African traditional musical practices and Western style education.

2. Identify important concepts and skills for nurtturing through supporting institutions and organisations capable of providing such services which include schools, tertiary colleges, academics of music, organisations like CHIPAWO; IBONGI ARTS and various other dance troupes.

3. Expose young talent through international cultural exchange programmes, festivals, performance galas and electronic media publicity.

4. Hosting of forums that allow pollination of ideas at national, regional and international level. These include seminar, workshops and symposiums.

By making such an undertaking it is hoped the professional musician will continue to ply his trade within the new and changing contexts.

Above all no identity crisis with regard to his art should occur as the roots of his practice can firmly be traced into the performers' tradition.

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CHIPAWO AND PROFESSIONAL MUSICIANS

by Farai Gezi

CHIPAWO's arts education is not specifically concerned with the training of children to be professional artists when they leave school. Instead, CHIPAWO's educational goals are wide and the acquisition of professional skills is only one aspect of its activities.

To children who attend Chipawo, CHIPAWO experience opens the way to numerous professional opportunities in areas such as, musical instrument manufacture, musical instrument playing, dancing and singing, and to become instructors in some of these areas. CHIPAWO graduates can be seen to be embarking on professional musical careers such as - teaching music in schools, joining the army band, becoming members of different music groups in the community. Others are being specially groomed to become full-time instructors in CHIPAWO. Their CHIPAWO training having equipped them not to be just music instructors but Arts instructors, who can teach dance, music and drama.

Thus, in brief, though the CHIPAWO programme is not specifically directed at producing professional musicians, this is likely to be one avenue open to CHIPAWO children if they choose to become professional musicians.

CHIPAWO – Children's Performing Arts Workshop is an organisation that exposes children of all background to the worlds of Performing Arts, from the age of three, both boys and girls. Emphasis is on drama, music and dance, especially the practical aspects in all cases. Different specialists in these areas are invited to teach at the Chipawo centres. Some of the teachers are graduates from the Zimbabwe College of Music, University of Zimbabwe and expert traditionalists who are well known for training music and dance at national level.

This means that a CHIPAWO child will be exposed to the above areas of Performing Arts by specislists which will make the children find their talents in the different areas. The children are also exposed to the integration of Performing Arts e.g. How drama, music and dance are or can be related to theatre.

This by itself is a new and changing context to most Zimbabweans. As far as background from which most of these children come, (the Zimbawean modern context which is, an adaption from the Western approach of institutionalising The Arts), is that of separating the Arts. CHIPAWO integrates them e.g drama, music, dance and poetry. All these combinations

of, music and poetry, music and drama, and so on in contemporary Zimbabwe, are now developing, especially in institutional contexts such as schools, colleges and by some performances groups.

CHIPAWO has already helped some in bringing up professional musicans of national recognition. Some popular musicians in Zimbabwe today have been students at CHIPAWO e.g Chiwoniso Maraire and instructors like Conrad Zvinondiramba.

SO YOU WANT TO BE A PROFESSIONAL MUSICIAN WHEN YOU GROW UP?

The CHIPAWO pedagogy

by F. Gezi and R. McLaren

CHIPAWO's founding objectives:

1. To introduce a wide diversity of performing arts to children
2. To promote the enjoyment, knowledge and skills of Zimbabwean and African culture among Zimbabwean children.
3. To reinforce and enrich the cultural dimension of the educational system through performing arts training.
4. To help identify performing arts talents among children at an early age.
5. To integrate children of different abilities and from different social and cultural backgrounds.
6. To develop personal and career skills such as confidence and communication ability among children at an early age through performing arts.
7. To expose Zimbabwean children to performances of dance, music and theatre by other children.

Brief narrative

The children's Performing Arts Workshop (CHIPAWO) came into being in 1989 in response to the perception that children in Zimbabwe, particulary those in the ex-A (formerly white) schools, were being exposed to foreign culture both in school thorough the continuation of the previous colonial cultural orientation and at home through the electronic media. However, when CHIPAWO established its first centre in the high-density suburbs (the Chitsere centre in Mbare), it was discovered that children from such areas seemed to be in even greater need of an enriching cultural education based in the arts and traditions of Zimbabwe, southern Africa and the continent.

In the first year only one centre at Blakiston Primary School, Harare, was operational and the intake was restricted to children the ages of 8 and 13. Then infants and youth were admitted into the programme.

With the help of SIDA a bursary scheme was introduced to enable the children of parents who could not pay to attend the Blakiston Centre as well as to establish a new centre at Chitsere Primary School in the high-density suburb of Mbare.

All the above centres were attended out of school hours by children from many different schools. This posed various problems and so it was decided to establish centres in schools themselves as part of the extra curricular programme.

Efforts to reach the disadvantaged led to the opening of a centre at the S.O.S. Village, Waterfalls; with the help of World University Service (Zimbabwe) another centre was established at the Emerald Hill School for the Deaf. Recently CHIPAWO began working at St Joseph's House for Boys.

With the establishment of a centre at Sunrise Creche CHIPAWO now began to work with pre-school infants. The Blakiston Centre increasingly began to cater for infants.

In 1998 CHIPAWO received funding from SIDA to extend its bursary programme and establish 7 more centres in high-density areas where the parents cannot be expected to pay fees. The funding is also aimed to assist CHIPAWO to spread its activities out of the capital city to three Zimbabwean towns.

In response to the need for marimbas in CHIPAWO centres, to the concern within CHIPAWO to train instructors and school-leavers and to CHIPAWO's quest for self-sufficiency, CHIPAWO began its own Marimba Manufacturing Project under the leadership of Farai Gezi, who had been one of the founder students at Kwanongoma in Bulawayo. CHIPAWO not only began to manufacture sturdy, steel-framed marimbas for adults but also developed the unique "Layiti" marimbas for infants.

Presently the CHIPAWO marimba manufacturing Project provides CHIPAWO with all the marimbas it uses as well as a back-up service of repairing and tuning. The project is also manufacturing and repairing on a commercial basis. There are plans to diversify into the manufacture of other instruments such as hosho, magavu and mbira.

As CHIPAWO came to be better known within Zimbabwe so it also developed links outside Zimbabwe. These links led to CHIPAWO's participation in Children Theatre Festivals, exchanges and workshops in Nairobi, Kenya, various projects in Denmark, including the Image of Africa Festival and the World Festival of Children's Theatre in Hvidore, the Kouussankoski Children's Theatre Festival in Finland, and the 5th World Festival of Children's Theatre in Lingen, Germany. CHIPAWO is currently working on exchange programmes with groups from Norway and Sweden.

CHIPAWO has also opened up links in the region, co-operating and exchanging with Reetsanang in Botswana and Tinakau and the Market theatre in south Africa.

The CHIPAWO pedagogy

CHIPAWO is not only an acronym but also has a Shona meaning, namely "please give" or "give as well". CHIPAWO is therefore all about sharing.

CHIPAWO had as its objective the enriching of the cultural experience of Zimbabwean children by introducing them to the culture and performing arts of Zimbabwe, the region and the continent. The CHIPAWO pedagogy stresses the free expression of the children's creativity and originality and the development of all-round versatility. CHIPAWO subscribes to a pedagogy in which the child is at the centre. Learning is creative and democratic. Every

child counts. No child is rejected. Children are not only taught, they create, contribute and teach each other.

CHIPAWO aims to and in actual fact does develop a confident child with a strong and individual personality, who is sure of his or her identity and can communicate, work with others and above all share with others.

In CHIPAWO every child is important - no matter the ability or disability or the racial or class background.

Though there is no gender discrimination in CHIPAWO, it is a reality that the performing arts at this level are an arena in which the girl-child excels and it is obvious to all that CHIPAWO is dominated by the talents, enthusiasm and energy of girls. CHIPAWO also takes the initiative to counteract all forms of discrimination against girls and negative stereotyping.

CHIPAWO cannot stress enough the benefits in self-confidence and self-esteem that accrue as a result of the positive and dynamic participation in CHIPAWO by girls.

The CHIPAWO practice

The CHIPAWO arts education programme has from the beginning adopted an integrated approach. Children are introduced to dance, music and drama. They will be taught a wide variety of traditional songs and dances and contemporary dances along with choreographic skills; drumming and other percussion instruments e.g hosho, marimba, mbira along with music composition skills; and acting playmaking and directing skills. At every CHIPAWO session each child it taught usually three disciplines. In performance a CHIPAWO child will dance, move over to a drum, act, then pick up the marimba sticks and play. A CHIPAWO child will be equally at home in mbakumba or jaka as in hiphop, regga or mapanstula jive.

In addition to the integrated nature of the CHIPAWO method, CHIPAWO arts education is characterised by the encouragement of the creativity, originality and critical capacity of the children. Instructors are not expected simply to pass on already existing knowledge and skills to children - though this is of course an important component. CHIPAWO instructors are expected to constantly invite the children's participation and contribution. In the process of choreographing a dance or composing a marimba item, the children are expected to use what they already know to come up with original ideas and suggestions. They are encouraged to challenge the instructor.

At the end of each session or during the preparation of a performance, when children present to each other what they have been working on during the session, the children are invited to criticise each other. In this way children learn that giving and taking criticism is an essential part of an artist's growth. They learn the difference between criticism that is sympathetic and is aimed at improving and criticism that is hostile, egoistic and destructive.

An important distinction is made between different performances formats. This is a pedagogical and practical principle which a lot of CHIPAWO instructors, even after five years in the organisation, have problems with. As artists and teachers they are anxious to produce a performance which is as good as they can make it. They naturally feel that their own

performance is in a way measured by the quality of their children's own performance. They therefore have a tendency to sideline or even remove children who are not coping, in favour of bringing those that are to prominence. This however conflicts with the very important CHIPAWO pedagogical principle that the child is at the centre and all children should be given a chance.

The distinction is therefore made between performances where the aim is to give every CHIPAWO child a chance to show what they know, and performance where a high level of artistic excellence is required.

CHIPAWO prepares presentations for festivals, for touring, for performances at weddings, conferences or other functions, for television etc. These are presentations which demand a high artistic standard. CHIPAWO has formed special advanced performing groups which are prepared for this kind of performance. If at the normal CHIPAWO centre a top-level artistic performance is required, then again those participating are specially chosen.

But, according to CHIPAWO, performance is only part of the educational experience. The growth, development, well-being and right to artistic expression are other equally important components. Thus another kind of performance or rather demonstration is required to give them scope. At such performances or demonstrations all CHIPAWO children must have an opportunity to do what they can do the way they do it, even if this means producing discords or losing the beat. CHIPAWO 'concerts" - where all CHIPAWO children have a chance to show their parents, relatives, friends, the general public, what they have been doing in CHIPAWO provide scope for this.

As far as gender is concerned, again an ongoing and never-ending battle is required. The society is so used to gender stereotypes that it requires constant reminding and sometimes even force to get instructors and CHIPAWO boys to practice what CHIPAWO preaches. There are a number of areas where gender stereotyping takes place. To take one example, marimba-playing is generally monopolised by boys and girls are generally expected to dance. CHIPAWO has actively campaigned to break this stereotype down. Not only does CHIPAWO insists that boys dance and girls play but steps have been taken to foreground all-girl marimba ensembles.

Up to now CHIPAWO music instruction is confined to group tuition - and this explains the dominance of marimba in CHIPAWO. A marimba ensemble can provide musical learning opportunities for a group of children, especially when drums, hosho another percussion instruments are added. Mbira is taught in small groups. Individual tuition is required. With the acquisition of a centre where musical instruments can be stored and to which children can come for lessons, CHIPAWO intends shortly to introduce individual tuition in piano, guitar, mbira and even marimba.

This will constitute an exciting new development for CHIPAWO and the opportunity to teach piano, guitar and on the musical instruments according to the principles of the CHIPAWO pedagogy.

CHIPAWO and professional musicians

As can be seen from above CHIPAWO's arts education is not specifically concerned with the

training of children to be professional artists when they leave school. CHIPAWO's educational goals are wide and the acquisition of professional skills is only one aspect of its activities. However it is obvious that the CHIPAWO experience opens the way to numerous professional opportunities – for example, in the fields of musical instrument manufacture, musical instrument playing or instruction.

Already CHIPAWO graduates can be seen to be embarking on professional musical careers – teaching music in schools, joining the army band, playing in music groups. Others are being specially groomed to become full-time instructors in CHIPAWO, their CHIPAWO training having equipped them not just to be music instructors but arts instructors, who can teach dance, music and drama.

Thus, in brief, though the CHIPAWO programme is not specifically directed at producing professional musicians, this is likely to be one avenue open to CHIPAWO children.

ZIMBABWE WOMEN IN MUSIC

by Plaxedes Vimbai Chemugarira

Background

This paper is based on a project, *Zimbabwe Women in Music,* that is being carried out at present on the training of a professional musician in changing contexts, focusing on the female musician.

Introduction

Times are changing in Zimbabwe, like in all other parts of the world. In Zimbabwe today, the Government & the political system is focusing on women more than it used to do before because during the colonial era men dominated in all aspects of the Zimbabwean economy and society. This situation also affected the music industry. It is a time when the few music educators in Zimbabwe are working out ways of increasing Music Education facilities. The project Women in Music was started with the aim of expanding the base for women in music. Thus encouraging more women to join the music industry. It also aims at running skills development workshops in different types of music for women at all age levels and establishing bands or performing groups composed of women only. It is hoped that by establishing a female only band women protect themselves from abuse and exploitation by men. Seminars on how women can move away from dependency on men to self – reliance are also to be run. At present Zimbabweans think that a man is necessary for a band or as leader of a music group. A few of the women in this project have gone through formal education in music and realise the need to pass on their knowledge and skills in music to other women who have not gone through formal music education.

Several factors have influenced the initiation of this idea to start music training for women. The first is that there are very few institutions in Zimbabwe that teach music seriously. The few that exist are very expensive and very few families can afford to send their children to these institutions. In most cases those who attend these few institutions are more boys than girls. There are therefore very few people, and indeed very few women who take up music as a career.

Secondly, the Zimbabwean children learning to sing in school are taught mostly by teachers who are not adequately trained to teach music, but do so either because they are told to do so or are personally interested. This project wishes to address this problem, and to

provide teachers who are properly and professionally qualified to teach music to girls and women who have always been disadvantaged in this field. It is our belief that well qualified interested teachers will help cultivate the interest in music, in girls and women, from an early age, through work shops, tutorials and performances.

Thirdly, most of the children who are exposed to music in schools do not have access to musical instruments. Their best achievements in music are therefore limited to participating in choral music competitions such as the once organised by Colgate Palmolive. Some of these restrict themselves to singing in choirs when they become adults. While this is recognised as useful, music is much more than just singing in choirs. The project proposes to teach a wide variety of musical instruments to women.

Fourthly, the cultural attitude most of us grow up in mitigates against women musicians. Because of cultural and economical reasons above discussed, as a result, sometimes girls do not posses the required entry qualifications to have access to colleges and institutions of higher learning in music.

Because of that, as a result, girls do not have much opportunity to get sufficient training in music. Instead girls usually find themselves playing only supportive roles rather than being in the forefront themselves. The situation in bands is often that men are the band leaders, men control the finances, they are the main performers (playing the instruments), and the source of inspiration. This often leads to a situation where women are exploited to become the mistresses of these band leaders sometimes ending up having illegitimate children, yet they will be trying to supplement their income by joining the band.

Very often it is the sweat of the women artists, as they try to find ways of pleasing the mainly male audiences by dancing and singing that makes money for the male musicians. Ironically, the women are paid very little, and the same activity often degrades them. These situations make it difficult for women to take music as a career and to stand on their own. There are therefore not enough women musicians to provide role models for young women in the music industry in Zimbabwe.

The present context

Recent research on popular music in Zimbabwe carried out by (Dr Fred. Zindi and also by Joyce Makwenda) indicates that it is not easy to survive on music as a career in this country. The situation is worse for women as they have to work much harder against the community's negative attitudes towards them.

Research done by Dr Zindi indicates that almost every women who has performed in public has been sexually harassed and he quotes Dorothy Masuka, Beaular Dyoko, Chiwoniso Maraire and Stella Chiweshe.

The Research also indicates that female musicians often find it hard to find husbands who are supportive of such a career. My own findings, after a survey, is that while many parents want their daughters to be musicians they do not want them to perform popular music in public places such as night clubs and bars.

Their main reasons were that such public places especially were not safe for girls and that

they feared that their daughters could end up being prostitutes, alcoholics and/or drug abusers.

It should be mentioned here that in Zimbabwe music performance to earn money is generally based on performing popular music which is mostly western pop and/or use of western instruments such as the guitar. Young male school leaders are more comfortable with joining such bands than their young females counter parts.

Unemployment among school leavers is worrying the Government, Municipalities and the general public. Quite a few young males get employed by music bands. However the music industry itself still faces problems such as lack of proper instruments and equipment, semi illiteracy among the artists, exploitation and lack of support from authorities. Such problems are a barrier for even the males who want to enter the field and that situation is worse for women.

It is the intention of this project to show that women can also earn a decent living through playing music and that to be a female musician can be as respectable as any other profession.

Overall objective

To expand the base for women in music.

Specific objectives

1. To establish a band composed of women musicians only.
2. To run skills development workshops in different types of music, especially for women at all age levels.
3. To hold seminars on how women can move away from male dependant situations to self-reliance – at present they think a man is necessary. The new situation is that women can do it and women need to adjust to the new situation.
4. To make these women realise that music is not just western music or just western pop music but African music can also be performed for a living, if the women are well organised.
5. To make the women be aware of performing venues other than night clubs.

Importance of the project to the target group (women) in Zimbabwe

- It helps to change the attitudes of the women themselves so that they believe in themselves and have total control of their lives.
- It educates the women in music and build their self-esteem.

Project beneficiaries

a) The women.

- The Women in this project will get skills and education in music.
- They get seminars on life in the music industry.

b) The society, especially parents.
- It is hoped that attitudes will change in order to encourage their children to take up music as a career especially when the women involved became parents themselves.

c) The audience and men in the music industry.
- It is hoped that men's attitudes towards women musicians will change.

Description of the target group

Sex: Female.
Age: Women of all ages.

Work situations expecially for the near future

- Women will run workshops at the centre for women in music.
- (One of the immediate objective is to find some kind of a counter for the project).
- Or in places where they are invited by on going women organisations e.g community halls, churches, schools etc.
- Women will also hold concerts at the centre (when we have one).
- Women will go out to perform when invited.
- Women will make some musical instruments that can be made from locally obtainable materials.
- Performances can be in the evenings.
- The target group participates in workshops and performance sharing ideas and the income obtained.
- They will work together finding venues for performance and making instruments.
- The project will help to create jobs for the unemployed.
- It will provide education and entertainment.

Expected results

- Women acquire skills in music.
- Get employment in the music industry.
- Make instruments using local materials.

Project organisation and implementation

- Some women in this project are qualified to run music workshops and train musicians
  – These are still few but they are already running some of the workshops.
- This group is going to receive, training in the operation and management of the project activities.

This project is still in its young stage (project found in 1998) but is growing rapidly and already there is a core group of women who can now play marimba so well that they are giving performances. This group will perform at the ISME Seminar at Zimbabwe College of Music in Harare. Quite a few women are showing interest in the project and are joining it.

IMBONGI ARTS AND THE PROFESSIONAL MUSICIAN

by Albert Nyati

Background
Imbongi Arts is an institution which was founded by Albert Nyathi the Poet. It is an institution which helps established musicians as well as up coming musicians to be future professionals in music.

Imbongi has some training programmes for those who would like to learn how to play different instruments. These include lead guitar, bass guitar, keyboard, mbira, drums, hosho, marimba and trumpets.

Imbongi trains people in traditional and contemporal dances. It also trains voices for both adults and children.

Why these training programmes?
The reason why these training programmes were initiated was that most of the people in the country are interested in Arts but it is expensive for them to own instruments or enrol with established colleges that teach the arts.

Workshops
Besides the full time training programme, Imbongi also holds workshops on these different kinds of instruments. Accomplished musicians are invited to these workshops and teach the up coming musicians in instruments such as mbira, drums, hosho, and percussion.

Children's workshops
Imbongi Arts also runs workshops for children of school going age. Children are allowed to choose the instruments they like.

Sound engineering workshop
A good show can be spoilt by a bad sound. Imbongi saw it necessary to run sound engineering workshops to avoid situations when quality of sound spoils the show.

Imbongi Arts Band

This band led by Nyathi fuses music and poetry, traditional and contemporary music. This shows the integration of arts which is a new concept in the Zimbabwean context.

Imbongi also has female performers who at times perform on their own as a female group. In such cases they perform accapella with dance, music and poetry, lead by Busi Mhlanga. In Zimbabwe, before independence, women were not so significant in popular music but Imbongi promotes the women in this area. The kind of accapella they perform (imbube) was traditionally done by men only but now women can do it, again showing the element of changing time and context. Imbongi has also done a production called *The terrors of An Eva,* which is a Musical play about the Zimbabwen Liberation Struggle (Chimurenga War). It focuses on how women contributed to the liberation of Zimbabwe. Heroes are not always men only. There is a role that was also played by women.

The ZAME (Zimbabwe) / Fredrikstad (Norway) Project

by Rumbidzai G. Chipendo and Dumisani Maraire

In this project we perceive the musician in new and changing contexts with the perspective of the world getting smaller and smaller and people of the world cultures needing each other more and more in the development of the music as professional musicians.

We perceive a present and future professional musician as one who should attempt to see music and culture beyond ones own cultural boundary, so as to accommodate and reach a wider variety of the world audience. Somebody who approaches music with a multi ethnic view and cultural diversity in recognition and respect of the different world cultures that surrounds him/her. And yet maintaining depth and value in ones own ethnicity and culture, A process of equal sharing between cultures.

We attempt to achieve this through a cultural exchange programme in music between Norwegian and Zimbabwe schools. In both Zimbabwe and Norway music teachers, regular school teachers and children are involved. In both cases, the two sides visit each others' country for both workshops and performances.

This presentation will however put mere weight on the Zimbabwean side while the presentation by Mr. Per Skoglund will be more on the Norwegian side.

* * *

As a once colonised country, like some other once colonised countries, Zimbabwean Africans were conditioned to look at all aspects of life, from the colonisers' point of view, This included culture and elements of culture such as Music. Cultural development meant learning and adaptation of western cultural elements and values.

Christianity and Education have been used as tools to transmit western cultural values and elements into the people. While in religious sectors, African traditional music was seen as heathen and even satanic, in educational spheres it was seen as uncivilised and barbaric; a cultural element that was not worth learning or even existing. Such conceptualization got deep rooted in African people themselves to such as extent where the Africans shunned their own African music and other cultural elements such as dressing, African names and others.

* * *

It should be mentioned that one condition that most colonised people are put into is that of inferiority complex as well as seeing the colonisers as a superior ethnic cultural group. Thus, as the situation in Zimbabwe, sometimes getting to a point where something is considered to be of no value until and unless the colonising ethnic group does it. In other words, this would mean, something becomes of more value only if it is done or appreciated by the whites or the westerners.

It is true in Zimbabwe that most Zimbabweans would either be greatly surprised or will decide to see value in African music when the Westerners do it e.g the playing of Mbira and Marimba by different Western individuals who come to learn this music from some Zimbabweans.

It should also be mentioned here that while whites from countries such as America and other Western Countries frequent Zimbabwe to learn Zimbabwean music and instrument playing, most whites in Zimbabwe (descendence of the colonisers) still shun this music and African instruments. Thus, therefore, enhancing the devaluation of African Music based on their superiority complex, resulting in making those Africans who still see cultural value through the western or white eye, continue to shun African Music.

* * *

We can say from the mid 40s up to today, 1998, the majority of the educated Africans including the teachers, are a product of the colonial system. Therefore, this means the majority of Teachers' Colleges taught Western music to its students creating a situation where the teachers who would teach music in schools would not only shun African traditional music but would not know it (Maraire 1996, unpublished paper).

In 1980, when Zimbabwe became independent the Government put in place a department section in the then Ministry of Education and the then Ministry of Youth, Sport and Culture now Ministry of Education, Sport and Culture, that would have a cultural portfolio.

It was after this development that in Zimbabwe, African traditional and cultural elements began to be included on the spotlight of development in the Humanities and the Arts. However, the cultural officers themselves, also a product of the colonial system stated above, also lacked the educational background pertaining to elements of culture that they were supposed to develop including music. So again, like teachers, most of them did not know the material and we can not blame them. Not many in the education system they graduated from, knew (Maraire 1996, unpublished paper).

However, Zimbabwe has got a good population of traditionalists in various elements of culture and especially in the Arts. We have got artists in visual arts and performing arts whose ideas and materials are deep rooted in African traditional concepts, design and presentation.

In music and dance as a performing art, we have traditionalists whose repertoire is deep rooted in the traditions of *Pasichigare* (Pasichigare is the time before the coming and the influence of the west – about 1890 going back to time unknown).

These traditional musicians, whether western educated or not, are people who gave

resistance to the forces of devaluation of traditional music. They continued to identify with the music and continued to perform all aspects of traditional music and dance. These are the people who at present are responsible for passing this music from the past generation to the present generation and now it is up to the present generation to pass it to the next generation.

The Ministry concerned with culture, realising this whole situation (that of teachers and cultural officers concerning traditional Arts) went ahead and encouraged the formation of Arts Associations for the revival, development, performance, promotion and sustenance of traditional arts – music included. As a result of this, Zimbabwe Association of Music Educators (ZAME) was formed in 1993 by Dr D.A Maraire. ZAME's objective is to promote the teaching of music in the schools on all levels i.e Kindergarten to University, with emphasis on African Traditional Music from all Zimbabwe's African ethnic groups. This is all done through workshops, seminars, as well as exchange programmes. The ZAME/Fredrikstad programme is one of these exchange programmes. In this programme, we hold workshops for Zimbabwean and Norwegian Music teachers as well as the regular classroom teachers who sometimes are expected to teach music. Exchanges and Workshops are also extended to children from both countries. Workshops are given in mbira and marimba, traditional dance, songs, drumming, hosho playing, and traditional children's games. During visits by either Zimbabwean or Norwegian teachers to each other's country, separate and combined workshops are given to the Norwegians and the Zimbabweans. The results from this project on the Zimbabwean side are two fold. i.e to the teachers, and to the children.

The teachers

ZAME's membership is composed of music educators who have different levels of music training all of whom are Western trained. However among the teachers, some have solid experience and background in African traditional music and some were experts in this music when they were growing up. They had to suppress these experiences and expertise after they became teachers, and instead moved into Western music. ZAME/Fredrikstad project is helping these teachers to rediscover themselves. One teacher who teaches dance in the project is one of such traditionalists who rediscovered herself and she is a very happy person now that she is involved once again in African traditional dance and getting respect for it.

In fact recently her school has been winning regional traditional music and dance competitions. Both the school and herself give credit to the project for reviving her skills, love, expertise and value in African music and dance.

Again, most teachers who as mentioned before, shunned African music, have been coming to learn African traditional music through this project. Through the project we can already foresee a tremendous development in the teaching of African traditional music in the schools especially in the Gweru schools where the project is focusing at present.

Children

Most of the Zimbabwean children have been greatly influenced by the media i.e radio and television, and this includes the children in the ZAME/Fredrikstad Project. They can hardly

appreciate African music on their own. They have not been much exposed to it at school since most of their teachers, as already pointed out, are a product of colonisation and therefore, shun African Music. This starts as early as the Nursery School where children are taught to sing songs like *Ba-ba Black Sheep, Humpty dumpty, Twinkle twinkle, little star* and many others. Most of the music on radio and television and especially television is Western popular music and sometimes even by Western children – especially Americans and Europeans, some of whom are the same age as these children (in the ZAME /Fredrikstad Project).

African traditional music is rarely screened on TV and both these two situations technically make Zimbabwean children not see value in African traditional music. However, the children in the ZAME/Fredrikstad project are seeing things differently because they are seeing Norwegian children coming all the way from Europe to study, perform and enjoy African traditional music with them. This gives a tremendous awareness value and pride to our children. Sometimes we might not know how beautiful we are until somebody tells us.

As mentioned already, three schools are involved in this project. Reports from the headmasters and teachers indicate that interest in African Traditional Music among the children at these schools has escalated to a stage where the headmasters have been buying more instruments to accommodate the increasing number of children who want to learn.

Among these children (both Zimbabweans and Norwegians) if there are some who would want to be professional musicians, they will become so diverse in music but with a solid background in their own ethnic music which will give them identity and national value. To us we see this as a new context. To the Zimbabwean children, the New context here being that of a child from a once colonised country, reversing the colonial approach in studying music and culture, to build a new approach of Africanism for future African Artists. The thing that will make the Zimbabwean children be different from most present Zimbabwean artists who have been performing African music with a colonial approach is that these children, and through this project, are getting well educated and well trained in various aspects of traditional music. These aspects include instruments such as mbira, marimba and hosho, dance, singing, and ethnography. All this is being taught to them by various specialists, something that they cannot get from their schools.

The other thing that the children (Zimbabwean and Norwegian) are benefitting greatly from this project is the opportunity to share music production with children from another culture with a different language, different cultural philosophy and experience. The children are being brought together to make and perform music from the two cultures Zimbabwe and Norway.

The Zimbabwean black children are also seeing value in their music and their culture in general because the white children are learning from them. They are, for the first time, confronted with the situation where they are the teachers and the white children are the learners. This brings a very important awareness that the western world might take for granted but is missing in the African world.

Thus African children realizing that they are somebody too. That Africa has something that the world does not have, and most importantly, that Africa has something that the world wants to learn.

* * *

The World is changing and is getting smaller. Most world communities are diverse through the existence of different ethnic groups and cultures in their communities. Cultural Synchronism is a reality in probably all countries of the world and every ethnic group wants its culture to be recognised, valued and respected – it feels good and brings pride to the African child that his/her music is being valued and learnt by children of different ethnic background and culture. A new and changing context.

What we feel needs to be continued to be done is cultural syncretism in some aspects of culture such as music. This, as we know, was how jazz was born (syncretism of African and Western music).

We see this project as a way to achieve this need. We also see the children in this project, as young musicians, being prepared to become future performers with broad prospective, musical and cultural awareness and experience that goes beyond their cultural boundaries, in this new and changing context.

To illustrate our theory, the Zimbabwean and Norwegian children, (the future musicians in a new and changing context) will be performing Zimbabwean African and Norwegian traditional music on African traditional instruments marimba, mbira, hosho (rattles), as well as song and dance:

1. Mbira – with hosho and singing – Zimbabwean
2. Norwegian song – accompanied with drumming and hosho
3. Dance
4. Norwegian – dance with singing, and African drumming
5. Marimba – Zimbabwean

CULTURAL EXCHANGE IN MUSIC FOR EARLY INTERCULTURALISM IN MUSIC

by Per Skoglund

Since 1992 I have been working as a headmaster of a music institution which teaches children. In Norway this kind of institution now exists in practically speaking every municipality.

The cultural exchange project in music started in 1993 when I meet Dr. Maraire. This meeting was as a result of the Norwegian Concert Institute (Rikskonsertene) introducing us to each other. My ambition at that time was to find a way to introduce some *other* experiences to music school.

At that time a number of factors coincided:

- The Norwegian concert institute had started a department which was occupied with multicultural music.
- Dr. Maraire was working on establishing a music organisation in Zimbabwe and on the strengthening of traditional Zimbabwean music.
- The aid department in Norway (NORAD) had introduced culture as an activity in its programmes with a cultural department.
- Myself, I was looking for ways of expanding experiences for the music school and contributing to vitalisation of the institution.

So, with this background it was possible to establish co-operation and financing. The Norwegian Concert Institute had an advising and connecting role, NORAD the financing role – and there were two motivated partners. So the co-operation started here.

The fist years 1993-94 consisted of exchange of teachers picked by Dr. Maraire and teachers from the music school in Fredrikstad. The theme was traditional Zimbabwean music, marimba tunes and mbira.

At that stage the simple idea from the Norwegian point of view was that learning this music would start processes in individuals and – as a consequence – in the institution. And – as Dr Maraire will tell you – having a teaching role in another culture will encourage one's self esteem and one's pride in one's own culture. So the one theme was acting in two different ways.

ZAME was established by Dr. Maraire in Zimbabwe in 1994 and in Norway other institutions were drawn into the programme. Co-operation was established between the

organisation ZAME and Fredrikstad and in 1997 many institutions were engaged, including the teachers' college, primary schools and several music schools. In Zimbabwe there were primary schools, teachers' colleges and members of ZAME.

All this was co-ordinated by Fredrikstad and ZAME in a co-operation. The quite huge apparatus was administrated by ZAME without office and assigned manpower. This illustrates the dedication which was put into it. To give an idea of the extent I can say that in 1997 about 60 persons were involved in exchange programmes covering institutions from primary schools up to teachers' colleges.

Motives

The focus was still the same – traditional Zimbabwean music – but the results and ambitions on either side were used in this project and its theme in their respective ways. This is a very essential point worth underlining. All the participants ranging from departmental institutions to primary schools are in it because they can gain from it. Without this binding force there is no glue that holds things together.

As a co-leader of a cultural exchange project you must keep in sight what can possibly develop to the best of the participants' interests without yourself defining their interests. It is very important to consider – and that goes especially for a project which involves a variety of participants, both individuals and institutions. You must be aware of the very essential and human question: "What's in it for me"?

Although this project is financed by NORAD, it now also has a very substantial financing from partners on the regional level in Norway. They are in it because they wanted to support NORAD´s obligations as an aid department. They are in it because they are gaining from it. In a co-operation all participatants must gain from it. This is a simple statement, and at the same time – considering the financial participants – a controversial one. This project has been seen from the participants as a co-operation project in which each one is to gain. That is different from being considered as an aid programme.

In 1998 the situation is very different from that in 1993. The project is well established. Many motivated participants are in it. Statements that seemed controversial earlier seem more natural now. This gives good hope for the future.

Goals

Dr. Maraire expressed two ambitions along the way: to continuously develop the competence of teachers in traditional music and to strengthen the position of African music in the educational system. In order to be able to raise this questions in a more systematic manner it was necessary to build an organisation and at the very same time stimulate competence development. Participation in the project/exchange programme meant to support the ambitions.

In Fredrikstad, there was an institution – the music school – that could be characterised as traditional. By this I mean that it was focused on individual teaching with a classical

repertoire taught in a traditional manner. There is nothing wrong in this, but the world is so much bigger. Co-operational projects, pedagogical development work, experimenting with teaching structures and so on were all lacking. So I would say it was not really an institution that was ”alive”.

To be a little bit loose one may say that my propose was the vision of a music school which was more alive, co-operating both internally and externally, curious about culture/music and the surrounding world, curious about possibilities and the future. And to have an openness and readyness for change. So it was not the specific interest in traditional Zimbabwean music that drove me, but the assurances that this learning and those experiences and exposures might have the power to change things in us.

The purpose of teaching

Having been a professional free-lance musician working with the performance of contemporary music and also being very occupied with issues of interpretation I gradually discovered that my focus changed. I now felt more concerned not by music as primarily an achievement, but by music as something that focussed on value. Music as something much, much deeper than individual achievement.

In the end was the one vital question so necessary for all teachers: ”What is the meaning and purpose of my teaching”? Without being able to answer this question myself, my belief was that the question was essential.

When you are working mainly with children in instrumental teaching you may have the view that the worthiness of your work is directly linked to the playing ability of our students. This is what I will call a very limited view on the power of culture – or music. If this is your only thermometer of your own value as a teacher you are likely to spend your teaching life being unhappy. My belief is that the teaching situation must be expanded to include much more ambitious goals. I will not go into what those goals are, but it is my concern that the teacher may experience and be a part of a process that challenges the way things have been – and are – and that make visible some of the pitfalls. It is of the utmost importance that the teacher discovers or rediscovers his/her true relation to the value and force of his/her subject.

In many respects the instrumental teaching in the West is a hidden activity. The teachers teach with the student in his/her own secret room. He/she is not exposed, and this individual teaching may have the effect that the child little by little comes to experience the meaning of music – the meaning to know the homework for the next lesson. We can all agree that this can be a very limited experience indeed!

Some of the very best and most inspiring teachers I have meet had spiritual goals. I once had a teacher who said to us: ”You know, as long as you strive to be the best, you should be aware that this is a pyramid and there will always be one above you. But… if you strive for understanding, I can assure you, there is no limitation!”

So what has this to do with the exchange programme between Fredrikstadm in Norway and ZAME in Zimbabwe? I would like to make two statement, both in a very general way:

1) The municipal music school that teaches children, mainly teaches an instrument on an individual basis with a repertoire of traditional classical music.

   In this there is a consequence which I find negative: By excluding the children in the music school from other experiences than the "hidden room" experience, I would say you deprive them of something that is very substantial and essential. This limited experience does not give enough room for music as a social activity, music as something you make together, music as performance, music as a multi-layered experience. The place where the young children spend enough time is naturally the primary schools.

2) The primary schools seem to strive a lot to make room for cultural activities in their curricula.

However, they don't seem to see music/culture as a necessary tool or as an essential value in order to include it in their everyday activities. They seem not to find this area important. Why is that so? There seems to be an *a priori* concept of which things are useful and which things are so called "extras". Among the "extras" we find for example music/dance.

I think these "normative" priorities are about the same in Norway and in Zimbabwe. For us I would say that both these statements have been challenged by this project and this has led to a more positive development. As a consequence of our experiences with the Zimbabwean culture many other themes have been brought into the foreground for the participating institutions:

- Social: music as a participatory activity rather than an individual achievement.
- Methods: teaching by ear instead of sight.
- Other musical material and form which raise a number of questions.
- Culture in another context.
- The value of culture.

Nobody is changed or seriously challenged to make changes by somebody telling this or that. You have to be exposed and do, and by experiencing other values and other priorities in order to make it challenge yourself. If this happens – and only if this happens there is a road to change. Those experiences can be multi-layered. They can range from short insights into other teaching methods to the total experience of a full musical participation. It can range from reflection on some small issues to a shattering experience which challenges the whole way you have looked at things.

What it is that will happen in individuals is of course impossible to foresee, but what we have learned through the project is that things do happen.

What it is, that can happen in structures (like schools, music schools, organisations) is likewise impossible to know.

As a consequence we have tried out new structures of teaching arenas. We also try out new content. We have focussed more on the social side of music, and we are more occupied by the necessity that the child should have more diversified experiences. We are more aware that the child should have social arenas for making music.

Since we are a municipal institution we also have obligations to find ways of supporting primary schools in the area of culture/music. When we included three primary schools on each side of the programme, we hoped that the experiences which were going to happen would have enough impact to change priorities in the schools.

I would say this again: Without the personal experience, there is no hope for change. I personally feel that this is *the* mechanism. When headmasters and music teachers make those experiences they also start to make other priorities. Both on the institutional level and on the individual level. This is a simple statement.

Experience – the deep-impact experience – fuels the will. It is the energy needed to go on, to change priorities, to try out new things based on a widened experience.

We see a lot of priority changes in those primary schools in Norway. Shifts of perspective that would not have happened if they had not been a part of the programme.

Who does the music belong to?

The situation today is not like the situation yesterday. People travel a lot, people can hear many more kinds of different music than before. The cliché that the world is getting smaller can really be true about music. The whole range of musical sounds are available for so many through several channels.

Earlier this year when I was at Falun, Sweden, at a big gathering around folk music I experienced something that I would like to mention as an illustration. I heard an American fiddle player play Norwegian fokmusic like an inborn. A Norwegian salza band like they were Cubans. A Swedish drummer playing the tabla-drums and so on. All combinations were tried; Arabian lute with djembe and cello, electric guitar with acoustic violin and traditional flute… I had the glimpse of the very conformable way of thinking that traditional music belonged to the one born into the tradition was breaking up, was in dissolution. And what was left? I would say: Value! And what was breaking up? My own presumptions!

This project has helped us Norwegians to vitalise the issue of the very meaning of the activity called music making or music participation in the teaching arena. It has helped to restore to us the importance of the very essential question of meaning and value. Value is a concept which escapes you if you try do define it. The power of value lies in experiencing. And when you are experiencing value, you are in touch. And when you are in touch there is no need for the question: "What is the meaning?" The experience answers that question and the experience widens yourself.

When we, teachers from Norway and Zimbabwe, meet each other's cultures we meet music in different contexts, we meet different music materials taught with different methods.

We see value ranging from individual achievements to full social participation. On another scale, we see a common strive for finding fitting structures and solutions to problems given... and the always on-going challenge – to channel value.

What happens is that those values – which we have such big difficulties in defining – still have the power to bind us together, even over continents... What happens is that people grow. What happens is that development goes on.

Those discoveries really make you think of what strong forces are in play....

CONCERT PROGRAMME

Wednesday 15 July 1998
at the Zimbabwe College of Music

Mbira	Chiwoniso Maraire (Nyunganyunga)
Marimba	Women in Music, led by Plaxedes Chemugarira
Dance	Calabash Dance Company. Artistic Director: Clayton Ndlovu
	Dinhe Traditional Dance Mbakumba Traditional Dance
Mbira & Poetry	Detembira Chirikure with mbira by Dumi Maraire
Mbira	Dumi Maraire & Group
Dance	Calabash Dance Company
	"City Streets" (extract from Victims Dance Drama)
Mbira	Ephat Mujuru, Nhare
Marimba	Women in Music

Zimbabwe Popular Music & Poetry -
Albert Nyathi and Imbongi.

The ISME Commission for the Education of the Professional Musician

This Commission's first Mission Statement was adopted at the meeting of the World Congress in Amsterdam 1996:

Introductory Statement
It is the belief of the ISME Commission for 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 for 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.

Commission members

Barbara Macrae (Australia)	1994–2000
Giacomo M. Oliva (USA)	1994–2000
Håkan Lundström (Sweden)	1996–2002
Dumisani Maraire (Zimbabwe)	1996–2002
Orlando Musomeci (Argentine)	1998–2004
Inok Paek (UK)	1998–2004

Graham Bartle (Australia, Special Advisor to the Commission)

Biographies

Maria del Carmen Aguilar teaches music analysis for performers and composers and is a singer and Assistant Conductor of the choir *Estudio Coral de Buenos Aires*.

Maria Becker-Gruvstedt, M.A., is Vice Director for Instrumental and Ensemble Teaching at the Malmö Academy of Music, Lund University, Sweden.

Diana Blom, Diana Blom is a lecturer in music theory and coordinator of music performance at the Music Department at University of Western Sydney, Australia.

Plaxedes Vimbai Chemugarira is a music teacher and president of the *Women in Music Project* in Harare, Zimbabwe.

Rumbidzai G. Chipendo, is principal lecturer and music educationist in early childhood education in Chitungwiza, Zimbabwe

John Drummond, Ph.D., is Professor of Music at the University of Otago in New Zealand/ Aotearoa, where he teaches music history, musicology and composition.

Farai Gezi is coordinator and music teacher at Chipawo, Harare, Zimbabwe and also an instrument maker (marimba).

Philemon Manatsa is subject coordinator and principal lecturer in theory of music teaching, dance instructor and does research in methodology at Morgan Zintec, Harare, Zimbabwe.

Dumisani Maraire, Ph.D., served as Deputy Director of Government of Culture Ministry of Sport, Recreation and Culture and as a lecturer in the Zimbabwe College of Music at the University of Zimbabwe.

Robert McLaren is an actor, executive co-ordinator and lecturer of Theatre Arts, Chipawo, Harare, Zimbabwe.

David R. Montano, D.M.A., Professor of Music and Director of Piano Pedagogy Studies at Lamont School of Music, University of Denver, Denver, USA.

Danished T. Mugochi is Education Officer and music choral techniques tutor at the Ministry of Education, Sports and Culture (C.D.U.), Harare, Zimbabwe.

Orlando Musomeci, Conservatory Alberto Ginastera, Buenos Aires, Argentina.

Albert Nyathi is Director, poet and perfoming artist at Imbongi Arts Production and Promotion, Harare, Zimbabwe.

Inok Paek, Ph.D., studied at the Korean Traditional Music High School in Seoul, before settling in England where she is active as a performer of the Korean zither kayagum.

Kim Poole is a lecturer in the fields of ethnomusicology and popular music at the Music Department at University of Western Sydney, Australia.

Eva Saether teaches Music and Society at the Malmö Academy of Music, Lund University, Sweden. In her research she specialises in music education in West African music pedagogy.

Per Skoglund is head of Fredrikstad Culture School, Norway.

Chris Timbe is Deputy Director and music educationist on teaching methods at Zimbabwe College of Music, Harare, Zimbabwe. He is also an instrument maker (mbira, marimba).

Jan Ole Traasdahl, composer, pianist and author, is Assistant Professor of Music at the Rhythmic Music Conservatory in Copenhagen and teaches piano, ensemble, theory/composition, ear training and pedagogical studies.

Nancy J. Uscher, Ph.D., violist and Professor of Music at The Department of Music, College of Fine Arts, University of New Mexico, Albuquerque, USA.

Rabson Ziso is Principal Lecturer, music educationist and creative dance tutor at Masvingo Teachers College, Masvingo, Zimbabwe.